

Dress-up Kit Number One

by Diana Noonan

Overview

Dion has a problem. He has forgotten to tell Mum about Tasha’s birthday. This means there’s no time to save up for a birthday present. Luckily, Mum comes up with a solution, and Dion’s present is a big hit at the party.

Features to Consider in Context

•	The narrative structure of the text with characters, a setting, a problem, a resolution, and a conclusion
•	The use of direct speech
•	The conventions of direct speech
•	The use of contractions
•	The use of commas
•	A variety of sentence structures: simple, compound, and complex
•	The use of colloquialisms: “cool skirt”, “Awesome!”, “groovy costume”
•	A number of compound words: “birthday”, “weekend”, “cardboard”, “headband”, “handbag”, “homemade”, “afternoon”.

Readability

Noun frequency level: 8.5–9.5 years

Supports and Challenges

The features to consider in context and the points outlined below could constitute either supports or challenges for individual readers.

•	The students’ prior experience of narrative texts
•	The pace of the text, particularly with regard to dialogue
•	The use of dialogue for building characterisation
•	The illustrations that accompany the text
•	The students’ understanding of the concept of financial hardship and its repercussions on family life
•	Words and concepts that some students may find challenging: “kit”, “on the benefit”, “donated”, “school fair”, “leotard”, “stencilled”

Introducing Students to the Text

•	Ask the students what they do when they are invited to birthday parties. Think, pair, and share their experiences. Ask them: “How do you choose a birthday present?” “How do you know the person will like it?” “Do you have a budget when you’re buying a present?” “Do you contribute to the cost?” “What would you do if you didn’t have the money or if the shops were shut?”
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•	Introduce the title and tell the students that this story is about an invitation to a birthday party. “Why do you think the story has this title?”
•	Set a purpose for reading. “In this story, Dion has a problem with the invitation. I wonder what it could be?” Briefly share the students’ predictions.

During the Reading

•	Ask the students to read to “We’ll think of something”. Discuss with them what Dion’s problem is and whether their predictions matched the text.
•	“Why did Dion feel awful?” This could lead on to some discussion about benefits and financial hardship.
•	Ask the students: “What clues do we get about how Mum is feeling?” “Why do you think she is only cross for one minute?”
•	“When Mum says, ‘We’ll think of something’, what do you think she will think of?” Ask the students to think, pair, and share their solutions.
•	Ask the students to read to “‘We always do’, she laughed” to find out how Dion and Mum solved the problem.
•	“How could Dion tell that Mum was already planning something?” “What do you think they might find in the box?” “How do you think they felt about what they were doing?” “How do you know?” “How do you think Dion felt about the present that he was taking?”
•	Ask the students to read to “in plenty of time”. Ask them: “Did the present turn out to be a good idea?” “How do you know?” “Why do you think Mum said that she wanted future invitations in plenty of time?”

After the Reading: Responding to the Text

Possible focuses for discussion

•	Discuss what the students discovered about Mum and Dion’s relationship. “Are they sensitive to each other’s feelings?” “Do they get on well?”
•	Discuss how Dion and his mum solved the problem and the choice of title. Ask the students if any of their predictions matched the text.
•	The dress-up kit was Tasha’s favourite present. “What makes a present special?” “If someone was going to make you a birthday present, what would you like?”
•	Help the students to “unpack” the narrative structure of the story so that they can relate it to their own writing. “What is the problem in the story?” “What is the resolution?” “What is the conclusion?”

•	Model the use of commas by reading out one complex sentence. “What is the purpose of the commas in this sentence?” Ask the students to work in pairs to practise reading another sentence with commas.
•	Choose one compound word and ask the students to identify its component words. Ask them to search the text to find other examples.

Suggested Activities

You may like to select an activity from those listed below. You may need to work with the group for some activities.

Suggested Achievement Objectives	Learning Outcomes <i>Students will be able to:</i>	Learning Experiences <i>Students could:</i>
Poetic Writing Presenting • exploring language	<ul style="list-style-type: none"> • write a play using interesting dialogue; • communicate ideas about a character using drama. 	<ul style="list-style-type: none"> • work in pairs to rewrite the story as a two-person play, using as much of the dialogue in the story as possible, then rehearse the play and present it to the group.
Poetic Writing Presenting • exploring language	<ul style="list-style-type: none"> • use creative and interesting written and visual features to present an invitation. 	<ul style="list-style-type: none"> • create an invitation to a birthday party, giving consideration to the language, layout, font, and colour they would use and the information they would include.
Transactional Writing • processing information Presenting	<ul style="list-style-type: none"> • use creative and interesting visual features to create a costume; • write a clear set of instructions sequencing ideas logically. 	<ul style="list-style-type: none"> • design a costume for a ballet dancer, Harry Potter, or an alien, giving consideration to the unusual clothes and props they could use and how they could make it; • write out the instructions for making their costume as a set of numbered steps.

Links with Other *School Journal* Titles

“Trapped by an Octopus” 1.2.99; “A Bad Day” 1.2.98; “Benjamin’s Box” 1.2.89; “The Birthday Pillow” 2.4.97; “The School Fair” 1.2.91; “Tama’s Birthday Watch” 2.4.94; “When Mum Won Lotto” 1.1.98

Journal Search Categories

Costume Making

Family Life

Interaction

Parties

Cross-curricular Links

Health and Physical Education: Mental Health

The Arts: The Visual Arts Drama

Technology: Technological Capability

Associated Websites

Parents Online: Education, Health and Leisure

www.parents.org.uk/index.html?act_dressingup.htm&2

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How to Make a Pop-up Card

by Jane Buxton

Overview

This text presents a set of simple instructions on how to make a pop-up message card.

Features to Consider in Context

•	The text is structured as a procedure:
	• the title states what is to be made
	• there is a list of the materials needed
	• there is a list of numbered instructions
	• the instructions are command sentences
•	most of the sentences start with a verb, for example, “Fold the two larger pieces ...”
•	The use of bullet points
•	The use of comparatives: “smaller”, “larger”
•	The use of subject-specific vocabulary, for example, “pop-up”, “crease”, “flap”.

Readability

Noun frequency level: 8–9 years

Supports and Challenges

The features to consider in context and the points outlined below could constitute either supports or challenges for individual readers.

•	The students’ experience of reading, understanding, and following a set of instructions
•	The students’ prior experience with procedural texts
•	The students’ understanding of what a pop-up card is, how it might be made, and how it could be used
•	The diagrams that accompany the text
•	Words and concepts that some students may find challenging: “crease”, “flap”, “folded edge”.

Introducing Students to the Text

•	Discuss what a pop-up card is. You may need to show the students a pop-up card. Talk about how they are different to other cards, the features of pop-up cards, and why people might want to use them.
•	Ask the students to brainstorm their responses to the question “How do you think you would make a pop-up card?” Chart their responses under headings such as “what you need” and “numbered sequence”.

•	Ask the students to predict what they would see in a set of instructions. (They may already have been given clues to this by the use of headings for the chart.)
•	Set a purpose for reading. Ask the students to check whether their ideas about how to make a pop-up card and how to set out instructions are correct.

During the Reading

•	It may be appropriate to use a shared reading approach for this text.			
•	As the students read, encourage them to check mentally against their own ideas on:			
	<table border="1"> <tr> <td>•</td> <td>how to make a pop-up card;</td> </tr> <tr> <td>•</td> <td>what should be in a set of instructions.</td> </tr> </table>	•	how to make a pop-up card;	•
•	how to make a pop-up card;			
•	what should be in a set of instructions.			

After the Reading: Responding to the Text

Possible focuses for discussion

•	Ask the students to check their predictions about how to make a pop-up card. “How close were we?” Make the check against the chart of the students’ brainstormed ideas and fill in any obvious gaps.
•	Ask the students to check their predictions about what they would see in a set of instructions. Explore the features of a set of instructions as modelled in the text.

Suggested Activities

You may like to select an activity from those listed below. You may need to work with the group for some activities.

Suggested Achievement Objectives	Learning Outcomes <i>Students will be able to:</i>	Learning Experiences <i>Students could:</i>
Close Reading Presenting • processing information	• use a procedural text to follow instructions.	• read the instructions independently and make a pop-up card with a message to a friend.
Transactional Writing • processing information • exploring language	• write a set of clear, precise instructions that feature: • a list of materials • a numbered sequence • instructional verbs • subject-specific vocabulary.	• write a set of instructions for any classroom-based activity and give them to a friend to trial, making sure that they include all the language features that they have encountered in the text.

<p>Close Reading</p> <ul style="list-style-type: none"> • exploring language 	<ul style="list-style-type: none"> • recognise the major language features of a set of instructions. 	<ul style="list-style-type: none"> • search for other examples of instructions in the School Journal and check that they contain all the language features that have been discussed.
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Links with Other *School Journal* Titles

Fold It (SJSL); “Make a Birthday Card” 1.2.91; “How to Make a Talking Card” 2.3.85

Journal Search Categories

Activities

Craftwork

Handicrafts

Cross-curricular Links

The Arts: Visual Arts

Technology: Technological Capability

Associated Websites

The Standards Site: Storybooks

www.standards.dfes.gov.uk/schemes/designtech/det4b?version=1

Joan Irvine: The Pop-up Lady

www.makersgallery.com/joanirvine/index.html

Pop-up Books and Cards

http://trackstar.hprtec.org/main/display.php3?option=text&track_id=1807

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Shhh – We’re Watching TV!

by Jane Buxton

Overview

In this play, Mum, Dad, Scott, and Kayla are intent on watching television. In fact, they are so intent that it is only Zac the dog and Smooch the cat that notice when Burglar Beth and Burglar Ben break into the house. However, everyone notices when his or her favourite items are stolen!

Features to Consider in Context

•	The conventions and layout of a play:
	• the list of characters and the use of upper case for signifying them
	• the stage directions, which are indented, in italics, and sometimes in parentheses
•	the dialogue for each character
•	The use of humour to make a social comment: “Don’t be a couch potato or the world will pass you by!”
•	The use of repetition
•	The use of bold print and exclamation marks for emphasis.

Readability

Noun frequency level: 7.5–8.5 years

Supports and Challenges

The features to consider in context and the points outlined below could constitute either supports or challenges for individual readers.

•	The students’ familiarity with the conventions of a play, especially the layout
•	The students’ experience in using expression, fluency, and pace when reading a play script aloud
•	The students’ ability to identify the message of the play.

Introducing Students to the Text

•	Share the title with the students. Encourage them to predict what the play might be about.
•	Introduce and discuss the list of characters. Discuss and practise the possible voices of these characters, especially those of the animals and the burglars.
•	Discuss the setting of the play.
•	Ensure that the students understand which parts of the script are dialogue and which parts are stage directions.

During the Reading

•	Focus the students on reading the play aloud, emphasising expression, fluency, and pace.
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•	Ask the students to swap or share roles and try different voice expressions.
•	Lead the reading aloud towards a possible performance.

After the Reading: Responding to the Text

Possible focuses for discussion

•	Discuss the play with the students. “Was your prediction of what the play might be about right?” “What did you like most about the play?” “Do you think the writer was trying to tell us something in the play?” Lead this on to a discussion of the play’s message.
•	Ask the students why they think the writer repeats words and situations and uses humour in the play. As they respond, encourage them to read aloud the key parts of the play.
•	Encourage the students to think about what they would have to do to make the play a success if they were producing it (for example, assign roles, rehearse, focus on expression, fluency, and pace, and gather props and scenery). They could consider whether this play would be best presented live, audiotaped, or videotaped.
•	Ask the students to read the play aloud again as a group with a view towards a possible performance.

Suggested Activities

You may like to select an activity from those listed below. You may need to work with the group for some activities.

Suggested Achievement Objectives	Learning Outcomes <i>Students will be able to:</i>	Learning Experiences <i>Students could:</i>
Using Texts Presenting • thinking critically	<ul style="list-style-type: none"> • read aloud for an audience, clearly and with expression; • use verbal and visual features to portray characters and communicate ideas using drama. 	<ul style="list-style-type: none"> • practise reading and acting out the play and perform it to an audience, considering the use of movement and props.
Presenting	<ul style="list-style-type: none"> • present information through the effective use of visual features (e.g., colour, layout, and lettering). 	<ul style="list-style-type: none"> • design a poster for their production of the play.
Speaking Listening to Texts Using Texts • thinking critically	<ul style="list-style-type: none"> • offer and respond to constructive criticism. 	<ul style="list-style-type: none"> • consider and discuss the presentation of the play.

Links with Other *School Journal* Titles

“The Day Michael Made the News” 1.3.93; “Boring!” 2.3.02

Journal Search Categories

Communications

Family Life

Television

Cross-curricular Links

Health and Physical Education: Personal Health and Physical Development

The Arts: Drama

Associated Websites

Lesson Plan: Reviewing Television

www.teachervision.com/lesson-plans/lesson-383.html

Squirtworld!

www.squirt.co.nz/

News release: Multimedia diary gives the low-down on children’s fitness

www.unisa.edu.au/news/media2002/120402.htm

Family Fun: Parenting Tips: Taming the TV Monster

http://family.go.com/raisingkids/child/skills/feature/famf010301_ffmonster1famf010301_ffmonster1.html

Families and Issues: Television

www.drspock.com/topic/0,1504,121,00.html

Children Get Fat Watching TV

www.familyresource.com/health/11/19/

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That's Why

by Pauline Cartwright

Overview

This poem features a mother-child discussion that many students will relate to. It cleverly uses humour, question and answer, rhyme, and personification to make its point. It should be read primarily for enjoyment.

•	Undertake a shared reading of the poem.
•	Break into three groups and read it again, with some students being the narrator, some being the worm, and some being Mum. Encourage the students to use different voices for these characters.

Focus for Discussion

•	Discuss what makes this an effective poem. Consider its use of humour, question and answer, rhyme, and personification (the worm as a child, the worm's mother as a human mum).
•	Encourage the students to make up their own oral or written responses to Mum's command "Time for tea – fill up your tum".
•	Encourage the students to write their own poem from a different animal's perspective. They should try to use some of the features of this poem (humour, question and answer, rhyme, and personification).

Links with Other *School Journal* Titles

"Waiata Noke" 3.1.79; "A Letter from an Earthworm" 1.4.88; "Wonderful Worms" 3.3.96

Associated Websites

Children's Poetry in the Poetry Zone

www.poetryzone.ndirect.co.uk/ceciawarren.htm

Wonderful Worms

www.esc20.k12.tx.us/etprojects/formats/webquests/summer99/northside/worms/student.html

Worms

www.caosclub.org/totalcaos/members/caosho60.html

Squiggly, Wiggly Worms

www.remc11.k12.mi.us/bstpract/bpIII/077/077.PDF

Reduce, Reuse, Recycle: How to Make a Worm Bin

http://english.unitecnology.ac.nz/resources/units/recycle/worm_bin.html

Wake Up, Kiri

by Moira Wairama

Overview

This short poem suggests a daily “battle” between Kiri and her mother over getting ready for school. It features direct dialogue between Kiri and her mum.

•	Undertake a shared reading of the poem.
•	Break the group into two and read it again, with some students reading Kiri’s role and some reading her mother’s role.

Focus for Discussion

•	Discuss the content of the poem. “What do you think is happening in the poem?” “Why do you think Kiri makes excuses?” “At the end she says, ‘I’m going to blame my mum!’ Is this fair?”												
•	Discuss the setting of the poem. “Where do you think they live?” “What clues do we get about this?” (for example, the school bus)												
•	Discuss the conventions of the poem. These might include: <table border="1"><tr><td>•</td><td>rhyming</td></tr><tr><td>•</td><td>the pattern of repetition</td></tr><tr><td>•</td><td>the use of italics</td></tr><tr><td>•</td><td>the lack of speech marks</td></tr><tr><td>•</td><td>the use of dashes</td></tr><tr><td>•</td><td>the use of bold print.</td></tr></table>	•	rhyming	•	the pattern of repetition	•	the use of italics	•	the lack of speech marks	•	the use of dashes	•	the use of bold print.
•	rhyming												
•	the pattern of repetition												
•	the use of italics												
•	the lack of speech marks												
•	the use of dashes												
•	the use of bold print.												
•	“Which of these conventions add to the impact or meaning of the poem?” “How do they do this?” “Shall we have a go at using this pattern to write our own poem?”												

Links with Other *School Journal* Titles

“You’ll Never Believe This!” 1.2.96

Journal Search Categories

Poetry

School

Associated Websites

Late for School

<http://users.rcn.com/reevesk/lateschool.html>

Late for School!

www.teachingideas.co.uk/pe/lateforschool.htm

Excuses for being late to school

www.excuses.co.uk/school/beinglate.html

Late for School Again

www.schooljokes.com/excuses/2.shtml

Children's Poetry in the Poetry Zone

www.poetryzone.ndirect.co.uk/capers2.htm

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Wild and Wacky: The Art of Fraser Williamson

by John Parker

Overview

Many students will recognise Fraser Williamson’s illustrations, though they may not know his name. This article explores both Fraser’s background and his life as an illustrator. It also gives an insight into some aspects of his illustrations.

Features to Consider in Context

•	The structure of an article that incorporates both biography and explanation and makes links between the illustrator’s private and professional life
•	The use of a strong beginning to engage the reader, including the use of rhetorical questions
•	The use of past and present tense to demonstrate how the past influences the present
•	The use of short, simple sentences as a feature of writing an explanation
•	The use of subject-specific vocabulary for authenticity, for example, “woodblock”, “press”, “gouache”.

Readability

Noun frequency level: 8.5–9.5 years

Supports and Challenges

The features to consider in context and the points outlined below could constitute either supports or challenges for individual readers.

•	The students’ experiences of exploring and analysing art in terms of colour, shapes, symbols, and motifs
•	The students’ familiarity with the concept of what an illustrator does
•	The students’ understanding of the illustrator’s cultural heritage and how this might impact on him as an illustrator, including their familiarity with Tongan names
•	Words and concepts that some students may find challenging: “professional”, “deadline”, “rough”, “art editor”.

Introducing Students to the Text

•	Check that the students understand what an illustrator does. “What job does an illustrator do?” “How might they go about this job?” “How might they be trained for this?”
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•	Ask the students to examine the illustrations in the article and discuss what they see. “What does this illustrator seem to like to draw? Think about his use of colour, shapes, and topics.” “Do you think we get any clues about Fraser’s life or his interests by looking at his art?”
•	Ask the students to discuss the question “If an illustrator came into our room, what might we want to find out about him or her?” Encourage them to suggest questions. Record some of these questions and the students’ answers to them on a chart.
•	Set a purpose for reading. The students will find out about Fraser’s life, work, background, and interests so that they can answer the questions on their chart about him and understand his illustrations better.
•	Discuss the title with the students. “From looking at the illustrations, why do you think the article is called ‘Wild and Wacky’?”

During the Reading

•	Undertake a shared reading of the first three sentences. Discuss the following questions with the students: <ul style="list-style-type: none"> • “What has the author done in this introduction?” • “What do you know about Fraser already?”
•	Ask the students to read to “... Fraser has always loved surfing and swimming.” Discuss one of the following with them: <ul style="list-style-type: none"> • “Describe his studio from the information given. Imagine what you would see, smell, feel, and hear if you walked into it.” • “Where do Fraser’s ideas for his paintings and illustrations come from?” • “Why do you think that water is often shown in his illustrations?”
•	Ask the students to read to “... one of Pita’s cousins”. Ask them “How are these paragraphs different from the previous paragraphs?” Introduce the concepts of past and present tense.
•	Ask the students to read to “he trained in Auckland for two years”. “What clues does the author give us to show how important Fraser’s family has been to him?”
•	Ask the students to read to “... another great illustration by Fraser Williamson!” Ask the students to describe the process that Fraser goes through to illustrate a story. Ask them “What do you think is meant by ‘professional illustrator’?”

After the Reading: Responding to the Text

Possible focuses for discussion

•	Consider the chart of questions that the students developed earlier. Fill it in with all that the group has discovered about Fraser.
•	Discuss what additional information the article provides on Fraser. Add this information to the chart.
•	Identify and discuss the specific art terms in the article. “What do you think they mean?”
•	Discuss how the author links the conclusion to the beginning (for example, the words “Fraser Williamson” and “illustration” occur in both).
•	Discuss the students’ personal reactions to Fraser’s job. “Do you think Fraser’s job is difficult?” “Why do you think it is?” “Would you like to do this as a career choice?” “What would be the challenges for you?”
•	Look at a variety of Fraser’s illustrations to see if anything that the students have learned about him is reflected in them.

Suggested Activities

You may like to select an activity from those listed below. You may need to work with the group for some activities.

Suggested Achievement Objectives	Learning Outcomes <i>Students will be able to:</i>	Learning Experiences <i>Students could:</i>
Presenting • exploring language • processing information	• express learned ideas and understandings clearly in visual form.	• draw a Fraser Williamson-style logo for the school, considering the style, colour, and shapes he would use.
Interpersonal Speaking • thinking critically	• ask clear and purposeful questions and listen to, respond to, and record information.	• interview a local book illustrator on his/her background and art style. The NZ Book Council may be able to provide access to an illustrator.
Viewing • thinking critically	• understand and describe how visual features such as print, colour, layout, and art style can be used for effect in texts.	• view and discuss in pairs the work of other illustrators in the <i>School Journal</i> (e.g., Greg Broadmore, Nina Price); • compare and contrast Fraser’s work with that of other illustrators.

Links with Other *School Journal* Titles

“Bringing Stories to Life” 2.3.02

Journal Search Categories

Drawings

Illustrators

People at Work

Cross-curricular Links

The Arts: Visual Art

Associated Websites

Pudding by Joy Cowley

<http://english.unitecology.ac.nz/bookchat/archive/pudding/home.html>

Eyes on Journals: Unit Plan

http://english.unitecology.ac.nz/resources/units/visual_journals/home.html

Follow that Journal

www.learningmedia.co.nz/onlineclasses.htm

Art Studio Chalkboard: information for artists and students

www2.evansville.edu/studiochalkboard/index.html

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