

Scarlett's Scarf

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This text is levelled at Purple 2.



The Learning Progression Frameworks describe significant signposts in reading and writing as students develop and apply their literacy knowledge and skills with increasing expertise from school entry to the end of year 10. This teacher support material describes the opportunities within this text for students to develop this expertise.

Overview

While she is at the market with her mother, Scarlett notices a colourful scarf waving and twirling on one of the stalls. The scarf seems to be waving at her ... This is the beginning of a series of unusual events for Scarlett and her friends.

This intriguing fantasy story requires students to “confidently use a range of processing and comprehension strategies to make meaning from and think critically about” text (*The Literacy Learning Progressions*, page 14).

There is an audio version of the text as an MP3 file at www.readytoread.tki.org.nz

Curriculum links

English (levels 1 and 2): Selects and reads texts for enjoyment and personal fulfilment.

Related texts

Ready to Read and *Junior Journal* stories with a mix of real world and fantasy elements, for example: *Dragons! Dragons! Dragons!*, *Lost*, *Monster's Lunch*, *Number One*, *The Crocodile's Christmas Jandals* (shared); *Giant Soup* (Purple 1); “The Desk” (JJ 38); “Taniwha Trouble” (JJ 40); “Missing” (JJ 42); “Marcus and the Wind” (JJ 47); “Sparklies” (SJ 1.2.05)

Picture book fantasy stories, such as *The Boy Who Was Followed Home* and *A Lion in the Meadow* (and many other books) by Margaret Mahy; *The Cat in the Hat* by Dr Seuss; *Where the Wild Things Are* by Maurice Sendak

Traditional stories that include magical objects, for example, “Aladdin”, “Snow White”, “Jack and the Beanstalk”

Text characteristics

Scarlett's Scarf has the following text features that help develop the reading behaviours expected of students reading at Purple.

Language features that provide opportunities for students to apply and extend their knowledge of vocabulary and word structure, for example:

- letters or letter combinations that can have more than one sound (for example, “rummaged”, “magician”, “noticing”, “barely”, “weird”, “minute”, “cupboard”)
- the adverbs “brightly”, “suddenly”, “snugly”, “barely”, “strangely”, “gently”
- the prefix in “disappeared” and “disappearing”

Narrative features (setting, characters, dialogue, and plot) that enable students to draw on and build their knowledge of story structure

A mix of explicit and implicit content within text and illustrations (and the inclusion of mysterious, magical events) that provides opportunities for students to make predictions and inferences

Scarlett was at the market with her mother. It was a frosty morning, and Scarlett's breath was coming out like steam from a kettle.

While Mum rummaged through the books, Scarlett kept noticing something out of the corner of her eye. She looked round. A few stalls away, a brightly striped scarf was waving and twirling. It seemed to be waving at her!

"That's odd," thought Scarlett. "It's not even windy." She walked over to have a closer look. The scarf looked warm and cosy, and Scarlett suddenly felt that she just had to buy it. She handed over a dollar and put on the scarf. It nestled snugly round her neck.

On Monday, as Scarlett walked to school, she noticed a lot of people smiling and waving at her.

"Great scarf!" said a woman.

"Nice stripes," said a man.

"Thanks," said Scarlett. "Everyone seems very friendly today," she thought.

A little boy in a buggy laughed and pointed.

"That's a great scarf," said the boy's mother. "How do you get it to do that?"

"To do what?" said Scarlett.

"To wave at people," said the boy's mother. "Your scarf is waving at us."

Scarlett laughed. "It must be the wind," she said.

A variety of sentence structures, and ideas organised in paragraphs, requiring students to attend to punctuation and linking words and phrases, including indicators of time, to track events and clarify connections between ideas

Some vocabulary that may be unfamiliar (for example, “breath”, “steam”, “kettle”, “rummaged”, “corner of her eye”, “stalls”, “striped”, “twirling”, “cosy”, “nestled”, “draped”, “searching”, “scanned”, “realised”, “disappeared”, “blinked”, “caught sight of”, “weird”, “believe”, “ridiculous”, “magician”, “no matter how fast”, “snuggle”, “stroked”, “cupboard”, “coloured”) requiring students to apply their processing system

The above spread:

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Suggested reading purpose

(What can the students expect to find out or think about as a result of reading this text?)

To find out what's special about Scarlett's scarf

Possible learning goals

(What opportunities does this text provide for students to learn more about how to read, respond to, and think critically about texts?)

The goals listed below reflect the descriptions of reading behaviours in *The Literacy Learning Progressions* and *The Learning Progression Frameworks*. **Select from and adapt** them according to your students' strengths, needs, and experiences – their culture, language, and identity (*The Literacy Learning Progressions*, page 7).

This text provides opportunities for students, over several readings, to:

- **make connections** between their prior knowledge (including knowledge of fantasy stories) and information in the story to **make predictions and inferences**
- use key words and the illustrations to track events and ideas (**summarise**)
- **ask questions** and think about possible answers
- identify and discuss (**analyse**) aspects that make this story mysterious and fun to read
- **monitor** their reading, and when something is unclear, take action to solve the problem, for example, by checking further sources of information, rereading, reading on, and/or looking for clues close by.

Introducing the story

- Use your knowledge of your students to ensure that the introduction to the story activates their prior knowledge and supports them for a successful first reading. A short video on the importance of introducing the text is available at <https://vimeo.com/142446572>

Select from and adapt the following suggestions.

- A few days before introducing this story, you could read and discuss a fantasy story (see Related texts) with the group or whole class to build students' familiarity with stories that include unexplained (and possibly magical) elements.
- If possible, have a knitted scarf available to support students' understanding of this sort of scarf (for example, not a headscarf) and to introduce vocabulary such as "warm", "cosy", or "snuggle".

For English language learners, you could talk through the illustrations on the cover, title page, and first few pages before the whole-group session to build confidence with vocabulary and to provide support with text features that may be unfamiliar. Reassure them that this is a story where strange things happen. You can find further information about features of texts that may need support at ELLP.

- Have the students read the title. Explain that the possessive apostrophe shows that the scarf belongs to Scarlett. Expect the students to predict that Scarlett is the girl on the cover. To draw out the idea that the scarf may be unusual, ask the students what they are noticing about the scarf in the cover illustrations.
- Prompt the students to infer from the title page illustration where Scarlett's scarf has come from. Ask them to share any experiences they have of finding interesting items at a market or jumble sale.
- Use the illustrations on pages 2 and 3 to confirm or review their ideas so far. *Why do you think the people are waving at Scarlett? What's the scarf doing?*
- Together, set a purpose for the reading. Give the students sticky notes to mark words or note ideas they might want to come back to or discuss after they have read the story.

Reading the story

Observe the students as they read the story by themselves, intervening only if it's clear a student needs help. During the first reading, the focus is on students experiencing and enjoying the story rather than on totally accurate word solving. At this level, much of the processing that students do is "inside their heads" and may not be obvious until the discussion after the reading. There will be many opportunities to provide support with word solving and comprehension on subsequent readings.

Student behaviours

Examples of the sorts of behaviours (often overlapping and developed over several readings) that will help students achieve their learning goal(s)

The students make connections between their prior knowledge and information in the story to make predictions and inferences.

- They use clues on page 2 (for example, the italics for "her" in line 8, the scarf moving when it's not windy, and Scarlett thinking that it's "odd" and feeling she just has to buy it) to confirm their predictions that there is something unusual about the scarf.

- They infer from Scarlett’s dialogue on page 3 that she hasn’t yet noticed how strange the scarf is.
- On page 4, they infer from clues such as, “How did that happen?”, “seemed to jump up”, and “blinked in surprise” to infer that Scarlett has started to notice and wonder about the strange behaviour of the scarf (confirmed by her comment to Maia on page 5).
- On page 8, they recognise the same words from the beginning of the story. They predict that the sunhat is also magical, and they start to imagine what might happen next.

They use key words and the illustrations to track events and ideas.

- On page 2, they use explicit information in the text and illustrations to confirm the setting and to clarify how Scarlett came to own the scarf.
- They use the illustrations and indicators of time and place to clarify the sequence of events and where the scarf is (and isn’t).
- They use speech marks and attributions to track dialogue and Scarlett’s thoughts.
- They notice words and phrases such as “but”, “seemed”, “blinked in surprise” and the use of exclamation marks to indicate that the scarf is doing odd and unexpected things.
- They make connections between the page 5 reference to Maia as “Scarlett’s best friend” and then Maia and Scarlett chasing after the scarf together to infer that the reference to “her friend” on page 6 means “Maia”.

They ask questions and think about possible answers. For example, they might wonder about:

- who owned the scarf before Scarlett and why it ended up at the market
- why the scarf is behaving like this
- why the scarf keeps coming back to Scarlett
- if the sunhat will be magical, too
- what will happen next winter.

They demonstrate monitoring and problem solving

- They use a range of word-solving strategies, for example, they use the illustration, the sentence structure, and the overall context of being at the market to infer the meaning of “rummaged” on page 2.
- They reread to check aspects they are not sure of. For example, on page 5:
 - in the first paragraph, they check the reference to Maia in line 1 to infer that Maia is speaking the unattributed dialogue

- in the second paragraph, they use the speech marks and commas to clarify that “Maia called, panting” means that Maia is panting and calling at the same time.
- They mark aspects they are not sure of or want to come back to.

Deliberate acts of teaching

Examples of how you can support individual students (if needed)

- Clarify that asking themselves questions and making predictions as they read will help the students to understand and enjoy the unfolding ideas in the story.
- Remind them of strategies they can use to solve words (for example, looking for the biggest known word chunk and applying their knowledge of letters, sounds, and word structure) and to clarify meaning (rereading or reading on, referring to the illustrations, and/or thinking about the overall meaning of the sentence or paragraph). If necessary, provide support with specific words, for example, reminding them that “g” can have a soft sound to help them solve “rummaging” or “magician”.
- Prompt the students to note things they are not sure of or that are of particular interest.

Discussing and rereading the story

You can revisit this story several times, focusing on different aspects and providing opportunities for the students to build comprehension, vocabulary, and fluency.

Select from and adapt the suggestions below, according to your students’ needs and responses to the reading. Some of the suggestions overlap, and several can be explored further as after-reading activities.

- Encourage the students to share their responses to the story. *What was special about the scarf? Would you like a scarf like that?*
- Draw out the idea that reading is often more fun when writers and illustrators leave things for readers to wonder about or imagine. Ask the students to share questions they have (some ideas are listed in Reading the story) and encourage them to think creatively about possible answers.
- Have the students reread the story, stopping to discuss points of interest, including aspects they have marked with sticky notes. Over several readings, you could explore such features as:
 - clues in the text and illustrations about the scarf being magical
 - how the author and illustrator make the story mysterious and fun to read. For example:

- “showing not telling” – describing what the scarf is doing and making it seem human (including giving it a “face” in the illustrations) but not saying that it is magical
 - suggesting possible explanations (for example, the wind making the scarf wave) and using words like “seemed to” and “it’s like your scarf is ...” to keep the reader (and Scarlett) guessing
 - using adjectives like “odd”, “ridiculous”, “weird”, and the adverb “Strangely”
 - having the story end the same way it started and finishing with an ellipsis, encouraging the reader to infer that further magical things are going to happen.
- how the students worked out (or tried to work out) unfamiliar words or phrases. You could draw attention to such aspects as:
- words with letters or letter combinations that can have more than one sound
 - descriptive vocabulary, for example, the simile “like steam from a kettle”, the figures of speech (“out of the corner of her eye”, “caught sight of”), descriptive verbs (“rummaged”, “twirling”, “nestled”, “draped”, “scanned”), or the adverbs (“brightly”, “suddenly”, “snugly”, “barely”, “strangely”, “gently”). Have the students reread the sentences where the examples occur and discuss their meanings and how they add interest and detail.
 - the root word “magic” in “magician” (and the change in the sound of the “c”). Together, generate examples from other root words (for example, “musician”, “comedian”, “electrician”, “librarian”).
 - the impact on meaning of the prefix “dis” in “disappeared” and “disappearing”. List other examples (“dislike”, “disagree”, “disobey”, “disconnect”).

For English language learners, SELLPIS also has ideas for purposeful and relevant tasks.

Select from and adapt these suggestions, according to the needs of your students.

- The students can reread the story as they listen to the audio version. Audio versions are particularly supportive for English language learners because, as well as clarifying pronunciation, they provide good models of the prosodic features of English, such as intonation and phrasing.
- Provide many opportunities for students to reread this story and other related texts.
- The students could create a comic strip to retell the story. Have them identify five key events and then create a panel for each event that includes a drawing, a sentence, and a speech or thought bubble.
- Have the students draw and write about four clues that helped Scarlett realise her scarf was unusual. Alternatively, they could describe three ways the scarf is like a normal scarf and three ways it isn’t.
- Have the students design a magical scarf, sunhat, or other item and add labels to describe what it looks like and what it can do.
- The students could write about what happened after Scarlett saw the sunhat at the market. Alternatively, they could write and draw a possible answer to one of the questions they thought of when reading the story.
- Explore vocabulary. Remind the students that the prefix “dis” has the effect of creating opposites (as in “appeared” and “disappeared”). Refer to the list generated when discussing the story and support the students to use a dictionary to find further examples. Have them choose two words each and draw pictures to illustrate the meaning of the words with and without the prefix.

After reading: practice and reinforcement

After-reading tasks should arise from your monitoring of the students during the lesson and provide purposeful practice and reinforcement. Where possible, make links to other texts, including texts generated from language experience and shared writing, and to the wider literacy programme (oral language, writing, handwriting, and word games and activities) and other curriculum areas.