

Desk Rat

by Margaret Cahill

Overview

Leti's good friend Jack has moved up the coast, leaving Leti feeling very sad. Leti has just spent part of the school holidays with Jack and follows this up with a series of emails to him. His emails begin with news of a depressing start to the new school year but get more exciting when his class gets a new pet – Barnaby the rat!

Features to Consider in Context

•	The structure of the text as a simple narrative told through a series of emails whose content and order indicate the orientation, situation, and resolution of the narrative over time
•	The use of colloquial speech and informal language to denote the close relationship between the two boys, for example, “Fantastic (NOT)”, “You’re not going to believe this”, “I’m in the room with the cruddy furniture”, “Yo Jack”
•	The use of short and sometimes pared down (elliptical) sentences to suggest the close and informal nature of the communication, for example, “Back to school tomorrow”
•	The use of humour
•	The use of the present tense to reinforce the immediacy of the text
•	The use of detail to bring the situation alive and give clues to Leti's personality and feelings.

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' understanding of the purpose and layout of emails
•	The students' ability to pick up clues to characterisation and feelings from the text
•	The students' ability to visualise unusual items and settings in the text, for example, Leti's desk is “totally antique”
•	The concept of two friends trying to keep in contact when one has moved away
•	The students' understanding of some of the colloquial language used in the text, for example, “cruddy”, “gaga”, “to cart”, “slave away”, “well and truly”, “soppy”, “gawking”, “Tane and that crowd”
•	Words that some students may find challenging: “roster”, “antique”, “inkwell”, “prowls”, “sander”, “ancient”, “frantic”, “clamp”.

Introducing Students to the Text

•	Discuss the concept of friends moving away but keeping in contact. “Has anyone had a close friend who has moved away?” “How did you keep in contact with them?” “How else might you keep in contact?” Mention the concept of writing emails if the students do not.
•	Share the purpose for the reading. Explain that the students will discover how two boys keep in contact when they are living in separate places and what they “talk” about.
•	Get the students to predict the content of the narrative. “If they were making contact at the beginning of the school year, what might they ‘talk’ about?” “What might the title ‘Desk Rat’ mean? Let’s read and find out.”

During the Reading

•	Get the students to read and discuss the first email. “What clues do we get about where Leti and Jack have been and what they have been doing in the holidays?” “Where is Jack now living?”
•	Get the students to read and discuss the second email. “Why do you think that Leti signs this email ‘Your unlucky mate’?”
•	Get the students to read and discuss the third email. “What interesting thing has happened in Leti’s class?” “How do you think Leti feels about this?” “He says ‘Yuck’, but do you think that he really feels ‘yuck’ about the rat?”
•	Get the students to read and discuss the fourth email. “What new topic has been introduced into the series of emails?” Ask the students to describe Leti’s desk in their own words. Then ask them to think about the title of the story again. “What might connect a ‘desk’ and a ‘rat’?”
•	Get the students to read and discuss the fifth email. “How does Leti feel about fixing his desk?” “What clues does the author give us about this?”
•	Get the students to read and discuss the sixth email. “What happens to Ratty?” Ask the students to describe how the situation is resolved. “How do you think Leti feels about this?” “What clues does the author give us?” Ask the students to think about the title of the story again. “What is the relevance of the title?”
•	Get the students to read and discuss the final email. “How do you think Leti feels about his classroom now?” “What clues does the author give us?” “What do you think Leti is going to say at the end?”

After the Reading: Responding to the Text

Possible focuses for discussion

•	Plot a feelings graph with the students so that they can indicate and discuss Leti's changing feelings for the rat and his classroom. Ask them what conclusions they can draw from this. (Note that Leti's changing feelings for his classroom coincide with his changing feelings for the rat.) Get them to note any clues that the author gives us to Leti's feelings, for example, the fact that he refuses to call the rat by his proper name until the last email.
•	Discuss the concepts of orientation, situation, and resolution as applied to this text. "Which particular emails tell us the orientation, situation, and resolution?"
•	Discuss why the author might have written the text as a series of emails. "What help does this give us as readers?"
•	Discuss the use of colloquialisms in the text. "Why has Leti used some of these words and phrases?" "Do you think he would have used them if he had been writing to someone like his grandmother?"

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	<ul style="list-style-type: none"> write a personal email, using the appropriate conventions. 	<ul style="list-style-type: none"> finish Leti's last email to Jack; pretend to be Leti and write his next email; pretend to be Jack and write an email responding to one of Leti's emails.
Presenting <ul style="list-style-type: none"> thinking critically processing information 	<ul style="list-style-type: none"> combine words and images to create meaning. 	<ul style="list-style-type: none"> rework the emails as a comic strip, conveying the key ideas of each email.

Links with Other *School Journal* Titles

"Dear Abby" 1.5.92; "A Close Call" 3.3.98; "Ilana's Diary" 1.5.97; "Mrs Grizzle and the Eagle" 1.1.97

Journal Search Categories

Emails

Friend

Rats

School

Cross-curricular Links

Health and Physical Education: Mental Health

Technology: Materials Technology

Associated Websites

Bclee's Rats!

www-personal.umich.edu/~bclee/rats.html

Suebee's World – Rats Rule!

www.ratsrule.com

Postcards from my Planet – Unit Plan

<http://english.unitecology.ac.nz/resources/units/postcards/home.html>

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Dreaming in Words

by Norman Bilbrough

Overview

Dylan Neale is blind. He attends Epuni School and participates in all school activities. This article profiles Dylan and explores his interests, including his talents as a writer.

Features to Consider in Context

•	The text as an example of an article that profiles a subject, outlining aspects of his life and explaining how he succeeds as he does
•	The two introductory paragraphs that are designed to engage the reader and encourage them to consider what the article might be about
•	The use of direct speech and rhetorical questions to engage the reader
•	The use of short, succinct sentences and the present tense as features of article writing
•	The contrast between the author's transactional writing style and Dylan's poetic and more colourful writing style
•	The use of subject-specific terms: "disabled", "Braille", "talking-book machine", "electronic Braille", "Language Master".

Readability

Noun frequency level: 9–10 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 and understanding articles that profile people
•	The students' familiarity with blind people and their experiences, in particular, their understanding and appreciation of: <ul style="list-style-type: none">• what blind people can achieve• technical aids that assist blind people
•	The students' familiarity with the subject-specific terms listed above
•	Words that some students may find challenging: "stentorious", "vermilion".

Introducing Students to the Text

•	Read the title of the article and the first two paragraphs aloud to the students without showing them the text. In response to the second paragraph, invite discussion on what sort of person Dylan Neale might be. As part of this discussion, encourage the students to think about the title.
•	<p>Read paragraph three aloud. Ask the students to guess what Dylan’s life might be like as a blind boy at primary school. Encourage them to think and talk about Dylan’s possible capacity to:</p> <ul style="list-style-type: none"> • read, write, and do maths; • play sport; • move safely around his classroom, school, and home. <p>Record the students’ ideas on a chart for checking later. During this discussion, introduce the subject-specific terms that are in the text.</p>
•	Share the purpose for the reading. Explain that the students will find out about Dylan’s life and interests. They will also get an opportunity to check whether their predictions about what Dylan can do are correct.

During the Reading

•	Ensure that discussion of this article includes the challenging words and phrases that are listed.
•	Ask the students to read to “he listens to other stories on a talking-book machine”. Discuss what they have found out so far about Dylan’s life and what he can do. Ask them what is meant by the phrase “He does eat a lot of snow, though!”
•	Ask the students to read to “For maths, Dylan uses a special abacus”. “What does Dylan like to do most of all?” “How does he go about this?” “What help does he get?” “Do you think Dylan is a good writer? Why or why not?”
•	Ask the students to read to “He’s got it all mapped out”. “Does it sound like he copes well at school?” “What does he have to help him?”
•	<p>Ask the students to read to the end of the story. Ask them:</p> <ul style="list-style-type: none"> • “Why does he follow his dad around with a tape recorder, commenting on his concreting or his cooking?” • “Why do you think he enjoys smelling things so much?” • “What clues does the author give us about what Dylan wants to do with his life?”

After the Reading: Responding to the Text

Possible focuses for discussion

•	Ask the students to recall their predictions about Dylan’s possible activities at school and at home and check whether they were correct. “Of everything that he does, what surprised you the most?”
•	Encourage the students to discuss whether they believe that Dylan’s quality of life is as good as a sighted person’s. “Does he appear to miss out on anything?”
•	Dylan wants to be a writer. Get the students to discuss whether they think this might happen. “What clues does the author give us that this might be a strong possibility?”

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 Transactional Writing Presenting • thinking critically	<ul style="list-style-type: none"> • interpret information; • use visual features to communicate ideas; • write explanations in authentic contexts. 	<ul style="list-style-type: none"> • design an item that might help Dylan in the classroom and write an explanation of how it works and how it might help Dylan.
Close Reading • processing information	<ul style="list-style-type: none"> • locate, select, organise, and present information. 	<ul style="list-style-type: none"> • undertake and record some research on Braille and other technical aids for blind people.
Poetic Writing Interpersonal Speaking Interpersonal Listening • thinking critically	<ul style="list-style-type: none"> • write a continuation of a narrative and share it with others. 	<ul style="list-style-type: none"> • plan and write the next paragraph of Dylan’s adventure story as they imagine that he might have written it. After they have written their paragraphs, they could share them with the rest of the group.

Links with Other *School Journal* Titles

“Fred and His Amazing Night-time Powers” 3.2.96; “Hitting the Ball without Seeing It” 3.3.93; “Jonah Lomu” 3.2.99

Journal Search Categories

Blindness

Disability

Writers

Cross-curricular Links

Health and Physical Education: Mental Health

Technology: Information and Communication Technology

Associated Websites

Royal New Zealand Foundation for the Blind

www.rnzfb.org.nz

The Foundation for Blind Children

www.the-fbc.org

Blind Sport New Zealand

www.blindsport.org.nz

ABC NZ Home

www.abcnz.org.nz/default.htm

Writing by Children

<http://scils.rutgers.edu/~kvander/sample25.html>

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Letters to Fleabus

by Vivienne Joseph

Overview

Dani's family has moved house. While they were moving, they put their cat, Fleabus, in a cattery, but when they were trying to collect him, he escaped. Dani writes two letters to Fleabus expressing her feelings to him. Interestingly, Dani structures these letters as poems.

Features to Consider in Context

•	The text as an example of personal experience writing, expressed in the form of sequenced letters
•	The letters written in free verse form to emphasise the writer's feelings
•	The structure of the verses: most verses start with an opening statement that is expanded on during the rest of the verse
•	The use of detail to set the scene and give clues about Dani's feelings regarding Fleabus being lost
•	The use of subject-specific vocabulary, for example, "cattery", "carry-cage", "catnip"
•	The use of varying punctuation forms at the end of each line to emphasise the poetic nature of the text. (This text could be used to explore punctuation in poetry with students of a more advanced reading age.)

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' understanding of the possible effects of moving house on both people and pets
•	The students' experience with free verse and their ability to read and respond to it.

Introducing Students to the Text

•	Discuss the concept of moving house and the effect that this might have on people and pets. "Has anyone ever moved house?" "How did this make you feel?" "What happened to your pets when you were moving house?" "How do you think they felt?" "What did you do to make it easier for your pets?"
•	Share the purpose for the reading. Tell the students that they will find out what happens to a girl called Dani and her cat, Fleabus, when they move house and how they both felt.

•	Discuss the cat's name with the students. "Why might a cat be called Fleabus?" Suggest that they think about both parts of this compound word.
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During the Reading

•	Because of its poetic nature, this text could be explored using either a shared or guided reading approach.								
•	Get the students to read and discuss the first letter. "Why was Fleabus put in the cattery?" "How do you think he felt about this?" "What did Dani and her family do?" "How do you think Dani was feeling at the end of this letter?"								
•	Get the students to read and discuss the second letter. Ask them: <table border="1" style="width: 100%; margin-top: 5px;"> <tr> <td style="width: 30%; vertical-align: top;">•</td> <td>"What has happened since the last letter?"</td> </tr> <tr> <td style="vertical-align: top;">•</td> <td>"How is Dani feeling about the whole situation three days later?" "What clues does the author give us?"</td> </tr> <tr> <td style="vertical-align: top;">•</td> <td>"What clues do we get as to how Dani is feeling about her new house?"</td> </tr> <tr> <td style="vertical-align: top;">•</td> <td>"What are Dani's overall feelings about Fleabus?" "What clues do we get about this?"</td> </tr> </table>	•	"What has happened since the last letter?"	•	"How is Dani feeling about the whole situation three days later?" "What clues does the author give us?"	•	"What clues do we get as to how Dani is feeling about her new house?"	•	"What are Dani's overall feelings about Fleabus?" "What clues do we get about this?"
•	"What has happened since the last letter?"								
•	"How is Dani feeling about the whole situation three days later?" "What clues does the author give us?"								
•	"What clues do we get as to how Dani is feeling about her new house?"								
•	"What are Dani's overall feelings about Fleabus?" "What clues do we get about this?"								

After the Reading: Responding to the Text

Possible focuses for discussion

•	Get the students to talk about what they found out about Fleabus from the text. This could lead on to a discussion about what has happened to him and why.				
•	Get the students to talk about why the text is written both in letter form and in free verse form. Ensure that the students discuss: <table border="1" style="width: 100%; margin-top: 5px;"> <tr> <td style="width: 30%; vertical-align: top;">•</td> <td>the letter as a form of very direct and personal communication;</td> </tr> <tr> <td style="vertical-align: top;">•</td> <td>free verse as a way of communicating feelings and emotions.</td> </tr> </table>	•	the letter as a form of very direct and personal communication;	•	free verse as a way of communicating feelings and emotions.
•	the letter as a form of very direct and personal communication;				
•	free verse as a way of communicating feelings and emotions.				

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>
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Poetic Writing	<ul style="list-style-type: none"> • write a personal letter, using the appropriate conventions. 	<ul style="list-style-type: none"> • pretend to be Fleabus and write a letter to Dani in reply to her first letter, explaining why he got upset and disappeared. They would need to decide whether to tell Dani where he has gone. They could choose to write their letters in free verse form.
Interpersonal Listening Interpersonal Speaking <ul style="list-style-type: none"> • thinking critically 	<ul style="list-style-type: none"> • listen to and interact with another person in a role play. 	<ul style="list-style-type: none"> • in pairs, role-play a telephone conversation between Dani’s father and the owners of the new house, in which her father asks if Fleabus has returned and the new owner responds.
Poetic Writing <ul style="list-style-type: none"> • thinking critically • exploring language 	<ul style="list-style-type: none"> • recount events clearly and concisely; • write postcards, using the appropriate conventions. 	<ul style="list-style-type: none"> • pretend to be Fleabus. Instead of returning to Dani, he goes on a series of exciting adventures that he describes in postcards he sends to Dani.
Presenting <ul style="list-style-type: none"> • thinking critically • processing information 	<ul style="list-style-type: none"> • use visual and verbal features to communicate ideas. 	<ul style="list-style-type: none"> • design the “Lost” poster that Dani put up around the neighbourhood about Fleabus’s disappearance, including a picture of Fleabus.

Links with Other *School Journal* Titles

“My Cat” 1.1.98; “Dear Abby” 1.5.92

Journal Search Categories

Cats

Feelings

Letters

Moving House

Pets

Cross-curricular Links

Health and Physical Education: Mental Health

Associated Websites

Moving House with Cats

www.fabcats.org/is13.html

Moving House with Pets

www.petalia.com.au/Templates/StoryTemplate_Process.cfm?specie=Cats&story_no=255

Caring for Pets: Unit Plan

<http://english.unitechnology.ac.nz/resources/units/pets/home.html>

Postcards from My Planet: Unit Plan

<http://english.unitechnology.ac.nz/resources/units/postcards/home.html>

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Matariki

by Moira Wairama

Overview

This is a short explanation of a scientific phenomenon from a Māori perspective. It could be explored by students as an explanation in its own right (Matariki – the Māori New Year) or as an introduction to the play “Tāne me te Whānau Marama”.

Focus for Discussion

•	This explanation could be explored through shared reading. Ask the students to describe the concept of Matariki based on their reading. Encourage them to make a connection between the Māori New Year and the moon.
•	If the students are interested, lead them toward discovering additional information on Matariki in <i>Connected 3 2003</i> or by reading the play “Tāne me te Whānau Marama”.

Links with Other *School Journal* Titles

“The Star Fishes” 1.3.93

Journal Search Categories

Māori Traditional Stories

New Year

Stars

Cross-curricular Links

Science: Making Sense of Planet Earth and Beyond

Social Studies: Culture and Heritage

Associated Websites

TKI: template

www.tki.org.nz/r/hot_topics/matariki_e.php

Note: This template suggests a number of related links.

Tāne me te Whānau Marama

Communications – Matariki Celebrations at Te Papa

www.tepapa.govt.nz/communications/Press_Releases/pr_matariki.html

Matariki 1

[http://sites.tki.org.nz/newtown/stories/storyReader\\$2453](http://sites.tki.org.nz/newtown/stories/storyReader$2453)

Matariki

<http://maorinews.com/writings/poems/matariki.htm>

Matariki by Robyn Kahukiwa

www.artport.co.nz/kahukiwa_matariki.html

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Tāne me te Whānau Marama

by Moira Wairama

Overview

In this play, Tāne and Tangotango (the sons of Ranginui and Papa) decide to use the children of Tangotango and Wainui to give light to the world. The play depicts the myth that explains the Māori concept of Matariki.

Features to Consider in Context

•	The conventions of a play, including: a list of characters provided at the start, each character's piece of dialogue introduced with the character's name in capital letters, and italics for stage directions with directions for specific characters in parentheses
•	The use of te reo Māori and Māori concepts
•	The use of myth to explain a natural phenomenon.

Readability

Noun frequency level: 7–8 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 its layout
•	The students' experience in using expression, fluency, and pace when reading a play aloud
•	The students' familiarity with the scientific phenomenon that underpins the narrative (Matariki)
•	The students' understanding of te reo Māori and Māori concepts
•	The students' experience in using a glossary
•	The students' ability to work out the relationships between the characters.

Introducing Students to the Text

•	Share, read, and discuss the phenomenon of Matariki in the preceding explanation. Share the purpose for the reading. Tell the students that they are going to read a play that explores the Māori myth underpinning this phenomenon.
•	Explain that some of the script is in te reo Māori. Ask the students to look at the glossary at the back of the script. Explain that they will use this to understand some of the language in the script. It's particularly important to do this if the students are unfamiliar with the concept of a glossary.

•	Introduce the title, list of characters, and setting to the students. Spend time working out and exploring the family tree that links the characters. (You will need to prepare this beforehand.)
•	Ensure that the students understand what part of the script is dialogue and what part is stage directions.

During the Reading

•	Get the students to focus on reading the play aloud, with particular emphasis on expression, fluency, and pace.
•	Encourage the students to swap and share roles and try different voice expressions.
•	Lead the reading aloud towards a possible performance.

After the Reading: Responding to the Text

•	Ask the students to retell the myth to see if they understood it. Note particularly whether they have understood its sequence.
•	Discuss with the students any links that they see between the myth and the scientific explanation. This might lead on to a discussion of why myths exist.
•	Explore the family tree that you devised as an introduction to the play. Use the tree and the students' knowledge of the script to confirm the relationships between the characters.
•	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 also think about how this play might be best presented: live, audiotaped, or videoed.
•	Get 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>
Speaking Using Texts Presenting <ul style="list-style-type: none"> • thinking critically • exploring language 	<ul style="list-style-type: none"> • perform a play for an audience, fluently and with expression; • use verbal and visual features to portray characters and communicate ideas in drama. 	<ul style="list-style-type: none"> • practise reading and acting out the play and perform it to an audience. They will need to consider the use of movement and props.

Poetic Writing Speaking Using Texts • processing information	• rework a text in a different genre.	• retell the myth to an audience, either orally or in writing.
Close Reading Transactional Writing • processing information	• locate, select, organise, and present information.	• research and record in writing additional information on the Matariki phenomenon. This could be done through referring to books or the Internet.

Links with Other *School Journal* Titles

“The Star Fishes” 1.3.93; “Rona me te Marama” 2.4.93; “Rona me te Marama” *Vote For Me* (JYPW 1994); “The Story of Rangi and Papa” 1.5.94

Journal Search Categories

Legends

Māori Traditional Stories

New Year

Stars

Cross-curricular Links

Science: Making Sense of Planet Earth and Beyond

Social Studies: Culture and Heritage

Associated Websites

TKI: template

www.tki.org.nz/r/hot_topics/matariki_e.php

Note: This template suggests a number of related links.

Tāne me te Whānau Marama

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Matariki 1

[http://sites.tki.org.nz/newtown/stories/storyReader\\$2453](http://sites.tki.org.nz/newtown/stories/storyReader$2453)

Matariki

<http://maorinews.com/writings/poems/matariki.htm>

Matariki by Robyn Kahukiwa

www.artport.co.nz/kahukiwa_matariki.html

Carter Observatory of New Zealand

www.carterobs.ac.nz

The Long Walk

by Amanda Jackson

Overview

In a conversation with her grandchild, an old lady recalls her childhood and how she and her brother walked to the sea to find kaimoana. But changes in the environment meant that Nanny and her brother had to walk further and further. In the end, it became too far to walk.

Features to Consider in Context

•	The structure of the text as a piece of personal experience writing as the subject (Nanny) tells her experience and the writer (her grandchild) learns from the experience
•	The use of reminiscence to depict significant events, observations, relationships, and feelings
•	The use of first person (“I”) narrative
•	The use of both the present and the past tense to suggest how the past influences the present
•	The use and conventions of direct speech and dialogue as a storytelling tool
•	The use of macrons to indicate long vowel sounds in Māori words, for example, “Māori”, “Pākehā”
•	The use of te reo Māori and Māori concepts within an authentic context: “kete”, “pipi”, “kaimoana”, “Pākehā”, “kāore”, “kaitiaki”.

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’ ability to understand a narrative that is conveyed through dialogue
•	The students’ ability to understand a narrative that switches between the present and the past
•	The students’ understanding of the effect of environmental change, including pollution, on traditional food sources
•	The students’ understanding of Māori concepts and protocols, for example, the role of kaitiaki or “caretaker of a special place” and protocols for gathering pipi
•	Words that some students may find challenging: “mussels”, “cockles”.

Introducing Students to the Text

<ul style="list-style-type: none"> • 	<p>have changed?” “How do you think they felt when they were talking – happy or sad?” “Why do you think some old people might feel sad when they are reminiscing about the past?” “Do you think change is always a good thing?”</p>
<ul style="list-style-type: none"> • 	<p>Share the purpose for the reading. Explain that the students will experience an old lady’s reminiscences about the past and how she feels about them and the changes that have occurred. Point out that the story is placed within a Māori context. It is particularly important that the students understand the concept of a kaitiaki before they start to read.</p>

During the Reading

<ul style="list-style-type: none"> • 	<p>Ensure that discussion of this story includes the challenging words and concepts that are listed above.</p>															
<ul style="list-style-type: none"> • 	<p>Ask the students to read to “Never eat there, or Moremore will come.” Ask them to describe where Nanny and her brother walked when they were young. Ask them:</p> <table border="1" data-bbox="794 913 1453 1350"> <tr> <td data-bbox="794 913 1015 987"> <ul style="list-style-type: none"> • </td> <td data-bbox="1015 913 1235 987"> <p>“Why do you think they got tired?”</p> </td> <td data-bbox="1235 913 1453 987"></td> </tr> <tr> <td data-bbox="794 987 1015 1025"> <ul style="list-style-type: none"> • </td> <td data-bbox="1015 987 1235 1025"> <p>“What changes did they notice?”</p> </td> <td data-bbox="1235 987 1453 1025"></td> </tr> <tr> <td data-bbox="794 1025 1015 1133"> <ul style="list-style-type: none"> • </td> <td data-bbox="1015 1025 1235 1133"> <p>“What did those changes mean for Nanny and her brother?” “How do you think they felt about them?”</p> </td> <td data-bbox="1235 1025 1453 1133"></td> </tr> <tr> <td data-bbox="794 1133 1015 1207"> <ul style="list-style-type: none"> • </td> <td data-bbox="1015 1133 1235 1207"> <p>“Why didn’t they eat the pipi in the other bay?”</p> </td> <td data-bbox="1235 1133 1453 1207"></td> </tr> <tr> <td data-bbox="794 1207 1015 1350"> <ul style="list-style-type: none"> • </td> <td data-bbox="1015 1207 1235 1350"> <p>“Who do you think Moremore is? Remember our discussion about the kaitiaki. Let’s read and find out.”</p> </td> <td data-bbox="1235 1207 1453 1350"></td> </tr> </table>	<ul style="list-style-type: none"> • 	<p>“Why do you think they got tired?”</p>		<ul style="list-style-type: none"> • 	<p>“What changes did they notice?”</p>		<ul style="list-style-type: none"> • 	<p>“What did those changes mean for Nanny and her brother?” “How do you think they felt about them?”</p>		<ul style="list-style-type: none"> • 	<p>“Why didn’t they eat the pipi in the other bay?”</p>		<ul style="list-style-type: none"> • 	<p>“Who do you think Moremore is? Remember our discussion about the kaitiaki. Let’s read and find out.”</p>	
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<ul style="list-style-type: none"> • 	<p>Ask the students to read to the end of the story. Ask them:</p> <table border="1" data-bbox="794 1424 1453 1818"> <tr> <td data-bbox="794 1424 1015 1498"> <ul style="list-style-type: none"> • </td> <td data-bbox="1015 1424 1235 1498"> <p>“What clues do we get about what Moremore looks like?”</p> </td> <td data-bbox="1235 1424 1453 1498"></td> </tr> <tr> <td data-bbox="794 1498 1015 1572"> <ul style="list-style-type: none"> • </td> <td data-bbox="1015 1498 1235 1572"> <p>“What happened when they saw him?”</p> </td> <td data-bbox="1235 1498 1453 1572"></td> </tr> <tr> <td data-bbox="794 1572 1015 1646"> <ul style="list-style-type: none"> • </td> <td data-bbox="1015 1572 1235 1646"> <p>“Why do you think they never went back there?”</p> </td> <td data-bbox="1235 1572 1453 1646"></td> </tr> <tr> <td data-bbox="794 1646 1015 1720"> <ul style="list-style-type: none"> • </td> <td data-bbox="1015 1646 1235 1720"> <p>“Why did they have to walk the river mouth?”</p> </td> <td data-bbox="1235 1646 1453 1720"></td> </tr> <tr> <td data-bbox="794 1720 1015 1818"> <ul style="list-style-type: none"> • </td> <td data-bbox="1015 1720 1235 1818"> <p>“Why do you think Nanny is feeling sad at the end of the story?”</p> </td> <td data-bbox="1235 1720 1453 1818"></td> </tr> </table>	<ul style="list-style-type: none"> • 	<p>“What clues do we get about what Moremore looks like?”</p>		<ul style="list-style-type: none"> • 	<p>“What happened when they saw him?”</p>		<ul style="list-style-type: none"> • 	<p>“Why do you think they never went back there?”</p>		<ul style="list-style-type: none"> • 	<p>“Why did they have to walk the river mouth?”</p>		<ul style="list-style-type: none"> • 	<p>“Why do you think Nanny is feeling sad at the end of the story?”</p>	
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After the Reading: Responding to the Text

Possible focuses for discussion

•	Discuss the distance that Nanny has to walk as the story progresses. “Nanny has to walk further and further as the story goes on. Why is this?” “What changes have happened?” “How do you think she feels about them?”
•	Discuss what the students have learned about Nanny and her relationship with her grandchild from the story. “What clues does the author give us?”

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>
Interpersonal Speaking Interpersonal Listening • processing information	• ask questions, listen, interact, and record information.	• interview an older person about life when they were young and the changes they have noticed. They could record this interview on paper or on tape for discussion with others.
Close Reading • processing information Presenting	• interpret information; • use visual features to communicate information.	• devise a map of the area that Nanny describes in her story, including all the features of the area that are mentioned in the story (e.g., “that bridge”, “the bay on the far side”).
Presenting • thinking critically	• use visual features to communicate ideas.	• design a visual representation of a kaitiaki for the classroom. The kaitiaki is like a “caretaker of the classroom”, so the design must represent the classroom in some way.

Links with Other *School Journal* Titles

“Zoe Visits Yiayia” 1.4.97; “The Creek” *Favourite Icecream* (JYPW 1990); “Where My Ancestors Walked” 4.2.90

Journal Search Categories

Elderly People

Grandparent

Māori

Pollution

Environment

Cross-curricular Links

Social Studies: Place and Environment

Resources and Economic Activities

Associated Websites

To Matou Wahi – Our Place: Unit Plan

http://english.unitec.ac.nz/resources/units/our_place/home.html

Unit 4.1

www.lea.co.nz/kia-kaha/units_of_work/43.doc

Ti Kouka Whenua: Rapaki

<http://library.christchurch.org.nz/TiKoukaWhenua/rapaki.asp>

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www.tokm.co.nz/news_pubs/48-apr99

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Uncle Andy's Singlet

by Joy Cowley

Overview

This humorous poem tells of Uncle Andy's singlet and how he uses it in surprising ways in his day-to-day life. Comprising nine verses, it is principally told by a narrator. Uncle Andy's own voice is heard in verses three, six, and nine, which function as a chorus.

•	Undertake a shared reading of the poem for enjoyment.
•	Break the group into two and read it again, with some students reading the narrator's role and some reading Uncle Andy's role. Because of its humorous nature and regular features, this poem would be suitable for rehearsing and presenting to an audience.

Focus for Discussion

•	Discuss what the students find out about Uncle Andy from the poem. "Who is Uncle Andy?" "What does he like to do?" "Where does he live?" "What clues does the author give us about Uncle Andy in the poem?" "Do you think he's a real person?"										
•	Discuss some of the words and phrases in the poem for clarity and understanding: "army surplus", "upper garment", "pouch", "mutton", "bracken", "herring".										
•	Discuss the conventions used in this poem, including: <table border="1" data-bbox="798 1232 1452 1500"> <tr> <td>•</td> <td>four-line verses with regular rhyming;</td> </tr> <tr> <td>•</td> <td>regular rhythm;</td> </tr> <tr> <td>•</td> <td>the pattern of repetition;</td> </tr> <tr> <td>•</td> <td>the use of two voices (narrator and Uncle Andy);</td> </tr> <tr> <td>•</td> <td>the use of italics.</td> </tr> </table>	•	four-line verses with regular rhyming;	•	regular rhythm;	•	the pattern of repetition;	•	the use of two voices (narrator and Uncle Andy);	•	the use of italics.
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•	the use of italics.										

Ask the students which of these conventions adds to the impact of the poem and how they do this. Suggest that they try using some of these conventions to write their own poems, perhaps about someone in their own family.

Links with Other *School Journal* Titles

"My Little Sister" 2.4.88; "The Same Old Mum" 2.3.97; "My Sister Lara" 2.4.88

Associated Websites

The Official Joy Cowley website

www.joycowley.com

In2Edu: Kiwiana – New Zealand Teacher and Pupil Resources and Activities

www.in2edu.com/super_thematic_units_rich_tasks/Kiwiana/kiwiana_information.htm

Funny Poetry for Children

www.gigglepoetry.com

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