

Match Report

by Kate De Goldi

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Year 8



Overview

This tale of a boy telling his grandfather about a cricket match sounds simple, but the clever text structure and extensive use of the language of cricket makes it a very rich text that can be revisited many times for different purposes. The theme of relationships between the generations is conveyed powerfully and in ways that students will recognise.

This narrative:

- challenges students to read on for meaning, even when they don't understand all the words
- provides opportunities to study the way a skilled writer develops ideas and constructs character, setting, and plot
- provides a rich resource from which to infer meaning and points of view.

Texts related by theme | "Three Legends" SJ L3 Sept 2014 | "King Street Bridge" SJ L4 Oct 2013 | "The Sun and Other Inventions" SJ 3.1.07

Text characteristics from the year 8 reading standard

It's started raining.

"You'll get soaked," Sandra frets.
"I'll dodge between the raindrops!"
"Who won, by the way?"
"We did, of course."
"In your dreams."

Dreams. I run between Kōwhai Manor and our house like I'm running hard between wickets. It's been raining the whole weekend. Cricket was cancelled. That's three weekends running. But I can still dream up a good game and deliver it to G. It makes him happy. And, who knows, it could have been like that. Anything's possible, G says. Good cricket's about dedication and imagination. True words. Dedication and imagination, and you can arrange things so that the rain never interrupts play.



elements that require interpretation, such as complex plots, sophisticated themes, and abstract ideas

eat-grandson, actually.
Byrne was at the other end –
acing into the wind!"
on't worry, Jacko's tough as."
leans forward, his milky eyes wide.
ood hand is up, the half-sucked
olate finger a baton, conducting
ommentary. I continue.
Then – Sandra barrels through the
r, distributing laundry and pills and
about the outing, which G does not
t to go on. He doesn't want the pills,
er. He says so very firmly. She'll have
y again later.

"Now go away," G says in Sandra's direction, not *exactly* rude. "I'm hearing the match report."

"Match report?" says Sandra.
"But wasn't it ...?" I put a finger to my lips. Sandra stares, mouth gaping. Then light dawns, her mouth snaps shut, she gives a little smile. I like Sandra.

"Then," I say, back to G, "*then* came a clever bit of bowling from Harry, some sharp work by Fitz behind the stumps – and Ron Regaldo's gone. Paroa's dangerman. Key wicket. It was beautiful." I sigh happily, picturing it all.

complex layers of meaning and/or information that is irrelevant to the identified purpose for reading (that is, competing information), requiring students to infer meanings or make judgments

After our moment, I continue. "Enter Jacko Bryne! Great bowler. Rabbit batsman. Average of one. Paroa has four slips, all itching for a catch."
"But, cometh the hour, cometh the man?" says G. He's full of hope, and I spill the last part in a rush.
"There's a thunderbolt from Syd Apanui – and somehow Jacko edges it through the slips, and they run like crazy. Two! Everyone starts chanting, 'Jac-ko! Jac-ko!' – even the parents."
G gives a little groan.
"Then Syd sends an absolute lemon down legside – a big slash from Jacko, the ball goes down fine leg and they

adverbial clauses or connectives that require students to make links across the whole text

"I used a left-hander and ... as the opening combo, kept the bowlers thinking."
Billy's a left-hander like G. And like Bert Sutcliffe, G's other hero. G holds his breath. I put two more chocolate fingers in his saucer, spinning it out.
"You'd have been proud!" I finally say.
"Billy went straight to business, hit all round the ground. It was ..." I need a commentator's word. "It was magnificent! A pull shot made it to the beach! Thirty-four, caught on the boundary by Ron Regaldo." (Veronica can field too.)

metaphor, analogy, and connotative language that is open to interpretation

Reading standard: by the end of year 8

Possible curriculum contexts

HEALTH AND PHYSICAL EDUCATION (Relationships with Other People)

Level 4 – Relationships: Identify the effects of changing situations, roles, and responsibilities on relationships and describe appropriate responses.

ENGLISH (Reading)

Level 4 – Ideas: Show an increasing understanding of ideas within, across, and beyond texts.

ENGLISH (Writing)

Level 4 – Ideas: Select, develop, and communicate ideas on a range of topics.

Possible reading purposes

- To enjoy a story about a boy, his grandfather, and their shared love of cricket
- To explore the techniques used by an expert writer to convey complex ideas
- To make connections between the story and your own relationships with older family members.

Possible writing purposes

- To make a personal response to the ideas about relationships
- To experiment with communicating ideas in different ways
- To use the text as a model for writing a similar story
- To develop a user-friendly guide to cricket for non-cricket players.



The New Zealand Curriculum

Text and language challenges

VOCABULARY

- The large amount of cricket-related words and terms
- Other possibly unfamiliar words or concepts, including “in tandem”, “distributing”, “gaping”, “hand grenades”, “doling”, “commentator”, “swathed”, “box”, “undies”
- The colloquial or idiomatic words and expressions, including “Don’t mind if I do”, “a roaring sugar habit”, “tough as”, “barrels”, “something else”, “born to bat”, “packing up”, “whammo”, “slow mo-ing”, “gunning for”, “straight to business”, “on a hiding”, “Rabbit”, “absolute lemon”, “goes bananas”, “in your dreams”
- The unsourced quote: “Cometh the hour, cometh the man”
- The metaphor: “The grin could split his face”.

Possible supporting strategies

- Ask the students to maintain a list of cricket words and terms as they read, with an aim of clarifying meanings after reading. Ask for volunteers to make a glossary to share with the group. You may need to invite a person with cricketing expertise to explain the ways different terms have evolved and are used. This is a great opportunity to let students with expertise share their knowledge.
- Remind the students to use the “reading on” strategy when they encounter words they don’t understand, checking to ensure they maintain the overall gist of the story.
- Some students, especially English language learners, will need support with vocabulary before reading. Select words that are important for comprehension and prepare activities before reading to support these students.
- See ESOL Online, Vocabulary, for examples of strategies to support students with vocabulary. *The English Language Learning Progressions: Introduction*, pages 39–46, has useful information about learning vocabulary.

SPECIFIC KNOWLEDGE REQUIRED

- Some knowledge of cricket and its terminology
- Recognition of the names of famous cricketers (Vettori, Sutcliffe, Bradman)
- Experience of close relationships with older relatives, including visiting a rest home
- Some understanding of the changes brought about by old age.

Possible supporting strategies

- Ask the students to share their knowledge of cricket, focusing on the terminology and how the game is played.
- After reading, the students may wish to share their experiences of their elderly relations: where they live, what they do, and what kind relationships they have.

TEXT FEATURES AND STRUCTURE

- First-person narrative, told in the voice of a boy
- Strong use of dialogue, some unattributed
- The sports-commentary style of talking
- The use of the present tense for the overall story and the past tense for the match report and grandfather’s memories
- Cryptic comments that assume reader knowledge, for example, “Fifty-four years for the Railways”
- Time frame that includes flashbacks to the grandfather’s younger years
- The explicit use by the narrator of building anticipation and suspense
- The use of repetition and corrections (for example, the names of present and past characters)
- The need for readers to infer information: about the characters, the events, and the ending
- The ending that may or may not be ambiguous.

Possible supporting strategies

- Listen to a cricket commentary with the students (audio or video) to get a feeling for the style and language.
- In those places where the dialogue is not attributed, ensure the students understand who the speaker is, particularly where the dialogue carries the story. If necessary, remind the students to use the close-by text to infer the meaning of incomplete sentences.
- Ask the students to review and share their understandings of the structure of a narrative. *How do writers show the setting? The characters? The plot or storyline?*
- Discuss storytelling. *How does it usually proceed when you’re recounting an event?*



Sounds and words

Instructional focus – Reading

Health and Physical Education

(Relationships with Other People, level 4 – Relationships: Identify the effects of changing situations, roles, and responsibilities on relationships and describe appropriate responses.)

English (Level 4 – Ideas: Show an increasing understanding of ideas within, across, and beyond texts.)

First reading

- Direct the students to skim the text. Who are the characters? *What is the setting? What will the story mostly be about?*
- Support the students to use strategies as they read the text for the first time, for example, reading on through unfamiliar cricket terminology; making connections with the text; or inferring meaning by reading between the lines of the dialogue and the commentary from the narrator.
- Ask questions to help the students make inferences as they read, for example, about who Sandra might be or about Grandad's age and physical condition.

If the students struggle with this text

- Check in while the students are reading. If some appear to be struggling with the cricket terms, remind them they can read on. Model reading a section to show how you can skim over the cricket terms to infer the main idea, for example, that Fitz on page 3 does well even though you're not sure what "behind the stumps" means.
- Ask questions to help the students keep reading. *Why does the writer use brackets to comment on things Grandad says? How do you know that Grandad played cricket?*
- Support the students to visualise as they read, modelling how you imagine seeing the narrator and Grandad sitting together with chocolate biscuits and a cup of tea. Explain how this helps you to understand the flow of the story – the cricket commentary is paused as they have tea and biscuits and when Sandra comes in.

Subsequent readings

The teacher

Ask questions about the connections the students make with the text.

- Have you spent time talking with a grandparent or other older relative? How does your experience compare with the narrator's? Apart from the cricket, in what ways can you relate to the narrator?
- What cricket connections can you make? If not cricket, do you have other experiences of sharing a love of a sport (or music, movies, books, games)?
- When Sandra comes into the room, how did you work out what was happening? What experiences of your own helped? What do you think she was going to say before she stopped mid-sentence? When did you work that out?

The teacher

Prompt the students to consider Grandad's connections.

- Find some examples of Grandad's connections with different team members. How does the writer convey these?
- Discuss the examples with a partner and explain what they tell you about the community the story is set in.
- Is it likely that your grandparents would know the older relatives of your friends? Why or why not?

The teacher

Prompt the students to consider the theme of the story.

- What is the story about? Is it just about cricket or is there a deeper theme or message?
- How have relationships between you and the older generations in your family (or their friends) changed as you've all grown older? Why do you think that has happened?
- How do your personal connections with people or events in the story help you to understand its theme or message?

GIVE FEEDBACK

- I could see the cricket words put you off at first, but then you decided to skip them and read on. Try rereading using the glossary we made so you can work out what you'd missed.
- Sharing your family experiences of living at the marae with your whānau is a great example of making connections with the text. Like Grandad in the story, your koro knows the relations of most of your friends.
- Your relations don't live in New Zealand, but you've been able to use the relationship between the boy and his grandad to visualise what it would be like to live close to them.

METACOGNITION

- What kinds of questions did you ask as you were reading? How did you use these questions to understand the theme?
- The structure of the text is a bit different from other stories you've read. How important is the structure to you when you read a fictional story? Do you find it easy to identify with a first-person narrator? Why or why not?
- Do you find a story with a lot of dialogue easier or harder to read than straight narrative? Why?

The students:

- compare the characters with people in their lives
- use their own experiences of sharing a passion with a close friend or relative to visualise how it feels to talk "in tandem"
- draw on any experiences of rest home or hospital visits to infer that Sandra is a staff member. On a second reading, they may infer that Sandra was about to say that the match had been cancelled. They bring the clues in the text and their own experiences of telling stories to infer that she realises the narrator is making up (or retelling) the commentary.

The students:

- make connections between the relationships in the story and their own community to infer that the narrator and Grandad live in a community where families have lived for a long time
- ask and answer questions to infer that Grandad has connections with the older relatives of several team members ("Bonc's boy?" G asks. "Great-grandson, actually."). They combine this with what they know about older people to infer that, for Grandad, the generations have become confused or collapsed together.

The students:

- evaluate the relationship between the narrator and his grandfather, comparing it with their own relationships, and consider the ways that young and old people relate to each other – in the story and in their own lives
- synthesise ideas across the text with their own experiences to form hypotheses about the theme, for example, that strong ties and shared interests between generations can enrich the lives of both old and young people.

 Reading standard: by the end of year 8

 The Literacy Learning Progressions

 Assessment Resource Banks

Instructional focus – Writing

Health and Physical Education (Relationships with Other People, level 4 – Relationships: Identify the effects of changing situations, roles, and responsibilities on relationships and describe appropriate responses.)

English (Level 4 – Ideas: Select, develop, and communicate ideas on a range of topics.)

Text excerpts from “Match Report”

10.04 a.m., Kōwhai Manor Rest Home.
...
“Arthur Fong Park,” I agree.
“With the Grey River on your right –”
“And the Tasman Sea on your left ... bowling from the town end G finishes.”
...
The photo’s black and white, but the sky’s cloudless, a Greymouth summer ...
...
I run between Kōwhai Manor and our house like I’m running hard between wickets.

Examples of text characteristics

SETTING

The setting of a story can help readers visualise the people or events. Setting can be conveyed in many ways:

- *directly, by stating a place*
- *indirectly, by describing or naming features readers will recognise*
- *by giving other references readers can visualise.*

Teacher

(possible deliberate acts of teaching)

Ask the students to share their work with the group.

- Take turns to read your first paragraph to the group and ask each other for feedback on the setting.
- Is the setting obvious? If so, is that important to the story? If not, should it be? What do you expect your readers to know or feel about the setting?
- Experiment with different ways to show (or hint at) the setting, sharing your ideas and giving feedback.

Grandad’s got a roaring sugar habit ... Who cares when you’re eighty-nine?
...
... his milky eyes wide. His good hand is up, ...
... When he could still watch TV...
... helped G to forget that his body was packing up ...
... His hand’s shaky – it’s dangerous pouring for him.

DESCRIBING A CHARACTER

Physical descriptions can be given directly or through a series of details that combine to give a picture of the character.

Model writing a straightforward description of Grandad, using shared writing.

- How can we describe him in one paragraph? We could start with his age: he’s eighty-nine. What else do we know about Grandad?

As students contribute ideas, complete a paragraph that contains all the information about him.

- Compare this with the way the writer “drip fed” details about Grandad. When did you realise he was blind? That he’d been a good cricketer in his youth? Which works best, the build up of details or the complete description? Why?
- How significant is it that the writer gave no descriptive details of the narrator?
- How are you describing characters in your writing? Are you using details? What do you want readers to understand about the characters through these details?
- Think about what you want your readers to know, think, and feel about your characters.

“So it was a brilliant start,” I say, doling him yet another chocolate finger. “Three for twelve. But Leo McKeefry likes to hit out, so I set a defensive field.”
“Is he a big boy?” G asks, “like all the McKeefrys?”
“He’d be 2 metres, for sure.”
“So, you put protection on the square leg boundary?”
“And at long on,” I say. “And at short extra cover.”
“And at silly mid-on,” says G, like he’s saying Amen.

DIALOGUE

Dialogue serves many functions. It moves the story along, provides information, and reveals something about the characters and their relationships.

Direct students to review their dialogue.

- As you review and revise, check that you’ve used dialogue in a way that meets your purpose. A good way to check is to read the dialogue aloud. Does it sound like the characters you’re portraying? Do you have too many or not enough words? Would more colloquial or more formal language work better?
- When you’re satisfied with how it “sounds”, proofread carefully. Use a punctuation guide if necessary to make sure that your readers know who is talking, when their words start and stop, and what emphasis, hesitations, or tones you could feature.

GIVE FEEDBACK

- You waited until the end to reveal the setting, and that’s very effective. If I’d known it was set in a prison, I would have seen the characters quite differently. It’s not just **how** you describe the setting – it’s **when** as well!
- By using descriptive verbs, you’ve been able to convey the old woman’s vulnerability well. We can see how that changes when ... happens.

METACOGNITION

- Tell me about the connection between “form and function” in your writing: How did you choose the structure, voice, and language that would best convey your ideas?
- How does working in a writing group help you? What kind of support and feedback is most useful? Tell me how this works.
- What strategies help you with editing and proofreading? Why?

Writing standard: by the end of year 8
The Literacy Learning Progressions