

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 encourage your students to use the *School Journal* for all of these purposes. They provide a wealth of 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*, 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 activities.

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 activities, 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.

Introducing the Text

The introduction should be relatively brief. It should:

•	make links with the students' background knowledge 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 a paper clip or adhesive "stickies") any words that cause difficulty.

Discussing the Text

This should be brief (a maximum of ten or fifteen minutes) and should not be a simple "question and answer" session. You should encourage your students to think about their own responses to the text and to consider alternative points of view.

You can discuss new concepts, vocabulary, and text features in greater detail, and you can also 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. Wait and see what comes out of the first reading. Encourage your students to use a variety of strategies to work out unfamiliar words. This is an opportunity to develop their awareness of word-level strategies. For example, you could use a whiteboard to draw the students' attention to particular prefixes and suffixes, to break up words into syllables to assist with decoding, or to discuss the meanings of words.

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 features such as alliteration or the use of similes or metaphors, and you could take the opportunity to expand students' own written vocabulary by pointing out interesting verbs or adjectives and synonyms for commonly used words.

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

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 Search* 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.

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.

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
•	visualising
•	identifying the author’s purpose and point of view
•	inferring
•	asking questions and seeking clarification
•	identifying and summarising the main ideas
•	analysing and synthesising
•	evaluating.

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.

These notes suggest ways to develop these and other strategies.

For further information about comprehension strategies, see *Effective Literacy Practice in Years 1 to 4*, pages 131–135.

Surprise

by Alan Bagnall

From *School Journal*, Part 2, Number 4, 2006

Overview

This fictional narrative recounts Miri and Rikki's weekend tramping trip with their father. Clues in the text provide many opportunities for students to infer meaning about the family situation and the nature of the surprise.

The layers of meaning in the story make it suitable for a wide range of readers and reading ages.

Issues facing the children of separated parents may surface during discussion of this text.

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 inferring, forming and testing hypotheses, or making connections. |
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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?

- | |
|---|
| <ul style="list-style-type: none">The opportunities to infer meaning |
| <ul style="list-style-type: none">The surprises in the text that link to the title |
| <ul style="list-style-type: none">The thought-provoking ending |
| <ul style="list-style-type: none">The warmth of the children's relationships with their parents and their desire to protect them both |
| <ul style="list-style-type: none">The different moods of the text and the way the weather reflects these |
| <ul style="list-style-type: none">The first-person, present-tense narration |
| <ul style="list-style-type: none">The flashback to an earlier conversation with the children's mother |
| <ul style="list-style-type: none">The use of dialogue to start the narrative and to move the action along |
| <ul style="list-style-type: none">The unattributed dialogue |
| <ul style="list-style-type: none">The informal, colloquial language |
| <ul style="list-style-type: none">The vivid verbs, for example, "complained", "struggle", "hauls", "trail", "splash", "pierces", "heaves", "crashes", "slumps", "drape", "whispers", "blazing" |
| <ul style="list-style-type: none">The poetic features, for example, the use of adjectives ("sagging, groaning door", "dark, dripping bush"), similes ("... like fireworks that don't quite go off"), and hyperbole ("It weighs ten tonnes!"). |

Readability

Noun frequency level: 9–10 years

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

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|---|
| <ul style="list-style-type: none">The family separation, which may raise issues that are uncomfortable for some students or unfamiliar for others |
| <ul style="list-style-type: none">The flashback on page 3 |
| <ul style="list-style-type: none">Words and concepts that some students may find challenging include: "stubbornly", "parkas", "famous Christmas cake", "The sandflies are wicked!", "swing bridge", "chopper", "pre-Christmas", "zigzag", "old-style huts", "prises", "speckled", "crusty", "lurch", "slumps", "ten-tonne", "torrents", "pikelets", "stows", fruit cake and almond icing. |

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

- | | |
|---|---|
| • | Experiences of special family times and relationships |
| • | Experiences of tramping. |

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

I will be able to:

- | | |
|---|--|
| • | use information from the text and what I know about family relationships to help me make inferences about why the characters speak and act as they do; |
| • | use clues in the text as I read to help me predict what's going to happen later in the text; |
| • | look for connections between the things that happen in the text to help me think more deeply about the ideas the writer is trying to express. |

A Framework for the Lesson

How will I help my students to achieve the learning outcomes?

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

Select from the following suggestions according to the purpose of your lesson and your knowledge of the students.

- | | |
|---|---|
| • | Have a discussion about special times with parents. If necessary, draw out the idea that it is not necessarily what you do but the fact that you are doing it together that makes the time special. (Making connections) |
| • | Ask the students to share their experiences of tramping and staying overnight in the bush. Draw out the idea that it can be hard work. Discuss the equipment and food that trampers would need to take. Build up a word web of some of the vocabulary related to tramping. (Making connections) |
| • | Explain that, in this text, the writer often “shows” rather than “tells” the reader what is happening, and so the students will need to make connections between clues in the text and what they already know about tramping and family relationships to infer meaning. Tell them that they will have opportunities to explain their thinking and to show evidence in the text that supports their ideas. (Inferring) |
| • | Clarify the learning outcome(s) with the students. |

During reading

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|---|--|
| • | Have the students read page 2 and encourage them to speculate about what could be in the packs and why the children don't want Dad to see. (Inferring; forming and testing hypotheses) |
| • | Have the students read the flashback on page 3. “How is this part of the text different from the part you've already read?” Support the students in clarifying the sequence of events – that this conversation with Mum had happened before the events on page 2. Identify the clues that help to lead to this understanding (the phrase “Mum said this morning” and the change from the present tense to the past tense). Discuss why the writer might have included this flashback here. (Making connections; analysing and synthesising; inferring) |
| • | “I wonder why Dad said not to bring any food ...” (Inferring) |
| • | “Why doesn't Miri want to take any food?” If necessary, support the students in working out why Miri says the cake weighs “ten tonnes!” Briefly explain that the writer has used exaggeration (hyperbole) here for dramatic impact and to add humour. Note that the children might infer a deeper meaning as they find out more about the family situation, for example, that Miri is showing loyalty to Dad by following his exact instructions. (Inferring) |

•	“Dad says ‘specially not’ to bring food, but Mum puts it in anyway ... What are you learning about this family so far?” Note whether the students connect this with the idea of a surprise as indicated by the title. (Making connections; inferring)
•	Have the students read to the bottom of page 4. You may need to clarify understandings about the “gear” needed to build the bridge and the idea of the gear being flown in. If students connect the term “chopper” with motorbikes as well as helicopters, you could ask them to look for the clue in the text that lets them know which one it is (“They flew in all the gear.”). (Making connections; inferring)
•	“Why has Dad brought the children to this place?” Draw out the ideas that this area is special to the children’s father and that their time together is precious. Ask the students for evidence that supports their inferences, for example, Rikki stops herself from saying “yukky old hut”. (Inferring)
•	This is a good point to stop and summarise what has happened and what the students have learned about the characters and their relationships so far. (Inferring; summarising)
•	You might like to draw the students’ attention to the fact that the weather and the characters’ situation are both a bit bleak and miserable at this point. (Making connections)
•	Have the students read the first line on page 5 and speculate about the answer to Miri’s question. Note whether they’ve inferred that dinner will be both Dad’s hidden food and the surprise. (Inferring)
•	Have the students read page 5. Check that they understand that the food has gone off, and ask them to predict what Dad is feeling and what his reaction will be. Listen for words such as “upset” and “angry” because these ideas will support the students with inferring the meanings of some less familiar vocabulary on page 6. (Forming and testing hypotheses)
•	Have the students read page 6. Ask them to review their predictions and talk about Dad’s reaction. “How did you know that Dad was angry and upset?” This is an opportunity for the students to infer (or confirm) the meaning of the phrases “lurch of fury” and “slumps down at the table”. (Forming and testing hypotheses; inferring)
•	“I wonder why Dad was so bothered by the food situation ...” If necessary, support the students in inferring that it is not just the lack of food that bothers him but also the souring of an experience that was supposed to be perfect. (Inferring)
•	Ask the students to predict how the story will run from this point – what they’ll eat now, how the rest of the trip will unfold, and what the children will tell their mother. You could record their ideas. (Forming and testing hypotheses; inferring)
•	Have the students read to the end of the text and review their predictions. “Why don’t the children tell their mother about the surprise?” Prompt them to use evidence from the text to support their thinking. (Forming and testing hypotheses; inferring)
•	Refer to the title. Ask the students to identify the surprises in the story, for example, Dad’s planned treat, the food having gone off, and the children having Christmas cake in their packs. (Making connections; summarising)

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.
•	Make photocopies of the text and have the students work in pairs to highlight the passages that helped them come to deeper understandings. For example, “we don’t see Dad very often now ...” (page 4) shows that Mum and Dad are separated and reinforces the idea that when the children see Dad, it is special. (Inferring)
•	You could go deeper into the text and support the students to note the links between the weather and the action and mood of the story. This could also be an opportunity to discuss the poetic features the author has used. (Making connections; analysing and synthesising)
•	After rereading the story, the students could consider and explain why they think the author wrote it and what he may have wanted the reader to think about. (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?

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|---|--|
| • | Photocopy the illustration on page 6 and have the students create thought bubbles for Dad and each of the children. (Inferring; making connections) |
| • | The students could construct a map that shows the places mentioned on the tramp. Number each significant spot and, in the key, include a brief description of what happened there. (Summarising; making connections) |

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Dusty

by Rosie Boom

From *School Journal*, Part 2, Number 4, 2006

Overview

Through diary entries, an unnamed narrator tells of her attempt to save a baby sparrow. This text links very closely to “Caring for Birds”.

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 summarising and making connections. |
|---|--|

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 diary writing |
| | – the strong personal voice |
| | – the first-person narrator |
| | – the expression of feelings, opinions, and thoughts |
| | – the speculative statements (“I wonder”, “I wish”) |
| • | The unnamed narrator |
| • | The information about caring for birds |
| • | The supportive photographs |
| • | The positive ending |
| • | The abbreviation “SPCA” |
| • | The linked text (“Caring for Birds”) that repeats some of the information in a different form. |

Readability

Noun frequency level: 8–9 years

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

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|---|--|
| • | Words or concepts that some students may find challenging include: “barn”, “SPCA”, “yolk”, “breadcrumbs”, “runny”. |
|---|--|

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

- | | |
|---|---|
| • | Experience of caring for animals, particularly baby birds |
| • | Familiarity with the work of the SPCA and other animal-care agencies. |

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

I will be able to:

- | | |
|---|---|
| • | summarise the main points in this text about caring for birds; |
| • | compare the information in this text with what I already know about caring for birds. |

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 they are going to read about someone who finds a baby bird and that you want them to look for the main points about how they care for it. (Summarising)
•	Ask the students to share any experiences they have had of finding and caring for wild creatures. “What would you need to do to look after a baby bird?” “What agencies could help you?” (Make sure that the SPCA is included in the discussion.) Record the students’ suggestions on a chart, leaving space alongside to add or modify any comments as a result of reading the text. (Making connections)
•	Explain that the group will be checking to see if the points in the text are also on their chart. (Summarising; making connections)
•	Ask the students to briefly preview pages 8–10 and ask them to identify the text form. You could briefly discuss the difference between the narrator of the article and the author. In this case, the narrator is a child, but her name isn’t given. (Making connections)
•	Clarify the learning outcome(s) with the students.

During reading

•	Set the pattern of the reading by having the students read the first two paragraphs on page 8. Prompt the students to identify the key piece of information here (about caring for birds) by asking “Why are they watching rather than doing anything?” Support the students in constructing a summary statement that captures the idea of checking whether a bird needs help before intervening. Using a different-coloured pen, either add this statement to the students’ chart or tick the idea if it’s already there. (Summarising; making connections)
•	Carry on reading the text in this way, pausing at various points to summarise how the narrator and her mother cared for the bird and to check the students’ summary statements against their original chart. (Summarising; making connections)
•	At the same time, note other aspects of the text that influence the narrator’s feelings and decisions. Some suggested stopping points are given below.
•	Pause at the end of the first paragraph on page 9. “What questions do you think the narrator should ask Marie?” (Asking questions)
•	After the students have read page 11, have them work in pairs to think, pair, and share about the narrator’s feelings so far. Draw out the idea that her feelings have been up and down, although she’s feeling quite optimistic by the end of page 11. (Inferring; making connections)
•	Once they have read to the end of the text, ask the students why Dusty might have died. (Inferring)
•	“I wonder what we could infer about the narrator from reading her diary ...” Ask the students to explain why the last diary entry is there. “Is this a good way to end the article?” Draw out the ideas that it gives an upbeat ending and is evidence of the narrator’s cheerful disposition. (Evaluating; inferring)
•	Discuss the chances of Maisie’s chicks surviving. “What are the differences with this situation?” (Making connections; inferring)

After reading

•	Review the students’ summary chart and discuss any changes the group made as a result of the reading. Ask the students if they can group any of the ideas together under particular headings, for example, there are quite a few references to feeding the bird. “Was there anything you found surprising in this text?” (Summarising; making connections)
•	“Imagine you are on the phone to an expert needing help for a bird you have found. What information will you need to give the expert? What questions will you need to ask the expert so that you can take even better care of the bird?” Record the students’ ideas. (Summarising; asking questions)

- | | |
|---|--|
| • | Work with the students to create a time and mood line. Summarise the main events in the text (note that this differs from the main points of how to care for birds) on a timeline. Use a graph line to show the narrator's fluctuating moods and feelings. For example, a high point would be when the narrator heard about the sparrow that lived for twelve years. (Summarising; 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?

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|---|---|
| • | Have the students read the linked text "Caring for Birds" and compare the information in that text with their summary chart. (Making connections) |
| • | The students could practise the strategies of summarising and making connections by reading "Emily's Hens" (by the same author) in <i>School Journal 1.2.2006</i> . (Summarising; making connections) |

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Caring for Birds

by Rosie Boom

From *School Journal*, Part 2, Number 4, 2006

Overview

Best read after “Dusty”, this text provides useful information about how to look after baby and adult birds in need of care. It’s a useful model of a procedural text that provides general guidelines rather than a set of instructions for a specific purpose.

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, summarising, analysing and synthesising , and identifying the author’s purpose. |
|---|--|

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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|---|---|
| • | The general information about caring for birds |
| • | The opportunity to compare two text forms (these guidelines and the diary format of “Dusty”) that contain similar information |
| • | The use of headings and bullet points rather than paragraphs |
| • | The use of imperative verbs |
| • | The direct address to the reader |
| • | The inclusion of qualifiers (for example, “If you find ...”) |
| • | The explanatory details, for example, “Cover the box with a towel to keep the bird warm.” |

Readability

Noun frequency level: 8–9 years

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

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|---|---|
| • | The concept of a set of general guidelines rather than specific instructions |
| • | Words and concepts that some students may find challenging include: “wheat pack”, “hot-water bottle”, “dawn to dusk”. |

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

- | | |
|---|---|
| • | Experience of looking after wild creatures |
| • | Knowledge gained through reading “Dusty” in the same Journal. |

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

I will be able to:

- | | |
|---|---|
| • | make connections between this text and the summary we made while reading “Dusty”; |
| • | discuss the similarities and differences between caring for adult birds and baby birds; |
| • | discuss how this text form is different from that of “Dusty” and identify when each text form would be best used. |

A Framework for the Lesson

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

In the sections below, particular comprehension strategies and reading processes 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

•	Explain to the students that this text is a companion piece for “Dusty” and refer to the summary chart developed during the reading of that text. Explain that the text they’re about to read is a set of guidelines on how to look after wild birds. Link the idea of guidelines to other texts the students may be familiar with, such as the Civil Defence information in the phone book, classroom rules, or school emergency guidelines. (Summarising; making connections)
•	Explain that this text involves two sets of guidelines, one about caring for baby birds and one about caring for adult birds. Remind the students that Dusty was a baby bird and ask them what might be different about caring for an adult bird. (Forming hypotheses)
•	Tell the students that after the reading, they will be comparing the different text forms used in “Dusty” and “Caring for Birds” and discussing the best use of each. (Analysing and synthesising; identifying the author’s purpose)
•	Clarify the learning outcome(s) with the students.

During reading

•	Have the students read page 14 and identify any information that isn’t in their “Dusty” summary chart. (Making connections)
•	Have the students read page 15. Discuss the similarities and differences between caring for baby and adult birds. “I wonder why you don’t feed an adult bird ...” (Making connections; inferring)

After reading

•	Focus on the features of the guidelines, for example, the use of bullet points, the use of imperative verbs, the different paths available to the reader, indicated by the word “if”, and the inclusion of explanatory details. (Analysing and synthesising)
•	Discuss the differences in text form between “Dusty” (a recount told in a diary format) and “Caring for Birds” (a set of guidelines or a procedural text). For example, guidelines are clear, concise, fact-based, and authoritative, whereas a recount is an interpretation of an event, may contain emotions and opinions, and is told by a narrator. Compare the purposes of the two texts. “Why do you think Rosie Boom chose to use a diary format for ‘Dusty’?” Discuss when each text form would be best used. (Analysing and synthesising; 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?

•	Read the closely linked text “Emily’s Hens” in <i>School Journal</i> 1.2.2006
•	Use the text as a model for writing guidelines, for example, for caring for other kinds of animals.

The Royal Breakfast

by Philippa Werry

From *School Journal*, Part 2, Number 4, 2006

Overview

The simple storyline and supportive structure of this play make it particularly well suited to younger or less confident 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">To support the students in developing the comprehension strategies of making connections, forming and testing hypotheses, and analysing and synthesising. |
|--|

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">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 |
| <ul style="list-style-type: none">The predictable nature of the text, involving repetition of an episode, with a slight change each time |
| <ul style="list-style-type: none">The royal setting and characters |
| <ul style="list-style-type: none">The humorous characterisation of the Queen |
| <ul style="list-style-type: none">The lesson learnt by the Queen |
| <ul style="list-style-type: none">The use of prepositions, for example, “On the Royal Tray” to convey specific instructions |
| <ul style="list-style-type: none">The use of bold print, dashes, ellipses, and exclamation marks for emphasis |
| <ul style="list-style-type: none">The capitalisation of the “royal” vocabulary for humorous effect |
| <ul style="list-style-type: none">The writer’s play on the word “but” on page 20 |
| <ul style="list-style-type: none">The quirky, non-traditional style of the illustrations. |

Readability

Recommended level: 9–10 years

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

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|---|
| <ul style="list-style-type: none">The concept of royalty, for example, “Royal Bedchamber”, “Royal Tray”, “Royal Napkin”, “Royal Leftovers”, “Palace Attendants”, “Palace Uniform”, “Your Majesty” |
| <ul style="list-style-type: none">The Queen’s emphatic style of speaking |
| <ul style="list-style-type: none">The use of the terms “butler” and “attendants” as alternatives to “servant” |
| <ul style="list-style-type: none">The different uses of the word “but” on page 20. |

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

- | |
|---|
| <ul style="list-style-type: none">Familiarity with reading and performing plays |
| <ul style="list-style-type: none">Knowledge of fairy tales or traditional tales that involve royalty |
| <ul style="list-style-type: none">Familiarity with elements of narrative structure – for example, problem and resolution. |

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

I will be able to:

•	use what I already know about fairy tales or tales about Kings and Queens and about the way stories are constructed to help me to predict what is going to happen in the play;
•	identify the problem and its complications in this play and then discuss how the problem is resolved.

A Framework for the Lesson

How will I help my students to achieve the learning outcomes?

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

Select from the following suggestions according to the purpose of your lesson and your knowledge of the students.

•	Tell the students you have a play for them to read and briefly review the conventions of a play. (Making connections)
•	Ask the students to consider the title and suggest what the play could be about, who the characters could be, and what a royal breakfast might look like. Discuss what sort of characteristics a king or queen might have. You may need to spend more time building background knowledge for ESOL students or for those less familiar with the fairy-tale genre. (Making connections; forming and testing hypotheses)
•	Write the main features of narrative structure on the board and discuss each one briefly (for example, setting, characters, a plot with a series of events, a problem, complications, and a resolution). Explain to the students that while they are reading, you want them to look out for the problem, the way it is complicated, and how it is finally resolved. (Analysing and synthesising)
•	Explain to the students that they are going to use what they know about other texts to help them understand this play. As they read it, they will be forming hypotheses about what might be going to happen next. (Making connections; forming and testing hypotheses)
•	Clarify the learning outcome(s) with the students.

During reading

•	Read the Queen's opening speech to the students, using an imperious tone and miming the actions. "Who do you think is the speaker?" "What can you infer about her character from this speech?" (Making connections; inferring)
•	Give out the Journals and have the students read the list of characters. If necessary, clarify what a butler and palace attendants are. Take some time to discuss the quirky style of the illustrations and to make sure that the students are clear about which character is the Queen. (Making connections)
•	For the first reading, have the students read the whole text rather than assigning individual roles. Have them read to the end of page 18. Ask the students to identify the problems and complications so far. If necessary, explain what wholemeal bread is. Have the students predict what the next problem might be. (Summarising; analysing and synthesising; forming hypotheses)
•	Have the students read page 19 and review their predictions. Discuss the latest complication. (Testing hypotheses; analysing and synthesising)
•	Have the students read pages 20 and 21. "Why is it hard for the Queen to say thank you?" Discuss the different perspectives of the butler and the Queen. Ask the students to say who they agree with and to explain why. (Inferring; evaluating)

•	Focus on the Queen’s speech on page 20 that starts with “No buts!” and explore what makes it funny. Draw out the idea that the writer creates humour here in a number of ways, for example, through the repetition of words that sound similar, through the idea that the word “butler” has nothing to do with the meaning of “but”, and because the word “butting” prompts the reader to imagine an animal “butting” someone, even though that isn’t actually happening here. (Analysing and synthesising)
•	Ask the students to predict how the play is going to finish, then have them read to the end of the text and review their predictions. (Forming and testing hypotheses)

After reading

•	Devise a timeline that shows the sequence of events (the various complications of the problem). Identify the significant event that brought about the change (resolution). (Analysing and synthesising)
•	“If you were performing this play, what part do you think the audience would most enjoy?” “Why?” (Evaluating)
•	Use the “hotseat” technique to interview the Queen, her attendants, and the butler. (Making connections; 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?

•	You could read “The King’s Breakfast” by A. A. Milne aloud to the students. “What is similar about the main character, and how he is presented?” “What is different?” (Making connections; analysing and synthesising)
•	Have the students practise reading the play, rotating the roles so that all those who want to play the Queen have an opportunity to do so. (Analysing and synthesising)
•	Read other humorous texts (stories, plays, or poems) about kings and queens to the students or make them available for independent reading. (Making connections)

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When I Grow Up

by Barbara Berge

From *School Journal*, Part 2, Number 4, 2006

Overview

Cory, the narrator of this story, is a boy who acts first and thinks later. Students will enjoy reading about the dramatic sequence of events he initiates and following the “when I grow up” thread that runs through the text.

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 inferring, forming and testing hypotheses, analysing and synthesising, and evaluating . |
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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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| • The first-person, past-tense narration |
| • The humour in the narrator’s changing thoughts about his future career |
| • The revelation of the main character’s irrepressible personality |
| • The creation of suspense through indications of impending danger, for example, “I definitely shouldn’t have ...”, “Then when I ...”, “I thought I should get out of there as quick as I could” |
| • The cause and effect pattern of the text |
| • The indicators of time, for example, “By the time”, “I was nearly home”, “That’s when Mum”, “I soon discovered”, “After about another ten minutes”, “the next minute”, “its giant crane arm was soon swinging up” |
| • The colloquial language |
| • The alternatives to “said”, for example, “yelled”, “bellowed”, “shouted”, “shrieked”, “called”, “wailed” |
| • The vivid verbs, for example, “dodged”, “figured out”, “discovered”, “milling round”, “hanging”, “disappeared”, “panicked”, “cracking and bending”, “propped”, “swinging”, “growing”, “winch”, “wrapped” |

Readability

Noun frequency level: 8–9 years

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

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| • The opening sentence and its connection to the rest of the story |
| • Some of the technical vocabulary, for example, “walkie-talkie”, “extension ladder”, “hydraulic platform”, “cage”, “harness”, “winch” |
| • The reference to Sir Edmund Hillary |
| • The colloquial language, for example, “giving some little kid a hard time”, “flash-looking”, “hang on a minute, mate”, “We’ll see you right” |
| • Other words that some students might find challenging include: “hedge”, “mountaineer”, “bellowed”, “sickeningly”, “wailed”. |

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

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| • Experiences of peer-group relationships. |
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Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

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| • use information from the text and from my own experiences to build up an understanding of the main character; |
| • use what I've learnt about the main character and the structure of the text to help me predict what might happen next; |
| • discuss some ways the author has made this text sound exciting; |
| • decide how successful I think this story is and explain my thinking. |

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

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| • Discuss the students' thoughts about what they want to do when they grow up. Ask them to explain the influences behind their decisions. (Making connections) |
| • Share the title with the students and ask them to consider how it relates to the story as they read the text. (Making connections) |
| • Explain to the students that while they are reading, you want them to use information from the text to build up an idea of the narrator's character. (Inferring) |
| • Clarify the learning outcome(s) with the students. |

During reading

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|---|
| • Read the first sentence aloud to the students. In a brief discussion, draw out the inference that the narrator's actions are likely to have a consequence. If necessary, clarify the concept of cause and effect. (Inferring) |
| • "What else can you infer from this opening sentence?" Prompt the students to infer that the narrator is also going to be the main character and that he is a bit cheeky. (Inferring) |
| • Have the students read page 23. "I wonder how serious the narrator is about trying out for the Olympics ...". Encourage the students to share and explain their ideas. (Inferring; evaluating) |
| • Discuss Cory's response to the bullying situation and whether it was a good choice or not. Ask the students to identify the point at which the narrator realised he was in trouble. Draw out the idea that he acted impetuously and hadn't thought of what could happen next. Ask the students to predict what might happen. (Evaluating; forming hypotheses) |
| • Ask the students to use the information they have so far to suggest what sort of person the narrator is and record their ideas on the board. (Inferring) |
| • Note if the students pick up on the link with the title. If not, prompt them to consider why the writer has chosen this title. Support them in drawing out the idea that this could be a recurring theme throughout the text. (Making connections; forming hypotheses) |
| • Have the students read page 24. Prompt them to use context, their knowledge of the word "mountain", and possibly, their knowledge of the word "engineer" to infer the meaning of "mountaineer". If necessary, explain who Sir Edmund Hillary is. (Making connections) |
| • Model a think-aloud: "On the last page, he wanted to be a runner, but I see that now he's changed his mind ..." Draw out the idea that the narrator seems to change his mind in relation to what's happening at the moment. (Forming hypotheses) |

•	Discuss again what sort of person the narrator is, encouraging the students to confirm or change their opinions. Review their earlier predictions about the theme of the text. (Inferring; testing hypotheses)
•	“I wonder if it was a good idea for the narrator to go up the tree ...” Encourage the students to predict what might happen next. “How do you think he’s going to get down?” (Evaluating; forming hypotheses)
•	Have the students read up to the end of the second paragraph on page 26. Briefly pause to consider how the writer helps the reader visualise Cory’s situation, for example, “the tree swayed sickeningly”, “milling round down there like tiny ants”, “the branches started cracking and bending under his feet. He backed down pretty fast ...” Draw out the idea that the writer has carefully built up a vivid picture because this is the climax of the text. Discuss the ways in which the illustrations reinforce these impressions. (Visualising; analysing and synthesising)
•	Ask the students how the narrator knew that Mum had panicked and why they think the police officer got his walkie-talkie out. (Inferring)
•	Have the students read to the end of page 26. Note whether they predict that Cory will now want to be a firefighter. (Making connections; forming hypotheses)
•	You may need to provide a higher level of support for the technical vocabulary on page 27 to support the students’ understanding of the rescue. (Making connections)
•	Have the students read to the end. “I wonder why Cory has a bath and goes straight to bed ...” Ask the students to explain whether or not Cory will be afraid of seeing Steve Jackson the next day and why they think that. (Inferring; forming hypotheses)
•	“What do the last two paragraphs tell you about Cory?” (Inferring)

After reading

•	Return to the list of words that describe Cory’s character and add or change ideas. Ask the students to show evidence in the text that supports their thinking. Draw out or use this opportunity to feed in words such as “impulsive”, “impetuous”, “thoughtless”, or “spontaneous”. (Evaluating; building vocabulary)
•	Briefly discuss any words or phrases that caused difficulty and the strategies the students used or could have used to work them out.
•	Create a cause and effect chart together. Draw attention to the writer’s use of indicators of time to help the reader follow the sequence of events. (Summarising; analysing and synthesising)
•	Have the students work in pairs to track the author’s use of alternatives to “said” and discuss the impact of the writer’s choice of vocabulary on the narrative. (Analysing and synthesising)
•	Introduce the idea that this text was created by an adult writing from the viewpoint of a child. Ask the students whether they think the viewpoint was convincing and to explain why or why not. Features they may discuss include the “when I grow up” phrase, the informal language and “kidspeak”, the things the main character’s parents say, and the thoughts and actions of the main character. (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?

•	The students could select and retell part of the story in cartoon form. (Summarising; visualising)
•	You could use the hot-seating technique to have the students interview Cory, his mother, a police officer, and a firefighter. (Evaluating; inferring; visualising; making connections)
•	The students could draw a large outline of Cory on the board or on chart paper. Inside the outline, they could write words that describe his character. Outside the outline, they could write a list of actions that illustrate his character (for example, “Cory confronted the bullies”). (Inferring; analysing and synthesising)

- You could encourage the students to use aspects of the text as models for their own writing, for example, finding alternatives to “said” and the use of a variety of time indicators.

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The Dare

by Val Neubecker

From *School Journal*, Part 2, Number 4, 2006

Overview

This humorous poem is best read aloud so that students will fully appreciate the mood, suspense, and rhythm. It would be fun for the whole class to read, discuss, and present the poem in a series of shared reading lessons.

Note that some students may be uncomfortable about the graveyard setting.

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 analysing and synthesising, making connections, or identifying the author's purpose |
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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 deliberately melodramatic tone |
| <ul style="list-style-type: none">The building up of atmosphere and suspense |
| <ul style="list-style-type: none">The humorous revelation in the last stanza |
| <ul style="list-style-type: none">The strong rhyme and rhythm |
| <ul style="list-style-type: none">The structure of the poem – eleven four-line stanzas with an ABCB rhyme scheme |
| <ul style="list-style-type: none">The physical manifestations of Shaun's fear, for example, "legs had turned to jelly" (a phrase that also appears in "When I Grow Up", on page 25 of the same journal) |
| <ul style="list-style-type: none">The repetitive structure of stanzas 4–6, with a twist in stanza 7 |
| <ul style="list-style-type: none">The personification, for example, "the gate screamed" |
| <ul style="list-style-type: none">The formal, poetic syntax, for example, "Until the gate he found" |
| <ul style="list-style-type: none">The opportunities to explore variations in the spelling patterns in the rhyming words ("air" and "dare", "heath" and "teeth", "alone" and "own", "said" and "fled") |
| <ul style="list-style-type: none">The opportunities to introduce technical vocabulary related to poetry, for example, narrative verse, stanza, rhyme, rhythm, metre, repetition, couplet, alliteration, personification, and oxymoron (the juxtaposition of contradictory ideas, for example, "icy sweat"). |

Readability

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

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| <ul style="list-style-type: none">The idea of playing in a graveyard, which some students may consider inappropriate |
| <ul style="list-style-type: none">Poetic features and syntax, for example, "'twas", "then close behind him snarled a voice", "Until the gate he found" |
| <ul style="list-style-type: none">Words and concepts that some students may find challenging include: "unlatched", "veiled", "brooding", "eerie", "shrieked", "heath", "gasping", "tombstones", "The fog now seemed to claw at him", "megaphone" |

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

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| <ul style="list-style-type: none">Familiarity with narrative verse |
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|---|--|
| • | Familiarity with the structure and language of spooky stories. |
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Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

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|---|---|
| • | discuss features and devices that the author has used to make this poem effective; |
| • | use what I know about spooky stories and poetry to help me understand and appreciate this poem; |
| • | consider why the author wrote this poem. |

A Framework for the Lesson

How will I help my students to achieve the learning outcomes?

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

Select from the following suggestions according to the purpose of your lesson and your knowledge of the students.

- | | |
|---|---|
| • | Brainstorm the criteria for an effective ghost story, drawing on the students' knowledge of spooky picture books and television cartoons. "What words and images might be used to create suspense?" List these for future reference. (Making connections; analysing and synthesising) |
| • | Use a dramatic voice to ask "When is the best time to scare or be scared? Why?" Draw out the idea that at night sounds seem louder, shadows lurk and loom, and everything looks different. Then ask the students "Where is the scariest place?" It's likely that someone will suggest the graveyard. "Why is it so scary?" Ask the students to close their eyes. Talk them through a graveyard scene, dropping your voice, and using spooky words. Draw out the idea that people often enjoy being scared by spooky stories and movies and that they often include a humorous aspect. (Making connections; visualising; identifying the author's purpose) |
| • | Share the title with the students and discuss whether the students have ever been dared to do something. "How did it make you feel?" "Did you go through with it? Why or why not?" Draw out the idea that a dare is something you don't really want to do but feel you can't refuse and that it often contains an element of fear or danger. Keep the conversation focused on appropriate examples, such as daring someone to enter a competition or to do something to annoy an older sibling. (Making connections) |
| • | Explain that after the reading, you will be asking the students to identify the devices the poet has used to build suspense and create an effective poem. (Analysing and synthesising) |
| • | Explain that "The Dare" is a narrative poem and that it may have some unfamiliar words and structures that the group will look at more closely after the reading. Don't mention the humorous aspect of the poem at this stage – allow the students to soak up the atmosphere and enjoy the revelation of Patrick's trick for themselves. (Analysing and synthesising) |
| • | Clarify the learning outcome(s) with the students. |

During reading

Read the poem to the students, conveying the drama and suspense by using a spooky voice. You could ask them to close their eyes so they can visualise the scene and pick up on the tone, or the students may wish to join in with the reading. (Making connections; analysing and synthesising; visualising)

After reading

•	Ask the students to share and explain their reactions to the poem. “What happened in this poem?” “Who are Patrick and Shaun?” Clarify that the students know what a megaphone is. “Does Shaun know he was tricked by Patrick?” “What can you assume about their relationship?” (Summarising; inferring)
•	Read the poem to the students again or get them to read it aloud with a partner.
•	Discuss any words or phrases that the students found difficult and the strategies they used or could have used to work them out. Some of the following suggestions involve further exploration of aspects of the language used in the poem.
•	If necessary, explain that the phrases in narrative poems are sometimes structured in unusual ways in order to make the ideas fit into the rhythm or rhyme pattern. Demonstrate this by rereading the first three stanzas together and getting the students to tap or clap the rhythm (or metre). Then have them read the second stanza again, substituting the second line with “There was hardly a sound”. The rhythm in this poem is created by placing stress on every second syllable, and changing the words around in this way upsets the rhythm. Ask the students to find other examples of “poetic syntax” in stanzas 8, 9, and 10. (Analysing and synthesising)
•	Ask the students to work with a partner to identify the ways in which the author builds suspense and creates a spooky atmosphere. They may identify such features as the setting, the statements about how Shaun is feeling, the descriptive vocabulary (verbs, adverbs, and adjectives), the use of personification, the use of idiom (Shaun’s knocking knees, “legs had turned to jelly”, “head began to pound”, “scared him half to death”), or the use of punctuation (dashes and exclamation marks) and upper-case letters for impact. Ask the students to share their ideas with the group. If you brainstormed ideas before reading, refer to this and check off or add ideas. (Analysing and synthesising)
•	Have the students identify the ABCB rhyme pattern. Write all the “B” rhyming words on individual cards and have the students investigate the spelling patterns in the pairs of rhyming words. Develop their awareness of the different ways of spelling the same vowel sounds, for example, “said” and “fled”. (Analysing and synthesising)
•	Explore the vocabulary in more detail. Have the students work in pairs on photocopies of the text to highlight particular text features. (Analysing and synthesising; building vocabulary) For example, you could:
	– direct the students to identify examples of alliteration, rhyming words, adjectives, adverbs, verbs, or “spooky” nouns, or you could have them build up a word web of the descriptive vocabulary;
	– explore the ideas behind the idiomatic phrases;
	– focus on aspects of morphology (word structure), such as the purpose of the suffix “ful” in “fearful” and “dreadful”, the prefix “un” in “unlatched”, or the prefix “mega” in “megaphone”. For example, you could explain that “mega” in this context means huge (“mega” can also mean “excellent”) and have the students brainstorm and/or refer to a dictionary to list other words that start with “mega”. Encourage them to consider why the prefix “mega” is often used in advertising.
•	“I wonder why the author wrote this poem?” Discuss the students’ ideas and, if necessary, help them to recognise that it was probably written to provide entertainment and fun. “What makes this poem humorous?” (Identifying the author’s purpose; 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 record “The Dare” with sound effects or perform it as a choral reading to develop fluency and expression. (Visualising)
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•	Using a shared writing approach, have the students rewrite the poem as a narrative, using the first line of each verse to start the paragraphs and incorporating some of the “spooky” text features they’ve identified from their study of the poem. (Analysing and synthesising)
•	Start a list of idioms that convey fear. Encourage the students to add to the list. (Making connections; analysing and synthesising)
•	Read a selection of scary and/or narrative poems, for example, <i>The Headless Horseman Rides Tonight</i> by Jack Prelutsky (HarperCollins, 1992).
•	Create a reference chart of “spooky” vocabulary and encourage the students to add other examples as they discover them.

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