

Introduction

Why do we read? To satisfy curiosity? To develop deeper understandings? To gain specific information — or simply for enjoyment and entertainment?

These teachers' notes are intended to help you to support your students in achieving all of these purposes using the *School Journal*. They provide detailed suggestions for using the Journals in your class reading programme.

The notes should be used alongside *The Essential School Journal*, *Effective Literacy Practice in Years 1 to 4*, *Effective Literacy Practice in Years 5 to 8*, and *Guided Reading: Years 1–4*.

The Teaching Approaches

A classroom reading programme uses a variety of approaches, including:

•	reading to students
•	reading with students
•	reading by students.

These notes include ideas for using *School Journal* material for all these approaches, with a particular emphasis on guided reading.

For information on deciding which approach to use with a particular Journal item for particular students, see *The Essential School Journal*, pages 12–15, and *Effective Literacy Practice in Years 1 to 4*, pages 91–102.

Guided Reading

Guided reading is at the heart of the instructional reading programme. In this approach, teachers work with a small group of students to guide them purposefully through a text, supporting the students' use of appropriate reading strategies.

The teacher will have identified the particular needs of the students through ongoing assessment, including discussion and observation during previous reading sessions.

Guided reading involves:

•	selecting a teaching purpose based on the needs of the students
•	selecting a text that has features that link closely to the teaching purpose, appropriate supports and challenges, and content that will interest and engage the students
•	introducing the text and sharing the teaching purpose and learning outcomes with the students
•	reading and responding to the text
•	focusing on the use of particular reading strategies or on particular aspects of the text, according to the purpose of the session
•	discussing the text and, where appropriate, doing follow-up tasks.

These notes include information about:

•	a suggested purpose for the reading
•	features of the text that make it appropriate for teaching particular strategies or language features
•	possible discussion points, learning experiences, and follow-up tasks, where these are appropriate.

Questions for teachers are included as prompts under the main headings. For most texts, a range of teaching purposes could be selected. In most cases, these notes will highlight one teaching purpose (shown in bold type) for each text, but they will also list other possible purposes for which the text could be used.

In concentrating on these specific purposes, it is important not to lose sight of the bigger picture — the

meaning of the text for its readers and their enjoyment of the reading experience.

Developing Comprehension Strategies

Reading is about constructing meaning from text. Using a guided or shared reading approach provides an ideal context in which to teach comprehension strategies, for example:

•	making connections
•	forming and testing hypotheses about texts
•	asking questions
•	creating mental images or visualising
•	inferring
•	identifying the writer's purpose and point of view
•	identifying the main idea
•	summarising
•	analysing and synthesising
•	evaluating ideas and information.

The notes suggest ways to develop these and other strategies. For updated information about comprehension strategies, see *Effective Literacy Practice in Years 5 to 8*, pages 141–151.

Introducing the Text

The introduction should be relatively brief. It should:

•	make links with the students' prior knowledge (both of context and of text form) and motivate them to read
•	highlight selected features of the text
•	introduce in conversation any unfamiliar names or potentially difficult concepts
•	share the purpose for the reading with the students.

Reading and Responding

Some texts can be read straight through; others will need to be broken up with breaks for discussion. While the students are reading the text silently, you can observe their reading behaviour and help any students who are struggling. You could encourage your students to identify (for example, with paper clips or self-adhesive notes) any words that cause difficulty.

Discussing the Text (after the reading)

This should be brief (a maximum of ten or fifteen minutes) and should not be a simple “question and answer” session. Encourage focused conversations to extend students' comprehension and critical thinking. Use questions and prompts to probe their understandings. Ask the students to justify and clarify their ideas, drawing on evidence from the text.

Be aware that some question forms, especially those that use modal verbs such as “might”, “could”, or “would”, may pose additional challenges for ESOL students.

You can also explore (and enjoy) vocabulary and text features in greater detail or look at words that have caused difficulty for the group. These notes list some words that have challenged students when the material has been trialled. You should not assume, however, that these same words will challenge your own students. Talk about strategies the students could (or did) use, such as chunking longer words and noting similarities to known words (to help them decode) or rerunning text and looking for clues in the surrounding text (to clarify meaning).

This is also a good time to look closely at language features if these are a focus for the lesson. For example, you could discuss such features as alliteration or the use of similes or metaphors, and you could take the opportunity to expand students' own written vocabulary by discussing interesting verbs or

adjectives and synonyms for commonly used words.

Where appropriate, you may decide to select follow-up tasks.

Selecting Texts: Readability

When you are thinking about using a *School Journal* item for a particular student or group of students, you can use *Journal Surf* to find its approximate reading level. These levels are calculated using the Elley Noun Frequency Method (Elley and Croft, revised 1989). This method measures the difficulty of vocabulary only and does not take into account other equally important factors affecting readability.

When selecting texts, you should also consider:

•	the students' prior knowledge, interests, and experiences
•	the complexity of the concepts in the item
•	the complexity of the style
•	the complexity and length of the sentences
•	any specialised vocabulary
•	the length of the item
•	the density of the text and its layout
•	the structure of the text
•	the support given by any illustrations and diagrams
•	the demands of the task that the students are being asked to undertake.

It is important to remember that most of these points could constitute either supports or challenges for particular students, and you should consider all of these aspects when selecting the text and the approach to be used.

These notes give further information about some of the potential supports and challenges in particular *School Journal* items. They include information gathered through trialling the items with groups of students.

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One More Minute

by Rachel Hayward

From *School Journal*, Part 1, Number 5, 2006

Overview

When it comes to doing the washing, the Mitchell family works like a well-oiled machine. But when Mum goes away for a few days, the washing piles up and things get out of control. This is a humorous story about family co-operation.

Suggested Teaching Purpose

Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of making connections, forming and testing hypotheses, or analysing and synthesising
•	To help the students learn about co-operation and family roles.

Features of the Text to Consider in Context

What features of this text would make it appropriate for teaching particular strategies or language features?

•	The strong narrative structure with the orientation, the repeated incidents, and the humorous ending
•	The repeated sentence structures with the changes in words signalling the growing problem, for example, "The washing machine frothed and foamed"/ "... clanked and clattered"; "The washing pile swelled into a hill"/ "... rose into a mountain"
•	The humour and irony, especially in the link between the last sentence and the rest of the story
•	The rich use of verbs for dramatic effect: – to create a sense of pace – to convey sounds, many of which are onomatopoeic, for example, "gurgled", "buzzed", "oozed", "squelched" – to make it seem as if the machines and other objects are alive, for example, "The clothes flapped", "The beater buzzed, twisting and blending", "The washing pile swelled"
•	The alternatives to "said" that add interest ("gurgled", "warned", "mumbled", "called", "asked", "suggested", "cried") and that also signal Dad's growing frustration ("laughed", "sighed", "groaned", "muttered")
•	The alliteration, for example, "frothed and foamed", "clanked and clattered", "salty, sandy, and soaked"
•	The image (using both simile and metaphor) of the family as "a well-oiled machine"
•	The personification, for example, "The sea slid its foamy fingers ..."
•	The third-person narration
•	The indicators of time, for example, "The next day", "On Saturday".

Readability

Noun frequency level: 8.5–9.5 years

What aspects relating to this text might constitute challenges for my students?

•	The colloquial language, for example, "weedy", "undies", "swimming togs"
•	Phrases such as "did a lot of washing", "The washing machine", "Let's put it all in the wash", "The washing pile", and "folding the washing", which could be confusing for ESOL students

- The slightly tricky structure of some of the sentences where more than one verb refers to the same subject: “Lisa scrambled up the big slide, shouting ...”, “The blades spun wildly, splattering ...”, “...suggested Lisa, suddenly feeling guilty”, and “Behind the mountain, stretched out and snoring slightly, was Dad.”
- Words and concepts that some students may find challenging include: “well-oiled”, “hurtled”, “plunged”, “gurgled”, “moat”, “shrieked”, “squelched”, “shovelling”, “guilty”.

What prior knowledge would support my students in reading this text?

- Their experiences of co-operation, especially on household chores
- Their experiences of family relationships
- Their familiarity with expressive, poetic language.

Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

- use what I know about families and co-operation to help me understand this story;
- predict what will happen in the story and check my predictions as I read;
- explore how the author uses language for a particular purpose (for example, to create images, to build up to a climax, and to develop characters).

A Framework for the Lesson

How will I help my students to achieve the learning outcome(s)?

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

Before reading

- Brainstorm jobs that the students do in their families. “What happens if someone doesn’t do their job?” You could discuss what happens when one parent goes away, but be aware of your students’ family situations, for example, one-parent or extended families. (Making connections)
- Read the title aloud. “Think of times when people might say this.” “What do you think this text might be about?” (Making connections; forming hypotheses)
- Clarify the learning outcome(s) with the students.

During reading

- Read to “Dad took the kids to the park” on page 3. “What do you think will happen when Mum goes away?” “Why do you think that?” (Making connections; inferring; forming hypotheses)
- Ask the students to read to the end of page 4 and review their hypotheses. “How did Dad feel about Lisa landing in a puddle?” “How do you know?” “What happened to the washing?” (Forming and testing hypotheses)
- Alert the students to the writer’s use of descriptive language. “How does she describe the washing machine on page 4?” “Think about the writer’s use of language, especially the verbs, as you read on.” (Analysing and synthesising)
- As the students read the story, encourage them to make connections with their own experiences and to reflect on their predictions. (Making connections; forming and testing hypotheses)
- Have the students turn their Journals face down and read the first two sentences on page 5 aloud to them. Listen in while the students talk with a partner about what they think will happen. Encourage them to explain their thinking. (Making connections; forming hypotheses)
- Ask the students to read to the end of page 6. “What patterns are you noticing in this text?” “What clues is the writer giving you?” (Analysing and synthesising; inferring; forming and testing hypotheses)
- Ask the students to reflect on these questions again after they’ve read to the end of page 8.

•	“What is Dad comparing the family to here?” If necessary, explain the connection between “shovelling coal” and a steam engine. “How has Dad’s image of the family changed since the start of the story?” (Analysing and synthesising)
•	Ask the students to predict how the story will end and why they think that. (Inferring; forming hypotheses)
•	Ask the students to read to the end and to check their predictions. (Testing hypotheses)

After reading

•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.				
•	Have the students summarise the story, focusing on cause and effect. Record their summary on a chart.				
What happened		Dad’s reaction		Consequences	
Everyone did their chores.		“This family works like a well-oiled machine.”		Everyone has clean clothes to wear.	
Lisa fell in a puddle and got muddy. She didn’t fold the washing.		Dad laughed.		The washing was left in a pile.	
Jason got cake mixture everywhere. He didn’t fold the washing.		Dad sighed.		The washing swelled into a hill.	
The children got sandy and soaked. Anna didn’t fold the washing.		Dad groaned. “This family’s a ... steam engine ... and I’m the only one shovelling coal.”		The washing hill rose into a mountain.	
Mum came home.		Dad fell asleep.		A washing mountain towered above the sofa.	
•	Use the chart to help the students make connections between the changes in Dad’s reactions throughout the story and the image of the growing pile of clothes. (Analysing and synthesising)				
•	Discuss the effect of the repetition of the words “One more minute” in the story, highlighting the humorous change at the end. (Analysing and synthesising)				
•	Choose aspects of the writer’s use of language to explore, for example:				
	– the alliteration or onomatopoeia				
	– the writer’s use of verbs to create pace				
	– the writer’s use of images, for example, the family as a machine or the sea as a person				
	– the way the writer conveys the idea of the washing machine and blender as living things. (Analysing and synthesising)				
•	If necessary, review the sentence structures on pages 3, 5, 9, and 10. Talk about how the sentences have more than one idea (for example, on page 3 Lisa is scrambling up the slide and shouting at the same time) and that the commas signal that the ideas are linked. Model reading the sentences and have the students practise. (Exploring language)				
•	Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.				

Revisiting the Text

What follow-up tasks will help my students to consolidate their new learning?

•	Using the text as a model, construct a humorous text together that explores the consequences of not doing chores. Incorporate some of the text features that you've discussed, such as the use of an image, personification, or descriptive verbs. (Making connections; links to writing)
•	Have the students write a poem about a household appliance, using onomatopoeia and alliteration. (Analysing and synthesising; links to writing)
•	Have the students show the main events of the story in a flow chart. (Making connections; summarising)
•	Ask the students to write the next episode of the story. (Analysing and synthesising; forming hypotheses)

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Zoo Project

by Alan Bagnall

From *School Journal*, Part 1, Number 5, 2006

Overview

This humorous poem has zoo animals designing cages for humans. It is an excellent example of a rich poem with layers of meaning to explore.

Suggested Teaching Purpose

Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?

Examples of an appropriate teaching purpose are listed below.

- | |
|--|
| • To support the students in developing the comprehension strategies of making connections, identifying the author's purpose and point of view , or evaluating. |
|--|

Features of the Text to Consider in Context

What features of this text would make it appropriate for teaching particular strategies or language features?

- | |
|--|
| • The depth of meaning in a seemingly simple poem |
| • The role reversal, which involves anthropomorphism – animals taking on human qualities |
| • The humour in the idea of the role reversal |
| • The implied message about keeping animals in zoos |
| • The structure of the poem as a single sentence containing one main idea |
| • The rhyming of the last line in each stanza |
| • The regular rhythm and line length. |

Readability

What aspects relating to this text might constitute challenges for my students?

- | |
|---|
| • Words and concepts that some students may find challenging include: “enclosure”, “designing”, “secure”. |
|---|

What prior knowledge would support my students in reading this text?

- | |
|--|
| • Their experiences of going to the zoo |
| • Their familiarity with what it's like to work in an office |
| • Their experiences of quirky humour or of considering different points of view. |

Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

- | |
|---|
| • use what I know about zoos and people to help me understand the ideas in this poem; |
| • talk about why the poet might have written this poem; |
| • give my opinion of zoos and of the poem. |

A Framework for the Lesson

How will I help my students to achieve the learning outcome(s)?

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

Before reading

- | | |
|---|---|
| • | Briefly discuss the students' experiences of zoos; if necessary feed in (and explain) the word "enclosure". "Have you ever wondered whether the animals in the zoo might be watching you?" (Making connections) |
| • | Tell the students you have a poem by Alan Bagnall for them to read that presents an interesting point of view. |
| • | Clarify the learning outcome(s) with the students. |

During reading

- | | |
|---|---|
| • | Ask the students to read the poem silently and then read it aloud together. Support the students in probing the levels of meaning in the poem. Use questions and prompts as necessary to encourage rich discussion and extend the students' thinking. "What does the poem say that the monkeys are doing?" "Could monkeys really do this?" "So, why is the poet saying that they are?" You could introduce the term "role reversal". "What have the monkeys decided to give the humans?" Together, identify places where humans already have these things (for example, in offices). "Do you think these things are what humans need to be happy and healthy?" "So think about it from the opposite point of view – do zoos give animals all the things they need to be happy and healthy?" (Inferring; making connections; identifying the author's purpose and point of view) |
| • | Pull together the ideas from the discussion. "What is Alan Bagnall suggesting in this poem?" (Summarising; identifying the author's purpose and point of view) |

After reading

- | | |
|---|--|
| • | "How do you feel about zoos?" "Why do you think some people don't like them?" Ask the students for ideas on what animals need and whether they think that zoos provide these things. The students could line up on a continuum from "like" to "dislike" to show how they feel about zoos. (Making connections; evaluating) |
| • | Explore how the writer has tried to convey his point of view. You could discuss how he uses humour (through the idea of monkeys taking on human roles) but also mention that the idea of role reversal raises questions about keeping animals in zoos. Draw out the idea that poems can be effective ways of exploring ideas and prompting people to think about issues that are important to the writer. (Identifying the author's purpose; analysing and synthesising) |
| • | "Has this poem made you think differently about zoos? If so, how?" Discuss how well the author gets his ideas across in the poem. (Analysing and synthesising; evaluating) |
| • | Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions. |

Revisiting the Text

What follow-up tasks will help my students to consolidate their new learning?

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|---|---|
| • | Have the students read other poems by Alan Bagnall. You can find these by using <i>Journal Surf</i> . (Making connections) |
| • | Have the students imagine they are monkeys or other zoo animals and write about some of the strange things that humans do. (Synthesising) |

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The Alien under the Stairs

by Diana Creagh

From *School Journal*, Part 1, Number 5, 2006

Overview

Scott is writing a story at school – but suddenly the words are blown off his page and start buzzing around the room. This fantasy explores words and writing in an imaginative way and has an interesting twist at the end. It provides numerous examples of expressive language.

Suggested Teaching Purpose

Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?

Examples of an appropriate teaching purpose are listed below.

- | |
|---|
| • To support the students in developing the comprehension strategies of forming and testing hypotheses, visualising , or analysing and synthesising. |
|---|

Features of the Text to Consider in Context

What features of this text would make it appropriate for teaching particular strategies or language features?

- | |
|--|
| • The fantasy genre |
| • The humour in the idea of letters being alive and out of control |
| • The structure – a problem and its resolution, with a twist at the end |
| • The apparently misleading title, which doesn't match most of the action (until the end) |
| • The first-person narration |
| • The similes, for example, "like a frog on a hotplate", "like windscreen wipers" |
| • The expressive verbs, often involving onomatopoeia, for example, "buzzing", "whirled", "zoomed", "whizzed" |
| • The rich imagery |
| • The illustrations, which are composed of letters and punctuation marks |
| • The short sentences that convey urgency, for example, "I dodged ...", "I fled ..." |
| • The inclusion of dialogue. |

Readability

Noun frequency level: 8.5–9.5 years

What aspects relating to this text might constitute challenges for my students?

- | |
|--|
| • The irregular past-tense verb "fled" |
| • The meaning of the simile "like a frog on a hotplate" |
| • The punctuation associated with the dialogue |
| • Words and phrases that some students may find challenging include: "humungous", "windscreen", "hippopotamus", "pandemonium". |

What prior knowledge would support my students in reading this text?

- | |
|---|
| • Their familiarity with the school setting |
| • Their experiences of the fantasy genre. |

Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

- | |
|---|
| • predict what will happen in the story and check my predictions as I read; |
|---|

- | | |
|---|--|
| • | imagine the situation as I read by forming pictures in my mind; |
| • | explore the ways in which the author uses vivid language to show what's happening. |

A Framework for the Lesson

How will I help my students to achieve the learning outcome(s)?

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

Before reading

- | | |
|---|---|
| • | Tell the students the title of the story and encourage them to speculate about what sort of story it might be. "What makes you think that?" (Forming hypotheses; inferring) |
| • | Clarify the learning outcome(s) with the students. |

During reading

- | | |
|---|--|
| • | Have the students read page 12. "Imagine that happened in our classroom. What picture can you see in your mind?" (Visualising; making connections) |
| • | Have the students review their hypotheses about the text form and speculate about what will happen next. (Forming and testing hypotheses) |
| • | Have the students read to the end of page 14. Encourage them to note any difficulties to come back to later. "What are some of the weird things that have happened?" (Summarising) |
| • | Encourage the students to use context clues to work out the meaning of "pandemonium". You could have the students refer to a dictionary to confirm (or clarify) the meaning. (Inferring; confirming) |
| • | "What pictures about the story do you have in your mind?" (Visualising) |
| • | "Close your eyes and imagine what's happening as I continue reading." Read aloud to "sat down at my desk" on page 15. Have the students talk in pairs or groups about the pictures in their minds. (Visualising) |
| • | Have the students read all of page 15 themselves. "How do you think this story will end?" (Forming hypotheses) |
| • | Ask the students to read to the end and review their hypotheses. "How did the aliens fit into the story?" "Were you surprised by the ending?" (Testing hypotheses; evaluating) |

After reading

- | | |
|---|--|
| • | Briefly discuss any words that the students found difficult and the strategies that they used (or could have used) to work them out. |
| • | Photocopy the first paragraph from page 13 onto an OHT and work with the students to identify the ways in which the writer has made it easy for the reader to visualise – for example, the lively verbs "leapt" and "waving" and the use of humorous similes. (Analysing and synthesising) |
| • | Give out photocopies of the rest of page 13 or the first paragraph of page 15 and have the students work in pairs to highlight other examples of the writer's use of vivid, descriptive language. (Analysing and synthesising) |
| • | Focus on the similes in the text. Draw out their meanings (and their humour) by acting them out. (Visualising; analysing and synthesising) |
| • | Have the students think, pair, and share about their favourite image from the text and why they think it's effective. (Analysing and synthesising) |
| • | Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions. |

Revisiting the Text

What follow-up tasks will help my students to consolidate their new learning?

•	Record the similes on a reference chart and encourage the students to add new examples as they come across them in their oral or written language. (Exploring language)
•	Have the students draw an illustration of their favourite image or episode from the text. (Analysing and synthesising)
•	Have the students compare the story with the poem “Poetry” in this Journal in terms of its ideas about words and the way it creates pictures in their minds. (Making connections; analysing and synthesising)

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Gumboots

by Janet Pates

From *School Journal*, Part 1, Number 5, 2006

Overview

This report opens with Taihape’s annual Gumboot Festival. Then, using a question-and-answer format, it journeys back in time to give interesting historical information about gumboots. It also includes a cartoon.

Note: Students who are new to New Zealand or for whom English is a second language may need support with the “Kiwi” words and the idea of gumboots as a national icon.

Suggested Teaching Purpose

Based on the information I have about my students’ learning needs, what would be an appropriate teaching purpose for this session?

Examples of an appropriate teaching purpose are listed below.

- | |
|---|
| • To support the students in developing the comprehension strategies of making connections, asking questions , or summarising. |
|---|

Features of the Text to Consider in Context

What features of this text would make it appropriate for teaching particular strategies or language features?

- | |
|--|
| • The features of a report, for example, the sub-headings (in question-and-answer format) and supportive photographs |
| • The historical information and the associated shift in time from present to past |
| • The illustrations that support the historical section |
| • The proper nouns (names of places and people) |
| • The informal tone, for example, “Welcome to Taihape”, “and gumboots, of course” |
| • The hyperbole (exaggeration), for example, “world-famous gumboot-throwing competitions” |
| • The use of fictional dialogue to convey factual information |
| • The cartoon |
| • The term “wellies” as a shortened form of “Wellington boots” |
| • The joke at the end, which is supported by a photograph. |

Readability

Noun frequency level: 9–10 years

What aspects relating to this text might constitute challenges for my students?

- | |
|---|
| • The idea (implicit in the text) of gumboots as a national icon |
| • The shift from the present to the past and back again |
| • The mix of factual information and fiction |
| • The “Kiwi” references, for example, “Taihape”, “gumboots” |
| • The need to infer, for example, that carbon is black |
| • The concept that the last sentence is a joke |
| • Words and concepts that may challenge some students include: “bootmaker”, “gumboot band”, “Duke of Wellington”, “carbon”, “endangered”. |

What prior knowledge would support my students in reading this text?

- | |
|--|
| • Their understanding of the iconic status of gumboots in New Zealand |
| • Their experiences of owning and wearing gumboots |
| • Their experiences of rural activities in New Zealand and of festivals. |

Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

•	use what I know about gumboots to help me understand the text;
•	ask questions about gumboots and search for the answers in the text;
•	summarise the text in my own words.

A Framework for the Lesson

How will I help my students to achieve the learning outcome(s)?

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

Before reading

•	Locate Taihape on a map of New Zealand and find out what the students know about Taihape's association with gumboots; feed in information if necessary. Encourage the students to share any experiences of country fairs or agricultural shows, especially any competitions associated with gumboots. Briefly talk with the students about gumboots as a symbol of New Zealand. (Be aware that you may find yourself using the word "country" to mean both "rural" and "nation" during the lesson, so you may need to clarify these two meanings for the students.) You could sing "The Gumboot Song", which Fred Dagg (John Clarke) made popular. (Making connections)	
•	Tell the students you have a report about gumboots for them to read. Discuss who uses gumboots and why. If you have students who are new to New Zealand, you could have a pair of gumboots to show them. Record what the students know about gumboots on a KWL chart. (Making connections)	
	What we know	What we want to know
		What we learned
•	Briefly review the features of reports and clarify that the purpose of a report is to provide information. "What would you like to know about gumboots?" Encourage the students to use "W" questions (What?, When?, Where?, Who?, Why?), modelling if necessary. Record their questions on the chart. (Asking questions; making connections)	
•	Clarify the learning outcome(s) with the students.	

During reading

•	Ask the students to read page 18 and support them to identify this as the introduction to the report. Encourage them to compare the activities at the Gumboot Festival with those mentioned in their earlier discussion. "Do you think the Festival really is world famous?" "How could you find out?" (Making connections; evaluating)
•	Throughout the reading, encourage the students to ask themselves new questions. For example, "Why do farmers prefer black gumboots?" You can record their questions on the group chart, have the students record them on individual whiteboards or notepads, or have them just keep their questions in their heads while they're reading. (Asking questions)
•	Discuss the question in the heading on page 19 and add it to the chart if it isn't already there. Have the students read page 19 and discuss with a partner when gumboots were first made and why. The writer has given the information in the form of imagined instructions from the duke to his bootmaker, so the students will need to transform that into a summary statement using the third person, for example, "The Duke of Wellington needed boots that were ...". You may need to model this for the students. Record the summary statement on the chart. Review whether any of the students' other questions have been answered. (Summarising; asking questions)

•	Have the students briefly think, pair, and share about any new questions that this section of text has raised for them and then ask them to read pages 20 and 21. Ask the students to answer the “heading” questions in their own words and fill in the chart as appropriate. (Summarising; asking questions)
•	Draw attention to the writer’s use of ironic humour to conclude the report. Why has she described the Gumboot Tree as “rare and endangered?” (Analysing and synthesising)
•	Review the KWL chart. “Have we found answers to all our questions?” Discuss how the students could find more information, for example, by doing an Internet search. (Asking questions; summarising)

After reading

•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.
•	Review the structure of the report (the introduction, the series of main points, and the conclusion). Draw out the idea that headings help readers to find information quickly. Discuss how the writer has used humour and dialogue to add interest. “Is there really a Gumboot Tree?” “How do you know?” “Why does the author end the article in this way?” (Summarising; analysing and synthesising; identifying the author’s purpose)
•	Distribute photocopies of the text. Have the students work in pairs to highlight the main points in each section and then write one or two summary sentences for each section. Draw out the idea that when they summarise, they need to sift out the jokes and record what’s “true”. (Summarising)
•	Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.

Revisiting the Text

What follow-up tasks will help my students to consolidate their new learning?

•	Have the students research their remaining questions. (Asking questions)
•	Have the students identify (or research) the “claim to fame” of other towns in New Zealand and mark them on a map. (Making connections)

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Poetry

by Bev Wood

From *School Journal*, Part 1 Number 5, 2006

Overview

Through vivid imagery, this free-verse poem explores ideas about poetry.

Note: This poem will be especially effective with students who are very familiar with poetry, and is likely to appeal to readers over a wide range of ages.

Suggested Teaching Purpose

Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?

Examples of an appropriate teaching purpose are listed below.

- | |
|--|
| • To support the students in developing the comprehension strategies of making connections , identifying the author's purpose and point of view, or analysing and synthesising. |
|--|

Features of the Text to Consider in Context

What features of this text would make it appropriate for teaching particular strategies or language features?

- | |
|---|
| • The ideas about poetry, suggesting that the words in poems take on a life of their own |
| • The lively tone created through: <ul style="list-style-type: none">- the use of imagery related to movement and involving personification (“words chasing each other”, “words marching in rhythm”)- the “marching rhythm” within the second and third stanzas- the punctuation (dashes and exclamation marks) |
| • The simile “like a snail’s trail” |
| • The repetition of phrases and individual words |
| • The free-verse form and lack of rhyme |
| • The three stanzas. |

Readability

What aspects relating to this text might constitute challenges for my students?

- | |
|--|
| • The free-verse form of the poem |
| • The abstract ideas about poetry |
| • Words and concepts that might challenge some students include: “squiggles”, “rhythm”, “attention”. |

What prior knowledge would support my students in reading this text?

- | |
|--|
| • Their familiarity with poetry |
| • Their experiences of the use of imagery in writing |
| • Their familiarity with marching. |

Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

- | |
|--|
| • use my knowledge of poetry to help me understand this poem; |
| • talk about the ideas expressed in the poem; |
| • explore the ways in which the author has conveyed her ideas. |

A Framework for the Lesson

How will I help my students to achieve the learning outcome(s)?

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

Before reading

- | | |
|---|--|
| • | Reread some favourite poems with the class and then have the students brainstorm some of the features of poems. Record their ideas on a chart. (Making connections) |
| • | Tell the students you have a poem to share with them in which the writer is sharing her ideas about poetry. If they're not familiar with the free-verse form, tell them that the structure of the poem will be different from some of the poetry that they're used to. Have some examples of poems with a variety of forms and layouts to refer to during the lesson. (Making connections) |
| • | Clarify the learning outcome(s) with the students. |

During reading

- | | |
|---|---|
| • | Ask the students to focus on how the different parts of the poem sound and on the pictures the poem makes in their minds. Then read the poem aloud to them. (Visualising) |
| • | Encourage the students to share their mental images. If they need support with visualising, help them to “unpack” the stanza. Read the first stanza again. “What is the author comparing poetry to?” Have the students look through your examples of poem layouts to find one or two that fit this description. These are more likely to be poems with a free-verse form. (Visualising; making connections) |
| • | Read the second stanza with the students. “What does the author compare poetry to here?” “How does this stanza sound different from the first?” Draw out the idea that she’s talking about different kinds of poetry. Have the students find an example of a poem that has a more repetitive, regular form. (A useful example could be “Echoes” in <i>School Journal</i> 2.2.04.) You could use your hands to compare the movement in the first and second stanzas of “Poetry”. (Visualising; making connections) |
| • | Encourage the students to build on the discussion so far to explore deeper levels of meaning. “We’ve talked about how poems can look and sound different. What new ideas does the writer introduce in the second and third stanzas?” Help the students to draw out the ideas of words having a life of their own and it sometimes being hard to write poetry because you want to “catch” just the right words. Encourage the students to draw on their own experiences of writing. “Do you think the writer of this poem enjoys poetry?” (Identifying the author’s purpose and point of view) |

After reading

- | | |
|---|--|
| • | Have the students reread the poem, focusing on the way the writer has used punctuation to affect the rhythm of the poem. (Analysing and synthesising) |
| • | “How does this poem fit with your ideas about poetry?” “Have your ideas about poetry changed since you read this poem?” “How well do you think the author gets her ideas across?” (Making connections; evaluating) |
| • | Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions. |

Revisiting the Text

What follow-up tasks will help my students to consolidate their new learning?

- | | |
|---|--|
| • | Enlarge the poem on a display chart and encourage the students to add examples of the different sorts of poems as they discover them. (Making connections; analysing and synthesising) |
|---|--|

- | | |
|---|---|
| • | Make sure that the students have access to a variety of poems to read and enjoy. (Exploring language; making connections) |
| • | Have the students compare the poem with “The Alien under the Stairs” in terms of the ideas conveyed about words and writing. (Making connections) |

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Belladonna

by Janice Leitch

From *School Journal*, Part 1, Number 5, 2006

Overview

Belladonna the witch has lost her wand. Without it, she'll be late for the meeting of witches. In this humorous play, three children (and their dog) help Belladonna to find her wand in exchange for the ice cream she promises them.

Note: Some students may feel uncomfortable about the topic of witches.

Suggested Teaching Purpose

Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of forming and testing hypotheses or analysing and synthesising
•	To help the students learn about the conventions of plays.

Features of the Text to Consider in Context

What features of this text would make it appropriate for teaching particular strategies or language features?

•	The conventions of a play, for example, the characters' names in capital letters and stage directions in italics
•	The humour in Belladonna's forgetfulness and disorganisation
•	The language that conveys Belladonna's character, for example, "Dear, oh dear!", "Let me see", "Let me think"
•	The punctuation that supports expressive reading, for example, exclamation marks, question marks, dashes, and ellipses (to indicate pauses or interrupted speech)
•	Belladonna's rhyming spells.

Readability

Noun frequency level: 8–9 years

What aspects relating to this text might constitute challenges for my students?

•	The names Belladonna, Hercules, and Riley
•	Words and concepts that might challenge some students include: "wand", "double-scoop", "hokey-pokey", "fetch", "crash-landed".

What prior knowledge would support my students in reading this text?

•	Their familiarity with the conventions of a play
•	Their familiarity with stories about witches and magic
•	Their familiarity with the stereotype of an incompetent or absent-minded character.

Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

•	predict what will happen in the play and check my predictions as I read;
•	explore the ways in which the writer uses language to show the personality of the main character;

- learn about (or review) the features of a play.

A Framework for the Lesson

How will I help my students to achieve the learning outcome(s)?

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

Before reading

- Ask the students to share their experiences about a time when they lost something that they really needed. (Making connections)
- Read the title of the play and introduce the characters' names. "Belladonna is a witch. What are some things that a witch really needs?" (Making connections)
- Review or introduce the conventions of a play. (Making connections)
- Clarify the learning outcome(s) with the students.

During reading

- Explain that you want the students to read and discuss the whole play before assigning individual roles. Ask the students to read to the end of Belladonna's first piece of dialogue. Have the students clarify the setting and the problem. "What opinions are you already forming about Belladonna?" "What makes you think that?" (Inferring)
- Encourage the students to predict how Belladonna might solve her problem. (Forming hypotheses)
- Ask the students to read to "*He drops it at JEN'S feet*" on page 27. Review the students' hypotheses. "Where do you think the wand might be?" Note whether any children have made the connection to Hercules' stick. (Forming and testing hypotheses)
- Ask the students to read to the end of page 29. "Is this what you thought would happen?" "When did you work out that the stick was the wand?" Encourage the students to predict how the play will end. (Forming and testing hypotheses)
- Have the students read to the end of the play and review their predictions. (Testing hypotheses)

After reading

- Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.
- Review the character of Belladonna. "What parts of the text give you information about her?" Discuss how the dialogue, stage directions, and illustrations all contribute. (Inferring; analysing and synthesising)
- "How could you show Belladonna's personality when acting out the play?" Talk about how the punctuation gives clues about how the writer wants the character to speak. If necessary, model a section of dialogue for the students. Have them work with a partner and take turns at practising Belladonna's dialogue. (Analysing and synthesising)
- Ask the students to suggest words to describe Belladonna, encouraging them to come up with synonyms (for example, forgetful, dizzy, scatterbrained, absent-minded). "Do you know anyone who is absent-minded?" "How could being like this cause problems for a witch?" (Making connections; analysing and synthesising; building vocabulary)
- Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.

Revisiting the Text

What follow-up tasks will help my students to consolidate their new learning?

•	Have the students write appropriate descriptive words or phrases around a sketch of Belladonna. (Analysing and synthesising; building vocabulary)
•	Have the students practise the play, using what they have learnt about characterisation and expression. (Analysing and synthesising)
•	During shared writing, you could rewrite part of the play together, giving Belladonna a different personality – for example, bossy or grumpy rather than absent-minded. Explore how the vocabulary and style would need to change. (Analysing and synthesising; links to writing)

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