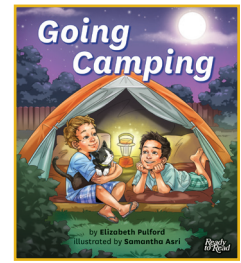


Going Camping

by Elizabeth Pulford
illustrated by Samantha Asri

This text is levelled at Yellow 3.



Overview

Two brothers, Sam and Josh, decide to “go camping” in their garden. Although it’s lots of fun during the daytime, Josh is not so keen on the idea of staying in the tent when it gets dark. Students will be able to make connections to times when they have felt anxious or worried, and some will make connections to their own experiences of camping.

This text supports the development of a self-improving reading process. The text requires students to “search for and use interrelated sources of information (semantic, syntactic, and visual and grapho-phonetic)” and to monitor their reading and use a “range of word-solving strategies and comprehension strategies to make or confirm meaning” (both from *The Literacy Learning Progressions*, page 10). The text also encourages critical thinking, requiring the students to make inferences about how Josh is feeling.

There is an audio version of the text on the Ready to Read CD *Readalong 2011*.

Related texts

- Texts about feeling anxious: *Off Went the Light* (Yellow); *Is That an Earthquake?* (shared text)
- Texts about overcoming challenges: *Keep Trying* (Yellow); *My Sister* (Blue)
- Texts that require students to infer: *Off Went the Light*, *Purr-fect!* (both Yellow).

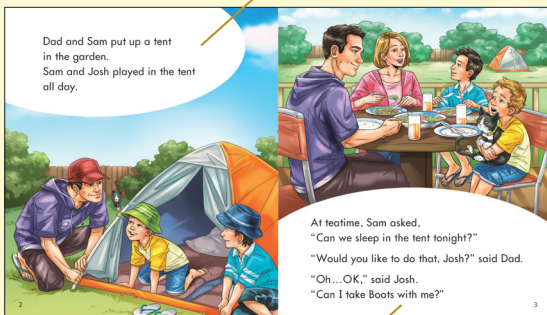
Cross-curriculum links

Health and physical education (level 1, personal growth and development) – Describe feelings and ask questions about their health, growth, development, and personal needs and wants.

Text characteristics

The students are working towards the standard for after one year at school. Many characteristics of Green texts are also in texts at earlier levels but in simpler forms. These characteristics are shown in the boxes with a solid outline. Other boxes show additional characteristics.

Sentences that run over more than one line but do not split phrases, supporting phrased reading and return sweep



The indicators of time – “all day”, “At teatime”, and “Then” to clarify the sequence of events

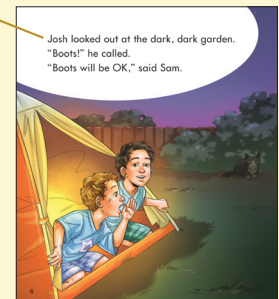
The use of the pronoun “He”

Specific challenges that require students to monitor their reading and/or search for information in the text and illustrations, for example, to clarify which boy is which (on page 2) and to use punctuation as a guide to phrasing and intonation (on page 3)

The familiar contexts of siblings playing together, pets, going “camping”, and the setting in the back garden for making connections

The verbs ending in “ing” (“Camping”, “Going”) and “ed” (“asked”, “called”, “crawled”, “looked”, “played”) that require students to attend to common inflections

The use of repetition for emphasis – “dark, dark”, “bright, bright”



The inclusion of dialogue, which features the contraction “Don’t”

The use of italics for emphasis to support intonation and meaning

The “ight” rime in “bright”, “night”, “tonight”

Opportunities for students to make inferences: for example, working out which brother is which and how the brothers, particularly Josh, feel about sleeping in the tent and the clues to Josh’s feelings (his expressions in the illustrations, his dialogue on page 3, his wish to take Boots with him, and the way he worries when Boots runs out)

To support word recognition:

- many high-frequency words, for example, “And”, “all”, “back”, “be”, “But”, “Can”, “come”, “Dad”, “day”, “do”, “Going”, “He”, “into”, “It”, “like”, “looked”, “no”, “Oh”, “out”, “played”, “put”, “ran”, “so”, “take”, “that”, “Then”, “there”, “They”, “was”, “will”, “with”, “Would”, “you”
- interest words that are likely to be in a reader’s oral vocabulary and are strongly supported by the context or illustrations, for example, “Boots”, “bright”, “camping”, “crawled”, “dark”, “garden”, “lit up”, “moon”, “night”, “sleep”, “teatime”, “tent”, “tonight”, “worry”
- compound words “teatime”, “tonight”, and “into”.

A suggested reading purpose

To find out what happens when the boys go camping and how they feel about it

Setting a learning goal

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

To meet the reading purpose, students need to draw on a range of processing and comprehension strategies, often simultaneously. The strategies, knowledge, and skills below link to *The Literacy Learning Progressions*.

Select and adapt from them to set your specific learning goal. Be guided by your students’ particular needs and experiences – their culture, language, and identity (*Reading and Writing Standards for Years 1–8*, Knowledge of the learner, page 6).

The purpose of the goals below is to guide you in your lesson planning and your monitoring and support of students. Simplify the wording of the goal or goals when sharing them with students.

This text provides opportunities for students to:

- make connections to their experiences or prior knowledge of camping and/or of being anxious or worried about something
- make inferences about how Josh is feeling and why
- draw on several sources of information, for example, grapho-phonetic information, known words, sentence structure, punctuation, context, and/or illustrations, to make meaning
- use punctuation (commas, speech marks, question marks, exclamation marks, an ellipsis) to support phrasing, intonation, and meaning
- self-monitor – notice some errors in their reading and take corrective action.

Introducing the text

- Use the cover to stimulate discussion about the students’ experiences of camping or sleeping in a tent. To support those students who have not had these experiences, discuss what camping is and what it involves. Find relevant pictures to support these ideas.
- Have the students read the title and examine the illustration to find out as much as they can, for example, about who is going camping, where they are, what time it is, and how they are feeling. *I wonder why the cat is in the tent with them ...*

- Depending on the needs of your English language learners, give pairs of students one or two illustrations from the text and ask them to come up with words for what they see (maybe only one or two). Have them share their words and start a vocabulary list for this text. Feed in words you know they need and use the pictures to clarify meanings. Later, as you go through the text, add words to the list.
- Read the title page. *There’s the cat again. I wonder why the cat is important in the story ...*
- Read the names of the author and the illustrator.
- Share the reading purpose.

Reading the text

Below are the sorts of behaviours you want students to demonstrate as they read and discuss this text, on the first or subsequent readings. These behaviours are closely linked and will support each other. Each example is accompanied by instructional strategies you can use to scaffold students’ learning. **Select and adapt** from the suggestions, according to your students’ needs and experiences.

The students notice clues in the text and illustrations and make connections to their own experiences of camping, especially the experience of being outside in the dark, to make inferences about how Josh and Sam are feeling.

The students draw on several sources of information, including punctuation, to make meaning.

- **Page 2** – Have the students briefly view the illustration to confirm that the tent has been set up in the garden, then listen as they quietly read the page to themselves. Discuss which boy is which. *What helped you work that out?*
- **Page 3** – Have the students read the page. Notice how they attempt unfamiliar words. To work out “asked”, they may: use grapho-phonetic information, notice the “ed” ending, and/or attend to the speech marks and question mark to confirm that Sam is asking a question. The students should be able to use the initial letter, meaning, and sentence structure to work out “Would”.
- Briefly discuss how the students worked these words out. *What helped you to know that the word was “teatime”?* Provide support if necessary. For example, you could “peel off” the “ed” from “asked” and help the students to slowly blend the sounds “a-s-k”. For support with “Would”, you could give them a narrow range of choices and get the students to draw on their knowledge of sentence structure to confirm: *Is it “Where you like ...” or “Would you like ...”?* *What sounds right?*

- Discuss the use of the ellipsis in Josh’s dialogue to convey the idea of a pause between the words. *Why is he talking slowly?* Review what has happened so far. *I wonder why Josh wants to take the cat with him?* Remind the students of the title page illustration. *How is Josh feeling? Do you think he really wants to sleep in the tent?*
- **Pages 4 and 5** – *What time is it now? How do you know?* Encourage the students to form hypotheses about what Josh is thinking in the page 4 illustration, then have them read both pages. The repeated word “dark” provides a good opportunity for students to practise self-monitoring – to think about if the repetition makes sense. *Why has the writer called it a “dark, dark” garden?* If necessary, provide some scaffolding for “crawled”: *What can you see at the beginning that you know? How did they get into the tent?*
- If necessary, prompt the students to use grapho- phonic information and context to work out “Don’t worry”: *What will Sam say to make Josh feel better?*
- Reread the first sentence on page 5 together to practise using emphasis on the italicised word “didn’t”.
- Discuss the change in Josh’s expression. *What is Josh worried about? How is Sam feeling? Does Josh have anything to worry about? Will Boots be OK?*
- **Page 6** – Have the students read on to keep the momentum going and find out what happens.
- **Page 7** – *What’s different here? What has happened to the dark, dark garden?*
- If the students are confused by the similarity between “Then” and “They”, write “Then” on the whiteboard. Draw attention to the end of the word and blend the chunks together “Th-en”). Reread the sentence to work out which word fits best (sounds right). You may need to reassure the students about the irregular verb “lit” (not “lighted”). You could quickly draw their attention to the “it” rime within the word. *Will this change the way Josh feels? Why?*
- **Page 8** – Look for the students’ ability to work out the word “crawled” on this page. Reread Josh’s dialogue, modelling the use of appropriate intonation. *How would Josh say this?*
- Review the reading purpose. *What clues helped you work out how Josh was feeling? What clues are there about how Sam feels?* The students could talk with a partner about which boy most represents their own experience: “I would feel like Sam (or Josh) because ...”

The students notice errors in their reading and take corrective action, for example, by rereading from the beginning of the sentence.

- You are likely to notice students doing some self-monitoring during the first reading, but you can monitor more closely as the students reread the text quietly to themselves. Listen in, providing feedback to individual students and making notes about aspects that may need further attention. For English language learners, you could note any difficulties they are having with pronunciation, for example, with final consonants, so that you can provide opportunities for them to hear models and then practise.
- When students make an error, wait till the end of the sentence or page before intervening, unless they have stopped reading. Waiting gives them the opportunity to notice the error and fix it themselves. Sometimes another student will comment or two students will have different interpretations, providing an opportunity to question and check.
- Some teacher questions and prompts that you could use if the students are not self-monitoring include: *Are you sure? Think about what would make sense. Does that look/sound right to you? Try that again.*
- If students are making errors without noticing a problem, use appropriate prompts to draw their attention to the error. For example, *You said, “At teatime, Sam said ...” Have another look at this word (“asked”).* Or, if the student reads “On, no!” for “Oh, no!” on page 5, you could ask *Does that sound right to you?*
- For further suggestions about ways to support students to self-monitor (to cross-check, confirm, and self-correct), see *Effective Literacy Practice in Years 1 to 4*, page 130.

After reading: practice and reinforcement

After-reading tasks should arise from monitoring of the students’ needs during the lesson and should provide purposeful practice and reinforcement. The suggestions below relate to this text and, where possible, links should be made to other aspects of the literacy programme (for example, to other reading texts, the students’ own writing, oral language, handwriting, word games and activities) and other curriculum areas.

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

- The students can build their comprehension and fluency by rereading the text while listening to the audio version on the CD *Readalong 2011*. Audio versions also provide English language learners with good models of pronunciation, intonation, and expression.

- Listen in while the students read the text aloud to a partner, noting their ability to self-monitor and to use the punctuation to support their phrasing and expression. If necessary, review the purpose of the ellipsis (page 3) and italics (pages 5 and 8) and practise rereading together with appropriate intonation.
- Have the students create thought bubbles for the illustrations of Josh at three or four key stages of the story.
- The students could read *Off Went the Light*, which has a similar theme of a brother needing help (in this case, his toys) to get over his fear of the dark.
- For students who need further language support, provide opportunities for them to practise the sentence structures and vocabulary. Photocopy the illustrations and have students work in groups to retell the story.
- Write the contractions “didn’t” and “Don’t” and show how the apostrophe replaces the “o”. Practise reading the sentences that include the contractions, using “did not” and “Do not”. Discuss how contractions make book language seem more natural (more like talking).
- Have the students reread pages 4 and 5, focusing on the author’s use of repetition (“dark, dark”) for poetic effect. Think of other familiar books where the writer has used repetition, for example, the shared text *Number One* (“horrible, horrible” and “terrible, terrible”). You could generate some other examples together using a variety of adjectives, “noisy, noisy classroom”, “freezing, freezing ice cream”. Create some poetic sentences that describe an experience, using this repetitive element. You could use a writing frame like the one below.

_____ , _____ night

_____ , _____ moon

_____ , _____ garden

_____ , _____ boys
- Explore words for feelings. Create a chart with three columns: page, characters’ feelings, and evidence. Fill in the chart together. Have students think, pair, and share their ideas and then add these to the chart.
- List the verbs ending in “ed”. Have the students identify the root words and practise building new words by adding “s” or “ing” endings.
- Have word games available that encourage sorting of words by common characteristics, such as initial consonant blends, inflected endings (“ed”, “ing”), or belonging to the same word family (crawl”, “crawled”, “crawls”, “crawling”) as in the previous activity.