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.

When considering the needs of ESOL students, you should especially think about:

•	any culture-specific assumptions about the types of prior knowledge and experience that readers will bring to the texts
•	any colloquial language in the text which may be familiar to English-speaking students but not to ESOL students
•	any large amounts of dialogue in the text that make it difficult to determine the context and/or speakers
•	the use of ellipsis (for example, "the man [who was] lying under the tree")
•	the length and complexity of the sentences, as well as the complexity of and variation in verb phrases and noun phrases.
•	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.

There's a Wonton on My Pompom

by Julie Hutton
From *School Journal*, Part 2, No. 3, 2006

Overview

The rhyme, rhythm, and sound patterns in this nonsense poem are best appreciated if it's read aloud. This poem works well both as a guided text and when it is shared with the whole class.

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 **analysing and synthesising** or identifying the author's purpose.
• To build knowledge of word and sentence patterns and their links to spelling.

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 nonsensical nature of the poem and the idea that its form is much more important than its content
• The illustrations, in which all the details of the poem are humorously depicted
• The strong rhythm and repetitive structure
• The abcb rhyme pattern
• The internal rhymes using assonance (repetition of vowel sounds), for example, "poodle/soup", "shoelace/toothpaste", "hooter/scooter"
• The alliteration, for example, "rodent/roof", "goblin/glue", "wrinkle/raisin"
• The use of "So" to indicate the end of the poem
• The opportunities to explore different vowel groupings that make the same sound, for example, "poodle", "soup", "shoe", and "glue"; or "raisin" and "crayfish"
• The articulated "le" endings in "poodle", "measle", "jingle", "wrinkle", "noodle".

Readability

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

• The poem's nonsensical nature, which means that there is little context support for unknown words
• Words and concepts that some students may find challenging include: "wonton", "pompom", "rodent", "goblin", "measle", "weasel", "golf", "goulash", "ghostie", "toastie", "jingle", "flipper".

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

• Familiarity with nonsense texts, for example, the work of Dr Seuss.

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

I will be able to:

• identify some of the features that make this poem effective;
• explain why I think the author wrote this poem;

•	identify some features of the words or sentences in this poem and link them to my own spelling and writing.

A Framework for the Lesson

How will I help my students to achieve the learning outcomes?

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

•	Discuss the title. Draw out the idea that this is likely to be a nonsense poem. Recall or reread a nonsense poem that the students are familiar with and ask them why they think people enjoy writing or reading these sorts of texts. (Analysing and synthesising; identifying the author's purpose)
•	If you have ESOL learners in the group, reassure them that this poem is not supposed to make sense.
•	Share the learning outcome(s) with the students.

During reading

•	Read the poem to the students, stopping at the "So" of the last line. Ask them to suggest the rest of the line. If necessary, prompt them with the idea that "So" is an indicator that the poem is coming to an end. Briefly explore the thinking behind their predictions before you reveal the last line. Note whether they made connections to the words "nightie" and "slipper" which suggest a bedtime context. Compare their suggestions with the actual last line. (Analysing and synthesising)
•	Provide the students with copies of the poem. Read it together or ask the students to read it to each other in groups of two or three.
•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out. Note any aspects that you might need to revisit as a mini-lesson.
•	When the students are reasonably confident with the vocabulary, you could get the whole group to slap and clap the poem (slap on the beat and clap on the rhyme) as they read to help them to identify the poem's structure. (Analysing and synthesising)
•	To emphasise that form is more important than meaning in this poem, you could read it as a round. Have group two start reading when group one is on the second couplet and so on. The students should be able to hear that although the words are different, the beat and rhythm (and sentence structure) remain constant. (Analysing and synthesising)

After reading

•	Ask the students to think about how the author put the poem together and what devices she has used to make it effective. In pairs or small groups, have the students identify and highlight features of the poem. (Analysing and synthesising)
•	Have the students share their list of features with the whole group. Record these and feed in the technical terms for each feature. (Analysing and synthesising)
•	Discuss why the author wrote this poem. If necessary, draw out the ideas that nonsense poems are to be read for fun and are best read aloud. (Identifying the author's purpose)

Revisiting the Text

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

•	Use a shared writing approach to write another verse for the poem, deciding together on where it would fit in the text. Check that the students understand why the verse that ends with "So I think I'll go to bed" has to be the last. Discuss how easy it was to write another verse. "Is this text type as easy to write as it appears to be?" "Why or why not?" (Analysing and synthesising)
•	As part of a vocabulary or poetry study, select one or more features of the poem, such as rhyme patterns, repetition, or assonance, to study in more depth. (Analysing and synthesising)
•	You could use the text as a basis for a minilesson about features that caused difficulty or that would make useful links to the students' spelling and/or writing. For example:
	- You could focus on the words that end in "le". Have the students identify the examples in the text (these include the word "tadpole"). Use the list of words to draw out the idea that when "le" follows a consonant, the sound is articulated as a separate syllable (but not when "le" comes after a vowel).
	- You could develop the students' awareness of different ways of spelling the same sound ("poodle", "soup", "shoe", "glue", or "raisin", "crayfish"). Identify other words in the poem that have the same sound and sort them by spelling patterns. Have the students generate other examples. Make the word lists available for the students to refer to and encourage them to add other examples as they come across them.

Fish Drive

by Jo Phillips
From *School Journal*, Part 2, No. 3, 2006

Overview

This factual recount describes the procedure of a Fijian fish drive, told from the perspective of visitors who observe from the beach. The fish drive is a complex process, and the students will need to work hard, using a range of strategies, to make meaning.

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 (within the text), **summarising**, or visualising.

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 text form — a procedure presented in the form of a factual recount
•	The setting in Fiji
•	The background information given in italics
•	The photographs, which support the text
•	The themes of working together, using local resources, community living, and traditional skills
•	The first-person-plural narration
•	The use of dialogue to set the scene and of personal comments and opinions
•	The topic-specific vocabulary and concepts
•	The compound and complex sentences
•	The rich, descriptive vocabulary
•	The change in pace between the lengthy preparations and the frenetic climax of the catch
•	The double meaning of the title.

Readability

Noun frequency level: 8.5–9.5 years

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

•	The name of the village and the need to use a pronunciation guide
•	The unfamiliar form of the nets

	Words and concepts that some students may find challenging include: "vine", "palm", "fish drive", "coils", "bundles", "fronds", "clambered", "curve", "wetsuits", "snorkelling gear", "gazing", "the boss", "signal", "releases a substance", "almost immediately", "scudding".
	ESOL students may need support with the colloquial expressions, such as "wait around".

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

	Familiarity with aspects of Pasifika life
	Experience and knowledge of fishing, especially with nets
	Experiences of community fundraising activities.

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

I will be able to:

	make connections between the text and the photographs to help me visualise what the people are doing to catch the fish;
	summarise the main steps in the process of the fish drive.

A Framework for the Lesson

How will I help my students to achieve the learning outcomes?

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 you have a text for them to read that is about a special method of fishing in Fiji. Encourage the students to share any knowledge they have about fishing and the Pacific. (Making connections)
	Discuss the title, drawing out the idea that the fish drive is a large-scale fundraising activity. Some students may have experiences of fundraising drives that they could share. (Making connections)
	Explain that a fish drive is a complicated process and includes unfamiliar ideas so that they will need to use the photographs and text together to help them work out what's happening. Tell them that they may also need to refer to parts they've already read to check and clarify their understanding. (Making connections; visualising; summarising)
	Have the students preview the text by looking through the photographs. Use information from the photographs to compile a list of the materials the villagers need to use to catch the fish. (Summarising)
	Share the learning outcome(s) with the students.

During reading

	Allow plenty of time for the students to explore the text and photographs, to make connections, and to discuss and clarify their developing understandings. The teacher and students could make quick sketches on the whiteboard to help clarify key stages in the text as they read.

•	Read the italicised text on page 12 with the students. Help them to pronounce the name of the village, using the footnote as a guide.
•	Have the students read to the end of page 12. Draw out the idea that this section introduces the idea of the fish drive. Check whether the terms "vine" and "coconut palm" are on the students' list of materials. (Summarising)
•	Have the students examine the photographs on page 13 and then read the text. Get them to work in pairs to match up the written text with the information conveyed in the photographs. Note whether they make the connection back to the photograph on page 12 that shows a more distant view of the vine tied to a coconut palm. At this point, you could get the students to make a sketch of what the vine looked like before and after it had the coconut leaves tied onto it. (Making connections; summarising; visualising)
•	If necessary, you could use a piece of string or an extension cord to demonstrate the meaning of "coils". (Making connections)
•	Ask the students to read page 14 and to speculate about how the nets could be used to catch fish. (Forming hypotheses).
•	Note whether the students are able to connect the use of the word "coiled" to the earlier use of the word "coils" (on page 13). (Making connections)
•	Have the students read pages 15 and 16. Help them to link the idea of unwinding the vines to any experiences they have of setting a fishing line. You could go outside and walk through the process of unwinding the coiled vines to form a curve in the sea and then thumping on the sea bottom to scare the fish, or you could sketch the process together. (Making connections; visualising)
•	Ask the students to review their earlier predictions about how the nets would catch the fish. (Testing hypotheses)
•	Have the students read page 17 and talk with a partner to clarify what the closing of the circle would look like. (Visualising)
•	Ask the students to read to the end of the text. As a group, create a verbal summary of the fish drive process. (Summarising)

After reading

•	Have the students reread the text with a partner, clarifying and summarising each stage of the procedure. You could provide the students with photocopies of photos from the text and have them arrange these in order with captions about each stage of the procedure. Alternatively, you could have the students identify six main steps in the fish drive and produce a labelled sketch of each step (forming a flow chart). (Summarising; visualising)
•	Revisit page 18 and talk about how the writer has made the catch sound so dramatic. Contrast this section with the tone of the rest of the text. (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?

•	Use *Journal Surf* to find other procedural texts about fishing, for example, "Trapped" in *School Journal* 1.4.05.

- Use the sequence from setting the line to catching the fish to design a dance or mime set to Pasifika music.

Sing Your Heart Out

by Robin Nathan
From *School Journal*, Part 2, No. 3, 2006

Overview

This spoof on TV reality shows and the people who watch them is sure to raise issues and generate lively discussion. It's also an ideal vehicle for teaching the features of spoofs. The inclusion of a studio audience in the cast list means that the play can be performed with a large number of students.

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, analysing and synthesising, **evaluating**, or identifying the author's purpose.

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 use of a spoof for a particular purpose
•	The characterisation and the use of stereotypes
•	The use of dialogue to convey character (for example, Tyrone and Aisha)
•	The alternating settings — home and TV studio
•	The interruption of the action at crucial times by advertisements
•	The non-disclosure of the outcome at the end of the play
•	The use of ellipses to indicate interruptions and pauses
•	The similarities between JB and Tyrone, and Shelley and Aisha.

Readability

Noun frequency level: 8.5–9.5 years

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

•	Words and concepts that some students may find challenging include: "decision", "Aisha", "specific", "especially".

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

•	Familiarity with reality shows and spoofs.

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

I will be able to:

•	use what I know about reality TV shows to help me understand the text;
•	identify the techniques the author uses to create this spoof;
•	decide how effective the play is as a spoof and justify my opinion;
•	say why I think the author wrote this text.

A Framework for the Lesson

How will I help my students to achieve the learning outcomes?

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

| • | Introduce the text as a spoof on *New Zealand Idol* and other reality shows. Explain that a spoof is a humorous reworking of a familiar idea, often for a serious purpose. Discuss the features of spoofs (for example, the use of stereotypes, humour, and exaggeration, and the author's bias and purpose). Ask the students to suggest the aspects of a reality show that could be treated in this way to explore their own ideas about stereotypes (of contestants, hosts, and viewers) before the reading. (Making connections; analysing and synthesising) |
| • | Share the learning outcome(s) with the students. |

During reading

•	Have the students read page 28. "I'm thinking about how Shelley and JB have decided who to support…" Draw out the characteristics of these two characters and the shallowness of JB's opinions. Help the students to make connections to their own experiences in order to generalise about what influences TV audiences. (Evaluating; making connections)
•	Have the students read the section set in the TV studio (finishing near the top of page 30). Ask the students to say what they think of the contestants and to justify their opinions. (Evaluating)
•	Review the techniques the author has used so far in structuring this text and conveying information. Remind the students that they are considering how effective this is as a spoof while they are reading. (Analysing and synthesising; evaluating)
•	Have the students read the section set in the living room (finishing near the middle of page 30). "Which character is the more discerning viewer?" Ask the students to justify their opinions. (Evaluating)
•	Have the students read to the end. Discuss the ending, encouraging the students to think about whether leaving the outcome undisclosed is a good way for the play to finish. Encourage them to explain why they think this. (Analysing and synthesising; evaluating)
•	Encourage the students to speculate about the author's purpose. "Was this an effective way for the author to make a point?" Remind them of the concept of using a spoof to make a serious point in a light-hearted fashion. (Identifying the author's purpose; evaluating)

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 characteristics of spoofs in general and this play in particular. Ask the students to list TV programmes that would be ideal as the basis for a spoof and explain why. You could use the discussion as the starter for a shared writing session. (Analysing and synthesising; evaluating)
•	Return to the sections where the contestants are interviewed. Discuss the ways that Tyrone and Aisha speak and identify the features of their speech. "How has the author used their speech to create stereotypes?" (Analysing and synthesising)
•	As a group, construct a chart that identifies the stereotypes in this play. (Evaluating)

Character	Says	Does	Believes	Stereotype
Tyrone	Pauses a lot Uses slang Smart answers	Lacks humility Shows off in front of host Looks good	Looking good is important: - having the right clothes - creating the right image - being handsome - being popular	Show-off Not too clever
Aisha				

•	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?

•	The students could perform the play, keeping in mind the author's purpose for writing it and using what they know about the conventions of play performance. (Identifying the author's purpose; analysing and synthesising; making connections)
•	The students could read "Puppets" (*School Journal* 2.1.06) and then perform one of the puppet shows. Encourage them to discuss the similarities and differences between the plays. (Analysing and synthesising)
•	Have the students read and compare the effectiveness of other spoofs, for example, "Missing" in *School Journal* 2.2.06. (Analysing and synthesising; evaluating)

Stepping Out

by David Hill
From *School Journal*, Part 2, No. 3, 2006

Overview

A series of email communications tells the story of an out-of-control invention and the havoc it causes.

Although the humour in the text will appeal to all readers, the use of collocations[1], wordplay, advertising slogans, and figurative language make it especially suited to students who appreciate sophisticated verbal humour.

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, **analysing and synthesising**, inferring, or forming and testing hypotheses.
•	To build vocabulary by increasing the students' awareness of collocations, wordplay, and figurative language.

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 collocations, wordplay, and figurative language related to a theme
•	The advertising slogan included in each email from the inventor
•	The connection between the inventor's slogan and the opening sentence of each reply
•	The cumulative structure, with the assistant's woes increasing until finally he/she is too scared to demonstrate the invention at all
•	The unseen action that occurs between emails and that the reader needs to infer
•	The humorous visual language features, such as the illustration style, the odd inventions, and the words and labels included in the illustrations.

Readability

Noun frequency level: 8.5–9.5 years

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

•	The wordplay and figurative language are likely to be difficult for some ESOL students and will need explicit teaching.
•	Words and concepts that some students may find challenging include: "display", "demonstrate", "electronic", "giddy", "turbothrust", "sensor", "detect".

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

•	Experience with using email
•	Familiarity with the language of advertising.

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

I will be able to:

•	make connections with what I know (for example, about inventors, about advertising, and about humour) to help me understand the story;
•	make connections within this text to identify how the author and illustrator have created humour;
•	use what I'm learning about the pattern of this text to help me infer what's happening "behind the scenes";
•	make predictions about what will happen next as the story progresses.

A Framework for the Lesson

How will I help my students to achieve the learning outcomes?

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

Select from the suggestions according to your purpose for the reading and your knowledge of the students.

•	Engage the students in a discussion about inventions. You could ask the students to suggest inventions that would make life easier for them. You could also mention Wallace and Gromit in the film *The Wrong Trousers* to help set the scene and establish connections. (Making connections)
•	Have the students preview pages 20 and 21, including the visual language features, and think, pair, and share their predictions about what sort of text this will be. (Forming hypotheses)
•	Discuss email communication and explain that these emails are between an inventor and the organisers of an inventor' fair. Draw out or explain the purpose of an inventors' fair if necessary. (Making connections)
•	Discuss the use of figurative language in conversation, for example, "Pull your socks up." Explain that this story contains figurative language and wordplay and that the group will be discussing this during and after the reading. (Analysing and synthesising; making connections)
•	Explain to the students that the action in this text takes place between the emails and that their task is to use the information in the emails to infer or summarise what has happened and to predict what may happen next. (Inferring; summarising; forming hypotheses)
•	Share the learning outcome(s) with the students.

During reading

•	Have the students read the emails on page 20. Check that they've identified the first email as an invitation and the second as a reply. "What does the second email tell you about the Flatfoot company?" If necessary, draw the students' attention to the features of advertising language. (Inferring; analysing and synthesising)
•	Briefly discuss the students' responses to the idea of electronic shoes. "Is this the sort of text you predicted when you read the first email?" "Make connections between your thoughts about the design of this text and what you've read so far to help you predict what will happen next." (Making connections; forming and testing hypotheses)
•	Ask the students to read the third email (on page 21) and to explain what action has occurred between the second and third emails. "What part tells you that?" (Summarising)
•	Spend some time analysing the humour in this email. Then use your judgment about the students' responses to decide how much support you need to provide for the rest of the reading.
•	Prompt the students to identify connections between the second and third emails, for example, the way in which "Your shoes get around all right" echoes the inventor's advertising slogan. (Making connections)
•	Draw out the double meaning of the expression "Put your best foot forward". (Inferring; analysing and synthesising)
•	If your students quickly latch on to the ideas and humour in the text, encourage them to read on at their own pace and postpone further discussion until they've read to the end. Otherwise, select from the following suggestions according to your judgment of your students' needs.
•	Have the students read the fourth email (on page 21). "What has happened to the assistant?" "How do you know?" "How does this link to the ideas in the previous two emails?" (Inferring; making connections)
•	Draw the students' attention to the sentence "They now have plenty of spring." Encourage them to speculate about what is likely to happen between this and the next email. (Inferring; forming hypotheses)
•	Have the students read the fifth email (on page 22) and have them explain how the holes in the ceiling were made. (Inferring)
•	Have them review the predictions they made when reading the fourth email. (Forming and testing hypotheses)
•	Discuss the meaning of "put your foot down". Check that the students have realised that all these examples of wordplay are related to the same theme. You could introduce the term "collocations" to the students. (Analysing and synthesising)
•	Have the students read to the end of the text.

After reading

•	Discuss the students' predictions. "How close were you?" "What made it easy to predict accurately?" (Forming and testing hypotheses)
•	Discuss the unfolding of the drama and what happened to the assistant, the inventor, and the fair organisers. Work with the students to construct a chart that shows the pattern of invention (and modification), advertising claim, action, and consequence. (Analysing and synthesising)

Modification	Claim	Action	Consequence
Electronic shoes	They'll get around	Walk in circles	Giddy assistant
More power	Plenty of spring	Holes in ceiling	Bruised assistant
Turbo-thrust			

- Give the students photocopies of the text and have them work in pairs to highlight the ways the author (and/or illustrator) has created humour. Share the ideas as a group. (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?

- Make a list of the figurative language used in this text and what each example means. The students could add humorous illustrations. Display the list and encourage the students to add other examples as they discover them. Enjoy incorporating them into class conversations. (Analysing and synthesising; vocabulary building)
- The students could construct a series of email communications that tell the story from the assistant's point of view. (Analysing and synthesising)

Summing up Dad

by Desna Wallace
From *School Journal*, Part 2, No. 3, 2006

Overview

In this humorous fictional recount, Danielle and Adam describe their father's eccentric behaviour as he teaches them metric measurement in a way they are unlikely to forget.

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, **visualising**, or identifying the author's purpose.

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 double meaning of the title
- The engaging opening sentences
- The explicit and implicit information about Dad's personality, including the references to pirates and Shakespeare
- The warm relationship between the children and their father
- The humour of the text
- The mathematical terminology and technical language
- The notes, which give precise instructions but which leave out crucial pieces of information for the children (and the reader) to work out
- The idiomatic language, for example, "kind of", "Dad's losing the plot"
- The first-person, past-tense narration.

Readability

Noun frequency level: 9–10 years

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

- The meaning of "he'll make us a map to find it" on page 11
- Words and concepts that some students may find challenging include: the French words "Bonjour", "merci", "bon appétit", and "au revoir", the technical terminology, such as "mathematician", "panel", "concave", and "cylinder", and the language of measurement, for example, "centimetres", "metres", and "millimetres".

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

- Experience of domestic routines
- Familiarity with using metric measurements.

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

I will be able to:

- use what I know about measurement and about family routines to help me visualise what's happening in the story;
- think about why the author might have written this text.

A Framework for the Lesson

How will I help my students to achieve the learning outcomes?

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

•	Discuss the title with the students, drawing out ideas of what it might mean and who might be narrating the text. (Making connections; inferring)
•	Explain to the students that this story includes clues written in precise, technical language but that some key pieces of information are missing. Tell them that it will be easier to solve the clues if they try to make connections to their own experiences and form pictures in their head while they are reading. (Visualising)
•	Before you distribute the Journals, decide on how much of the illustration on page 9 you want them to see before they read Dad's notes. For example, you may want to hide the picture of the fridge or the body text's references to the kitchen. You could clip a sheet or strip of paper over these bits.
•	Share the learning outcome(s) with the students.

During reading

•	Have the students read page 8. This establishes the tone of the story and introduces Dad's eccentric behaviour. You could ask the students to suggest why Dad might behave in these ways. (Inferring; making connections)
•	Encourage the students to use clues in the text and illustrations to infer who Long John Silver and William Shakespeare were. (Inferring)
•	If necessary, clarify the terms "metrics" and "mathematician" and briefly review some metric measurement terms the students are familiar with. (Making connections)
•	"What do you think Dad will do next?" (Forming hypotheses)
•	Have the students read the first set of instructions on page 9. Use metre rulers to measure this distance in the classroom. Ask the students to imagine this distance from a bedroom and to use what they know about houses and morning routines to predict where Dad wants the children to go. (Making connections; visualising)
•	Ask the students to read the rest of page 9 and talk with a partner about their interpretation of the second set of instructions. Listen in to the conversations to check whether the students are visualising and making connections with what they know about kitchens to understand this clue. (Making connections; visualising)
•	Have the students read to the end of the text, reminding them to create mental images to work out each part of the story as they read. (Visualising)
•	If necessary, discuss the meaning of "losing the plot" and why the idea of making a map to find it is funny. (Making connections)
•	Discuss the last paragraph and what this suggests to the reader about the children and their dad. (Inferring)
•	Ask the students why they think the author wrote this story. Note that the answers will vary — for example, just for fun, to demonstrate a fun way to learn, to suggest a new way of looking at or thinking about the world. (Identifying the author's purpose; evaluating)

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.

- "What do the children think of their father?" "How do you know?" "Do you think Dad is weird?" (Inferring; evaluating)
- "How else might Dad have taught the children about metrics?" Discuss the students' answers and comment on the likely success of any alternatives. (Making connections)
- Refer to the earlier discussion about the possible meaning of the title and discuss the extra layer of meaning revealed in the text. (Making connections)
- 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?

- The students could write instructions for classmates to follow using measurements. (Making connections; visualising)
- The students could summarise Dad's descriptions of domestic objects on a chart like the one below and use them as a model to write some of their own. (Summarising; visualising)

Definition	Object
very large, white, rectangular solid object	fridge
white liquid	milk
white enamel container 1 metre in height with a concave surface	washbasin

Tears of the Albatross

by Tawai Te Rangi, retold in English by Radha Sahar.
From *School Journal*, Part 2, No. 3, 2006

Overview

This narrative has been told in the style of a traditional tale. It is about the triumph of good over evil: young twins rescue two albatrosses from a cave where a selfish villain has trapped them. The tears of the albatrosses guide the children to the birds and, once rescued, the albatrosses give the children some of their feathers. A text box at the end gives a factual explanation for albatross "tears" and links the story to a tukutuku panel design.

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, inferring, or **identifying the author's purpose.**
•	To support vocabulary development or to provide a model for writing.

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 narrative structure
•	The features of traditional tales, for example, the setting in the distant past ("Long ago, …"), the birds' ability to talk and their human emotions, the concepts of power, loyalty, envy, and betrayal, and the triumph of good over evil
•	The motivations and emotions of the main characters
•	The concepts of serving and servitude and of being a loyal servant
•	The links to tikanga Māori and the inclusion of words in te reo Māori
•	The explanation in the text box
•	The vivid verbs, for example, "tremble", "grumbled", "guided", "gloated", "pounding", "heaved", "sobbing", "plucked", "swirling"
•	The powerful adjectives, for example, "kind", "generous", "powerful", "loyal", "distant", "disloyal", "tearful"
•	The images, for example, "pounding his chest with delight", "looked so pleased with himself", "tearful smiles"
•	The indicators of change, for example, "but he had other plans in mind", "But the birds were not yet ready …", "Now,… when we go to the marae …"
•	The indicators of time passing, for example, "One day", "All summer", "When autumn came"
•	The links between the past and the present indicated by the shift to the present tense on page 7
•	The hints of the persona of the storyteller, for example, "And sure enough, that is just what happened", and the change to the first person plural in the final paragraph

•	The gradual disclosure of the characters' personalities
•	The significance of the white feathers and the tears
•	The gentle and formal tone of the text.

Readability

Noun frequency level: 8.5–9.5 years

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

•	The significance of the ending
•	The formality of the language.

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

•	Familiarity with the features of traditional tales
•	Knowledge of tikanga Māori and te reo Māori
•	Familiarity with the significance of the albatross and its feathers in folklore
•	Knowledge about tukutuku panels.

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

I will be able to:

•	use what I know about traditional tales to help me make meaning of this text;
•	read between the lines to work out the deeper meanings in this text;
•	use the information in the text to infer how the writer conveys ideas about the characters;
•	explain why I think the author wrote this text.

A Framework for the Lesson

How will I help my students to achieve the learning outcomes?

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

•	Engage the students in a discussion about traditional tales. You could recall a well-known tale to prompt the students' thinking about the way these stories are told. Discuss the possible reasons people have for telling and retelling stories. Explain to the students that as they read, you would like them to think about the reasons the author might have had for making this story seem like a traditional tale. Briefly clarify that this tale is a retelling so that when you're talking about the author's purpose, there are actually two authors involved. (Making connections; identifying the author's purpose)
•	Share the learning outcome(s) with the students.

During reading

•	Have the students read the first two paragraphs and prompt them to make connections between this story and what they know about the features of traditional tales. Explain that making connections as they read will help them to understand the style and meaning of the story. (Making connections)
•	Have the students read to the end of page 3. "What have you learnt about the characters?" "How do you know?" (Inferring)
•	Encourage the students to draw on their knowledge of traditional tales to predict what might be going to happen. (Making connections; forming hypotheses)
•	Have the students read to the end of page 4. "How does the author show how Timoti feels about capturing the albatrosses?" (Inferring)
•	Encourage the students to review their predictions to see whether they still expect events to unfold in this way. (Forming and testing hypotheses)
•	Ask the students to read to the end of the narrative. Discuss the change from the past to the present tense and the narrator's use of the word "we" in the final paragraph. Draw out the idea that these make it seem as if a storyteller is telling the story to children who attend the same marae. (Inferring; identifying the author's purpose)
•	Reread the paragraph on page 6 in which the albatrosses give their feathers to the twins. "Why does this part sound so formal and serious?" "Why were the feathers such a special gift?" Draw out the ideas of the birds' sacrifice in giving them and of the feathers being a reward for the children's kindness. You could explore the link in Māori tradition between white feathers and peace. For example, there is a Taranaki tradition that an albatross came to one of the prophets of Parihaka, Te Whiti-o-Rongomai. The albatross dropped one of its feathers onto the ground of the marae at Parihaka. This feather was to become the symbol of the Parihaka peace movement. (Inferring; making connections)

After reading

•	Read the information in the text box to the students and discuss the panel and its meaning. "What is the connection between the factual explanation of albatross tears and the story you've just read?" Ask the students to justify their responses. (Inferring)
•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.
•	Speculate about the author's purpose for writing this text. Students' suggestions will vary, for example, to explain the significance of albatross feathers, to explain the phenomenon of albatross tears, or to illustrate a moral theme. Encourage the students to share their opinions about the effectiveness of this text as a traditional tale. (Identifying the author's purpose; 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?

•	Construct a chart to record the students' inferences about the characters. (Inferring)

Character	**Characteristics**	**Inferred because...**

Tohunga	Generous	He invites Timoti to stay all summer.
		He gives Timoti whatever he wants. He lends the albatrosses to Timoti.
	Kind master	The birds have stayed for years.
		The birds don't want to work for anyone else.
	Trusting	He doesn't realise that Timoti is up to no good.
Timoti		
Tamaira and Naeroa		
The albatrosses		

- The students could use perforated paper to sew a panel showing roimata toroa or a different tukutuku design. (Making connections)
- An extension activity for interested and able students could be to explore ideas that other writers have had about albatrosses, for example, by reading aloud parts of "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge. (Analysing and synthesising)