

# Sleeping Tiger

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Level 2

Purple 1



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 (TSM) describes the opportunities in “Sleeping Tiger” for students to develop this expertise.

## Overview

While Tiger sleeps after a night of hunting, Rabbit, Elephant, Monkey, and Snake are awake and moving about. One by one, they discover the sleeping tiger and quickly move out of danger, but then foolish Frog comes along ... The repetitive structure and playful language in “Sleeping Tiger” make this an engaging introduction to reading and learning about plays.

“Sleeping Tiger” 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).

For English Language Learners, this text also provides opportunities for developing oral language skills from the ELLP matrices such as: “speak fluently with occasional pauses and hesitation” and “begin to make use of non-verbal features of the English language”.

There is a PDF of this text and an audio version as an MP3 file at [www.juniorjournal.tki.org.nz](http://www.juniorjournal.tki.org.nz)

## Related texts

Ready to Read stories with foolish animal characters: *Purr-fect!* (Yellow 3); *Crow Tales* and *Tricky Rat* (Blue 1); *I Want to Fly* (Blue 2); *Monkey and Crocodile* (Turquoise 1); *Two Tiger Tales* (Purple 1)

Animal plays: *The Ant and the Grasshoppers* (RTR shared); “Tricky Jack Rabbit” (JJ 31); “A Clean House” (JJ 37); “Too Many Mangoes” (JJ 38); “Frog School” (JJ 41); “Stop, Thief!” (JJ 55); “The Race” (SJ L2 May 2017)

Other humorous plays: “Landing a Job” (JJ 30); “Fearless” (JJ 35); “Saving Planet Stripe” (JJ 36); “Lucky Dip” (JJ 40); “Invisible” (JJ 47); “Kele’s Car” (JJ 49); “Buried Treasure” (JJ 53); “Professor Clever” (JJ 57); “Space Rubbish” (JJ 58); “The Competition” (JJ 59)

## Text characteristics

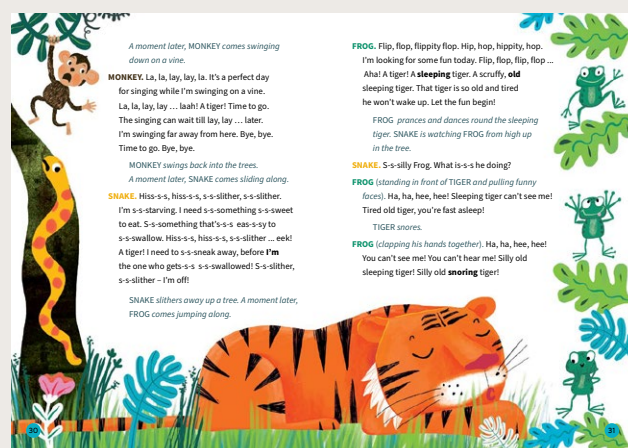
“Sleeping Tiger” includes the following features that help students develop the reading behaviours expected at Purple and build knowledge of the structure and conventions of plays.

The format of the text as a play, which relies on dialogue and stage directions to tell the story and convey characterisation, and with print conventions such as coloured upper-case letters for character names and italics for stage directions

A clear and predictable storyline and a mix of explicit and implicit content enabling students to make connections to their prior knowledge (including knowledge of narrative structure) to make predictions and inferences

Some vocabulary that may be unfamiliar (for example, “Characters”, “Scene”, “plods”, “curl”, “snuggles”, “vine”, “slither”, “swallow”, “prances”, “snoring”, “ignores”, and made-up words, such as “hoppity”, “tippity”, “yummit”) and exclamations (“oops!”, “uh-oh!”, “laah!”, “eek!”, “Aha!”, “GULP!”, “ROAR!”), requiring students to apply their reading processing system

A variety of sentence structures, including adverbial phrases in the stage directions, requiring students to attend to linking words and punctuation to track events and clarify connections between ideas



Language features that enable students to apply and extend their vocabulary knowledge:

- playful language including made-up words, alliteration, and rhyme
- lively, descriptive words
- noun phrases (for example, “perfect spot”, “long, soft grass”, “breakfast berries”, “a perfect day for swinging”)
- the use of the present tense for the stage directions

## Cross-curriculum links

### English (Reading)

Level 2 – Processes and strategies: Selects and reads texts for enjoyment and personal fulfilment.

Level 2 – Language features: Show some understanding of how language features are used for effect within and across texts.

### The Arts (Drama)

Level 2 – Developing practical knowledge: Explore and use elements of drama for different purposes.



The New Zealand Curriculum

## Suggested reading purpose

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

- To find out why the sleeping tiger is important in this play
- To use the play's format to find clues to help read this play to an audience

## 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 link to 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 play provides opportunities for students, over several readings, to:

- **make connections** between their prior knowledge (for example, of humorous plays and animal tales) and information in the play to **make predictions and inferences**
- use information in the dialogue, the stage directions, and the illustrations to identify and track events (**summarise**)
- **make inferences** about (**visualise**) how the characters might act and speak
- discuss how the writer has made this play exciting and enjoyable to read aloud (**analyse**)
- **monitor** their reading and, when something is unclear, take action to solve the problem, for example, by checking further sources of information, rereading, and/or reading on.



Sounds and Words



The Literacy Learning Progressions

## Introducing the play

Use your knowledge of your students to ensure that your introduction to the text is effective in building or activating their prior knowledge and providing appropriate support for a successful first reading. Several options are provided below for you to **select from and adapt**. A short video on the importance of introducing the text is available at <https://vimeo.com/142446572>

- A few days before introducing “Sleeping Tiger”, read or reread the shared book *The Ant and the Grasshoppers* to familiarise students with the format and conventions of a play and to introduce the idea of characters behaving foolishly.

For English language learners, you could talk about the title, character list, and the illustrations before the whole-group session to build confidence with vocabulary and to provide support with text features that may be unfamiliar. You can find further information about features of texts that may need support at [ELLP](#).

- Expect the students to infer from the text layout that this is a play and to predict, from the style of the illustrations, that it is humorous. Remind them that a play is a story told mostly through dialogue.

- Read the title and the list of characters. Allow time for the students to find each character in the illustration on page 28. Discuss the jungle setting and what the students know about tigers (especially what they like to eat) and the other jungle animals. To provide support for the descriptive verbs (such as “hopping”, “stomping”, “swinging”, and “slithering”), you could discuss how each animal moves.
- Read the Scene One stage directions and prompt the students to make predictions about why the play is called “Sleeping Tiger” and what this might mean for the other characters.
- Briefly review the students' understanding of the features of a play: the character names (in capital letters) that show who is speaking and the stage directions (in italics) that give extra information.
- Together, set a reading purpose. Share the learning goal(s). Explain that you want the students to read the whole play themselves to find out what happens before any roles are assigned to individuals. Remind them that this is a humorous play and to expect silly things to happen.
- Provide sticky notes for the students to record any questions or ideas they have as they are reading or to mark parts they might want to return to later.

## Reading the play

For the first reading, encourage the students to read the whole play by themselves. Observe their confidence and perseverance, intervening only if it's clear a student needs help. Much of the processing that they do is "inside their heads" and may not be obvious until the discussion afterwards. 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 use information in the text and illustrations to track events.

- They use the text on page 29 to clarify the situation (and why the play is called "Sleeping Tiger").
- They use the character names and the stage directions in parentheses to track who is speaking and what each character is doing.
- They use key words (for example, the exclamations) to notice how the tone of the dialogue of the first four characters changes when they see the tiger and, on page 31, how Frog's dialogue *doesn't* change.
- They use descriptive verbs (such as "hopping", "stomping", "tip-toeing", "swinging", "sliding", "prancing", and "dancing") to visualise how the characters are moving and what Frog is doing to tease the tiger.

#### They make connections between their prior knowledge and information in the play to make predictions and inferences.

- They use the dialogue, including the characters' playful rhymes and singing, to infer how the characters are feeling and what they are thinking.
- They recognise the pattern of repeated events and draw on their knowledge of narrative structure to predict that there will be a change at the end. They use Frog's first piece of dialogue on page 31 to confirm their prediction.

- They visualise and enjoy the humour, for example, Rabbit looking for breakfast but not wanting to *be* breakfast, Elephant trying to tiptoe, Monkey suddenly breaking off his song, or Snake wanting something easy to swallow and then realising Tiger could swallow him!

#### They demonstrate self-monitoring and problem solving.


- They use a range of word-solving strategies, for example:
  - they notice the word "down" and look for other clues in the surrounding text (such as "curl up in this long, soft grass", "falls asleep") to clarify the meaning of "snuggles"
  - they recognise syllables or familiar chunks to help decode the made-up words
  - they attend closely to punctuation (hyphens, commas, and full stops) and spaces between words to clarify the beginnings and ends of the words in Snake's dialogue.
- They reread and attend to punctuation to support intonation and phrasing.
- They use the context of the unfolding story to infer that the words in bold print on pages 31 and 32 should be emphasised.
- They mark words they are not sure of or aspects of interest that they want to come back to.

### Deliberate acts of teaching

*How you can support individual students (if needed).*

- If necessary, explain how the adverbial phrases in italics add information about what the characters are doing while they are speaking.
- Remind the students of strategies they can use for solving unfamiliar words (for example, looking for the biggest known word chunk and applying their knowledge of letters, sounds, and word structure) and for clarifying meaning (rereading or reading on and referring to the illustrations and stage directions). If necessary, provide support with specific words, for example, prompting them to read right through to the end of the made-up words (and reassuring them that the author is having fun with language).

### Discussing and rereading the text

You can revisit this play several times, providing opportunities for the students to build comprehension, vocabulary, and fluency. **Select from and adapt** the following suggestions 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.  For some suggestions, you may find it helpful to project the PDF of the play so that you can zoom in on relevant sections.



- Encourage the students to share their responses to the play. *Was the ending a surprise?*
- Remind the students of the reading purpose and encourage them to think critically:
  - *Why was the sleeping tiger important in the play?* Prompt them to consider how he affected each character, even though he was asleep for most of the play.
  - *Was Frog brave or foolish?* Have the students find evidence to support their opinions. Encourage them to make connections to similar foolish characters in other stories or plays (see Related texts).
  - *Do you think the author wanted you to be surprised by the ending or to work it out for yourselves? What clues helped you work out what was going to happen?* (For example, having a tiger as the main character so that readers expect him to be dangerous, having the first four characters run away so that the reader is expecting something different to happen at the end, and having Frog act in a foolish way.)

- Have the students reread the play, stopping to discuss points of interest, including aspects they have marked with sticky notes. For example:
    - predictions or inferences they made (or changed) as they were reading
    - clues in the text and the illustrations about what the characters are like and how they might move and speak. Together, highlight clues about Tiger (or Frog) on a copy of the text and then create a character web to describe what he is like (how he talks, how he moves, what he does). The students could create a web for one of the other characters as an after-reading activity. (Also see the suggestions below about exploring the descriptive verbs.)
    - the language the writer has used to make this play sound entertaining, for example:
      - » the made-up words
      - » the rhyme and playful language in the characters’ poems or songs
      - » the dramatic change in the dialogue when each of the first four characters notices the tiger
      - » the alliteration including the “s” sounds in Snake’s dialogue
      - » the repeated events (and the repeated phrase, “A moment later”) to build anticipation
      - » the use of bold print, ellipses, and dashes to add impact
      - » the vivid descriptive verbs. Have the students identify and compare key verbs that describe how each animal moves and their actions.
    - the use of the present tense for the stage directions. Read some examples together and explain that, in contrast to stories (which are often written in the past tense), the stage directions are like instructions to show what the characters are doing as they are talking. Demonstrate this by having the students act out some examples.
    - how the students worked out (or tried to work out) unfamiliar words or phrases, for example:
      - » breaking up the made-up words into chunks – you could encourage them to experiment with further examples, based on words in the play (“jumpity”, “stompity”) or their own ideas (“bumpity”, “poppity”)
      - » using their knowledge of word structure, for example, remembering that the final “e” is removed from root words before adding “ing” to help work out words such as “shaking”, “sliding”, or “snoring”
      - » reading on to clarify the meaning of noun phrases. Explain that nouns are often combined with adjectives (as in “sleeping tiger”, “the perfect spot”, “the long, soft grass”, “breakfast berries”) to provide more information for the reader. Reread some of the sentences that include noun phrases with and without the adjectives to show the impact on meaning.
- Provide support as required and note any aspects you might want to follow up on later, perhaps as a mini-lesson or as an after-reading activity.
- Have the students read the play aloud, taking the roles of the various characters. Remind them that the stage directions next to the characters’ names in the dialogue are there to give information but are not meant to be read aloud. You can provide extra support by reading along with the students or modelling and discussing specific aspects, such as the “s” alliteration to create “hissing” in Snake’s dialogue, how to emphasise the rhyme and the words in bold print, or how to speak Frog’s dialogue using a singing and teasing tone. Provide support also with intonation and phrasing as needed. Gaining control of these prosodic features of language is particularly important for English language learners.

## After reading: Practice and reinforcement

After-reading tasks should arise from your monitoring of the students’ needs during the lesson and provide purposeful practice and reinforcement. Where possible, make links to other texts, including texts generated by the students, and to the wider literacy programme (for example, oral language, writing, handwriting, and word games and activities) and other curriculum areas. **Select from and adapt** these suggestions, according to the needs of your students.

For English language learners, [SELLIPS](#) and [ELIP](#) also have ideas for purposeful and relevant tasks.

- Provide many opportunities for students to reread this play and to read other humorous plays or stories (see Related texts). You could also read picture books written and illustrated by Vasanti Unka to the whole class.
- The students can build their comprehension and fluency by rereading the play while listening to the [audio version](#), which provides a model of how readers can interpret and perform a play for an audience.
- The students could perform the play, with animal masks and props or with stick puppet versions of the characters.  They could record their reading of the play on a phone or tablet or on the school’s sharing platform.
- Have the students create a character web for one or two of the characters, drawing on clues in the play. Alternatively, they could draw and describe one of the characters before and after they noticed Tiger. They could also add speech bubbles.  The students could use Google Drawing to do this.

Rereading plays is of particular benefit to English language learners because, supported by the audio versions, it provides opportunities to learn about and practise pronunciation and the prosodic features of English, such as intonation and phrasing.

- The students could compare Frog with other foolish characters (see Related texts). Have them write what each character did and why they did it. A possible framework is shown below.

Character	What the character did that was foolish	What happened to the character
Frog in "Sleeping Tiger"		
The grasshoppers in <i>The Ant and the Grasshoppers</i>		
The bird in <i>Purr-fect!</i>		
The seagulls in <i>Tricky Rat</i>		
Crocodile in <i>Monkey and Crocodile</i>		

- Build vocabulary by having the students use the descriptive language from the play, as in the following suggestions.
  - Write descriptive words or phrases on cards (for example, "plods slowly", "yawning", "snuggles", "hippity, hoppity", "stomping", "uh-oh!", "swinging", "vine", "slithers", "s-s-starving", "prances and dances", "hee hee", "snoring tiger", "tug your whisker", "GULP!") Have the students turn over a card and say what character(s) the word or phrase links to and why. The students could also add their own examples.
  - Have the students choose one or two characters from the play and write five words or phrases that best describe them. Encourage them to add their own ideas as well as using examples from the play. Then have them share their work with a partner and decide on a final combined list of the best five examples. This activity has no set answers but helps to build deeper understanding of vocabulary as the students discuss and negotiate their ideas.
  - Write adjectives and nouns from the play on different-coloured cards and have the students work in pairs to combine the cards to create noun phrases, including phrases that may not occur in the play. They will need to negotiate their choices (because of the limited number of cards) and also think about if they make sense. The students could write and illustrate sentences using their favourite examples. They could add further cards of their own. You could also use this activity as a way of building up starter ideas for writing. Examples could include:

Adjectives	Nouns
sleeping, silly, loud, strong, tired, hungry, perfect, starving, scruffy, old, long, soft	Tiger, Frog, Elephant, spot, breakfast, Snake, Rabbit, grass