

# A Dangerous Place

by Philippa Werry

From [School Journal, Part 1, Number 1, 2005](#)

## Overview

A group of apprentice chefs find out about some of the hidden dangers there can be in a kitchen.

## 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 <b>analysing and synthesising</b> , making and testing hypotheses, evaluating, and inferring
•	To read a play with an understanding of the roles and personalities of the characters
•	To identify vivid language and use it for dramatic impact.

## Features of the Text to Consider in Context

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

•	The use of adjectives to describe something vividly, for example, “squishy”, “floury”, “drippy”, “gooey”, “frothy”, “gurgly”, “steamy”, “wriggly”
•	The repetitive structure.

## Readability

Noun frequency level: 8.5–9.5

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

•	Making effective use of the stage directions
•	Maintaining the flow and pace of the play by picking up cues promptly
•	Colloquial expressions, for example, “on the dot”, “I don’t think I’m really cut out to be a cook”, which could be challenging for ESOL students
•	Words that some students may find challenging: “electrical”, “gruesome”, “tentacles”
•	The irregular plurals, for example, “potatoes”, “dishes”, “knives”.

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

•	Knowledge of how a play is structured
•	Familiarity with the purpose and use of dialogue and stage directions
•	Knowledge of the hazards of machines and tools in the kitchen.

## Sharing Learning Outcomes with Your Students

I will be able to:

•	understand the way dialogue and stage directions are used to show the personalities of the characters in a play
•	use my voice expressively to show what a character is thinking and feeling
•	read fluently and with expression
•	find examples of expressive language and use it in my own writing.

*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

•	Share the teaching purpose and learning outcomes with the students.
•	“This play tells what happens to three apprentice chefs in the kitchen where they work.”
•	“What features would you expect to find in a play?” (Making connections with prior knowledge and with other texts)
•	“Who are the characters in the play?” “What is an apprentice?” (Making connections with prior knowledge)
•	“If these cooks are apprentices, I wonder how they might act in the kitchen.” “How might the head chef and the apprentice chefs be different?” Ask the students to discuss their ideas with a buddy and then share them with the whole group. (Hypothesising)
•	“How do we know what each of the characters is doing in the play?” Clarify the purpose of the stage directions with the students so that they can use them appropriately. (Awareness of the features of a play)
•	“What are some of the things that the chefs might need to be careful about in the kitchen?” (Making connections with prior knowledge)
•	“What do you think might happen in the play? Think about the title and the characters to help you make your hypothesis.” (Forming hypotheses)

## During reading

You might begin with a shared reading of the text. You could follow this with a guided reading session using some of the following questions and prompts to extend and deepen the students’ understanding of the text.

•	Ask the students to read to the end of page 9 to find out what kind of a person the head chef is. “What clues in the text help you to think this?” (Confirming hypotheses)
•	“Read on to the end of page 11 to find examples of the dangers in the kitchen. Are these what you predicted?” (Confirming hypotheses)
•	“Find some examples of adjectives that describe the dangers vividly. How would you read these lines to convey their meaning to an audience?” (Analysing and synthesising)
•	“How are the head chef and the apprentice chefs different? How do you know?” Ask the students to discuss their ideas with a buddy and then share them with the whole group. (Analysing)
•	“Find a small section of dialogue that tells us what the apprentice chefs are like.” Ask the students to discuss their ideas with a buddy and decide how they would say the lines. Then ask them to share their ideas with the whole group. (Analysing and synthesising)

## After reading

•	“Could these events really have happened? What clues in the play support your opinion?” (Analysing)
•	Reflect with the students on how well the purpose has 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?

1. Have the students prepare a tape-recorded reading of the play.

•	“With a buddy or in a group, read the play together and think about how you would convey the personalities of the different characters.”	
•	Have the students allocate parts and read the play aloud.	
•	“The author has created many sounds in this play. Can you identify what they are? How might you recreate these sounds?” The students could use a chart like the one below to support them.	
	<b>Noise</b>	<b>Item Needed</b>
•	Have the students record the play onto a tape and add the appropriate sounds as they are needed. (Analysing and synthesising)	

2. “Locate and list the adjectives that the author used to describe one of the monsters. Then write a poem that captures the same ideas. For example, you could write a chorus poem.” This is a poem that repeats a chorus line after every other line, for example:

Frothy, steamy, boiling monster

In the kitchen

Chocolate, brown liquid

In the kitchen ... (Analysing and synthesising)

### Associated Websites

TKI Hot Topic – Food Safety

[www.tki.org.nz/r/hot\\_topics/foodsafety\\_e.php](http://www.tki.org.nz/r/hot_topics/foodsafety_e.php)

This site includes a range of activities related to the theme of food safety.

# Anyone Home?

by Vivienne Joseph

From [School Journal, Part 1, Number 1, 2005](#)

## Overview

This poem is written from the perspective of a family's cats.

## 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 visualising, making connections with prior experience, and inferring to make sense of the poem
•	To recognise how the writer has structured the poem to help the reader understand its meaning and perspective.

## Features of the Text to Consider in Context

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

•	The perspective of the poem, which is revealed in the last stanza
•	Descriptive vocabulary, for example, "peer", "lick our whiskers"
•	The figure of speech, "we stretch our ears"
•	The use of direct speech
•	The use of phrases rather than full sentences
•	The free-verse form
•	The use of repetition for emphasis.

## Readability

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

•	The perspective of the poem, which is written from the cats' point of view
•	Possible confusion between the cats' voices and the voices of the human visitors.

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

•	Knowledge of cats' behaviour
•	Familiarity with the structure of a free-verse poem.

## Sharing Learning Outcomes with Your Students

I will be able to:

•	ask myself questions about what might be happening in the poem;
•	find clues in the poem to help me understand and explain its meaning;
•	clearly describe the pictures that form in my head after reading the poem and convey these through voice and/or movement.

## 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

•	Share the teaching purpose and learning outcomes with the students.
•	“While we’re reading this poem together, try and work out who you think is narrating it. When you think you’ve worked it out, give a ‘thumbs up’ sign.” (Inferring)
•	Carry out a shared reading of the poem and discuss who is narrating it.
•	“Think about a cat you know well. Imagine you are running a video in your head. Can you describe what the cat does?” “Discuss your images with a buddy and then share them with the group.” (Visualising)
•	“In this poem, the owners are out. What do you think cats do while you’re away from the house?” “What might they do when visitors come while you’re away?” (Making connections with prior knowledge)

#### During reading

•	Reread the poem using a guided reading approach.
•	“Read the first verse and decide who you think ‘they’ are. Find evidence in the poem to support your ideas.” Ask the students to discuss their ideas and evidence with a buddy and share them with the group. (Inferring)
•	“What pictures of the visitors formed in your mind as you read the first stanza? Find words in the text to support your ideas.” (Visualising)
•	“Read to the end of the poem and decide who ‘we’ are. What clues can you find in the text to support your thinking?” (Inferring)
•	“How do the cats react to the visitors?” “What evidence for this can you find in the poem?” (Visualising)

#### After reading

•	“What did you notice about how the writer has helped us to visualise the scene described in the poem?” You could help the students to discover some of the features of the text listed above. (Visualising)
•	“Do you have any questions about anything that has puzzled you in the poem?” (Asking questions)
•	“What pictures and sounds did you have in your mind when you read about the visitors or the cats? Share what you saw and heard with a buddy.” (Visualising)
•	“What was similar about your and your buddy’s ideas, and what was different?” (Analysing)
•	Reflect with the students on how well the purpose has 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 reread and act out the poem in pairs or groups. One person or group could read the first two stanzas, conveying the visitors' actions and feelings through their intonation, pace, and movements and the expression in their voice(s). The other person or group could then read the last stanza, showing their understanding of the way the cats felt and behaved. (Visualising, Analysing and synthesising)

## Associated Websites

TKI – Dance – Poems and Stories [www.tki.org.nz/e/community/arts/dance/dance\\_L2/dance\\_L2\\_A3\\_ao.php](http://www.tki.org.nz/e/community/arts/dance/dance_L2/dance_L2_A3_ao.php)

This site suggests ideas for helping students to interpret a written text through the medium of dance.

# Bumbles

by Brian Turner

From [School Journal, Part 1, Number 1, 2005](#)

## Overview

This free-verse poem uses visual and sound imagery to build up a picture of bumble bees in a flowering tree.

## 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, visualising, asking questions, and making connections with prior experience |
| • | To recognise why the writer has structured the poem in a particular way.  |

## Features of the Text to Consider in Context

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

- |   |  |
|---|--|
| • | The use of onomatopoeia, for example, “snuggle”, “joggle”, “dithering”, “humming”  |
| • | The use of alliteration to suggest sound effects, for example, “big bumble bees”, “busy and bee-loud”, “humming happily” |
| • | The half-rhymes: “snuggle”, “joggle”   |
| • | The short stanzas with ideas flowing from one stanza to the next.  |

## Readability

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

- |   |   |
|---|---|
| • | The structure of the poem as one long, complex sentence, with a possible ambiguity in the first two lines |
| • | The concept of a free-verse poem  |
| • | Words that some students may find challenging: “bee-loud”, “snuggle”, “joggle”, “dithering”.              |

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

- |   |   |
|---|---|
| • | Familiarity with the structure of a free-verse poem |
| • | Knowledge of bees' behaviour.                       |

## Sharing Learning Outcomes with Your Students

I will be able to:

- |   |   |
|---|---|
| • | ask myself questions to help me understand the poem;  |
| • | describe the images that form in my head when I read the poem;  |
| • | identify the verbs the poet uses to make the images in my head clearer and explain what kind of images these are; |
| • | explain what makes me like or dislike this poem.  |

## 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

•	Share the teaching purpose and learning outcomes with the students.
•	“The title of this poem is ‘Bumbles’. What do you think it will be about?” (Forming hypotheses)
•	“Can you imagine what might make bees feel happy?” The students could discuss this with a buddy and then share their ideas with the group. (Making connections with prior knowledge)
•	“What words would you use to describe the way bees behave, for example, the sounds they make and how they move and act when they are on or in a flower?” You could write some of these words on the board to review what a verb is.
•	You could carry out a shared reading of the poem before doing any close work with the text. During your shared reading, you may need to support the students in connecting the opening two lines “Nothing pleases the big / bumble bees” with lines 6–7 “more than the / yellow flowers” to ensure that they understand the writer’s message. (Analysing)
•	Model self-questioning techniques by thinking aloud, using phrases such as “I wonder” or “That’s a bit puzzling”. (Asking questions of the text)

### During reading

•	“As you read this poem, what pictures and sounds form in your head? Describe the scene outside the kitchen window to a buddy.” (Visualising)
•	“Find a word or phrase that helps you to create a sound or picture in your head. Describe this to your neighbour.” (Visualising)
•	“Can you find some verbs that the poet uses to show what the bees are doing?” Ask the students to share their verbs with a buddy and then with the group. (Analysing)

### After reading

•	“What do you like or dislike about this poem? Why?” (Evaluating)
•	Reflect with the students on how well the purpose has 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?*

•	As a group, discuss what actions could be demonstrated in a mime of the poem.
•	“How would you use your body to show the actions of the bees accurately?”
•	Have the students practise their mime with a partner while another pair reads the poem aloud. <b>(Analysing and synthesising)</b>

### Associated Websites

TKI – The Arts Curriculum – Dance – Poems and Stories [www.tki.org.nz/e/community/arts/dance/dance\\_L2/dance\\_L2\\_A3\\_ao.php](http://www.tki.org.nz/e/community/arts/dance/dance_L2/dance_L2_A3_ao.php)

This site suggests ideas for helping students to interpret a written text through the medium of dance.

# Four Senses

by Briar McMahon

From [School Journal, Part 1, Number 1, 2005](#)

## Overview

This report tells how Millie, a blind dog, manages everyday activities.

## 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 <b>identifying main ideas and supporting details in a text</b> , visualising, inferring, and making connections with prior knowledge
•	To help the students to discuss and reflect on the key information in a text.

## Features of the Text to Consider in Context

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

•	Features of a report, such as the use of the present tense
•	The intriguing opening sentence
•	The logical structure of the text, with key ideas (for example, “the [sense] that helps Millie most is her hearing”) and supporting details
•	The unusual perspective, with the owner guiding the dog rather than vice versa
•	The use of the first person to convey information.

## Readability

Noun frequency level: 7.5–8.5

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

•	The concept of a blind dog
•	Subject-specific vocabulary, for example, “guide dogs”, “guide person”, “neighbourhood”, and “car engines”
•	The use of contractions, for example, “you’ve”, “I’m”, “I’d”, “we’ve”, “there’s”, “isn’t”, “it’s”, “that’s”, “doesn’t”.

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

•	Familiarity with the features of a report
•	Knowledge about dogs and their behaviour
•	Knowledge of blindness.

## Sharing Learning Outcomes with Your Students

I will be able to:

•	identify the key information and supporting details in a report;
•	visualise key information in a text;
•	locate the key words and/or sentence in each paragraph to identify the most important information and any supporting details;
•	put my ideas into a logical sequence.

## 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

•	Share the teaching purpose and learning outcomes with the students.
•	“What are the five senses called?” “The title of this story is ‘Four Senses’. Read the first two paragraphs to find out which sense Millie doesn’t have.” (Making connections with prior knowledge)
•	“Imagine what it might be like if you couldn’t see. How would you get around?” (Visualising)
•	“How do you think Millie the dog finds her way around? Use the title to help you.” (Forming and testing hypotheses)

### During reading

•	“Read to ‘listening for her friend’ to find key words or sentences that show how Millie uses her other senses to help her.” Ask the students to discuss their choices with a buddy and then share them with the group. (Identifying main ideas and supporting details)
•	“Read to the end of the article to find an example of how the guide person helps Millie.” (Identifying main ideas)
•	“How do you think the author feels about Millie’s blindness? Why do you think this?” (Inferring)

### After reading

•	Ask the students to explain to a buddy how Millie finds her way to a particular place. Ask them to then use the details in the text to draw a map of her route. (Identifying main ideas)
•	Reflect with the students on how well the purpose has 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 chart to show how Millie uses her senses and skills to go to the park. (Identifying main ideas)				
	<b>Hears</b>	<b>Feels</b>	<b>Smells</b>	<b>Tastes</b>	<b>Memory</b>
		where the corner is	her dog friends		

### Associated Websites

Caring for Pets – Unit Plan (English Online) <http://english.unitecology.ac.nz/resources/units/pets/home.html>

This unit plan will support students in making connections with prior experiences of caring for pets and with other related texts.

TKI – Technology in the News – Hot Tap, Cold Tap? [www.tki.org.nz/r/technology/curriculum/rsnz/01enhotcoldtap\\_e.php](http://www.tki.org.nz/r/technology/curriculum/rsnz/01enhotcoldtap_e.php)

This unit plan will help students to understand the problems that blind people might encounter and to make connections with the problems described in this article.

# Katie's Birthday

by Sharon Holt

From [School Journal, Part 1, Number 1, 2005](#)

## Overview

Abby learns about the “rules” that apply to birthday parties and finds out what happens when someone doesn’t follow these rules.

## 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 inferring, making connections with prior experience, analysing, evaluating, and identifying the author’s purpose |
| • | To help the students to explore the feelings and reactions of the characters in a text.  |

## Features of the Text to Consider in Context

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

- |   |   |
|---|---|
| • | The use of dialogue to reveal the characters’ feelings  |
| • | The use of vivid language, especially verbs and adjectives, to help convey the characters’ feelings, for example, “throwing”, “snuggled”, “excited”, “special”, “frowned”, “worried”, “naughty” |
| • | The movement of the narrative between contemporary and past events  |
| • | The personal recount embedded in a narrative text   |
| • | The use of italics for emphasis   |
| • | The humorous ending.  |

## Readability

Noun frequency level: 7–8 years

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

- |   |  |
|---|--|
| • | The strong personal and/or religious beliefs that some students and their families may hold about the celebration of birthdays                       |
| • | The reasons why it is important to go to a party only when a formal invitation has been given (for example, to avoid embarrassment and to keep safe) |
| • | The colloquial expression “Hold on”, which may be challenging for ESOL students.   |

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

- |   |  |
|---|--|
| • | Knowledge of the rules and customs associated with invitations and birthday parties. |
|---|--|

## Sharing Learning Outcomes with Your Students

I will be able to:

•	make inferences about the characters in the story
•	ask questions about the story as I read, especially about why the characters act the way they do
•	find clues in the text that help me say why I think the characters acted or felt the way they did

## 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

•	Share the teaching purpose and learning outcomes with the students.
•	“What are some of the things that usually happen before a birthday party?” “What sorts of feelings might you have if you were invited to a birthday party?” (Making connections with prior experience)

### During reading

•	Ask the students to read the first three lines silently to find words that show how Abby feels about the party invitation. (Inferring)
•	Have the students read the next four paragraphs to “party” to find out how Mum feels about Abby’s news. “What words describe her feelings?” “Why do you think Mum feels this way?” (Inferring)
•	Ask the students to read to “special clips in my hair” to find out how Mum had prepared for Lynette’s birthday. Find examples in the text to share with a buddy. “What does this tell us about how people feel about birthdays?” (Analysing)
•	“What do you think will happen next? Share your prediction with a buddy.” Ask the students to read on to the end of Mum’s story (“I could keep the present myself”) to check their predictions. (Forming and testing hypotheses)
•	“Why do you think Lynette asked Mum to a party when it wasn’t her birthday?” Ask the students to discuss this with a buddy before sharing their ideas with the whole group. (Inferring)
•	“How do you think Mum felt about Lynette after this? What clues can you find in the text to support your thinking?” (Inferring)
•	“How do think Lynette felt about what happened? What clues can you find in the text to support your thinking?” (Inferring)
•	Ask the students to finish reading the story to find out what will happen at Katie’s party. “Do you believe what Katie says?” Ask them to discuss their ideas with a buddy before sharing them with the whole group. (Evaluating)

### After reading

•	“What questions might you have asked one of the characters?” “What do you think they would have answered?” Ask the students to discuss their ideas with a buddy before sharing them with the group. (Asking questions)
•	“What do you think the author wanted us to learn from this story? Why do you think that?” (Identifying the author’s purpose)
•	Reflect with the students on how well the purpose has 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?*

- |   |  |
|---|--|
| • | “With a buddy, discuss why you think Lynette invited Abby’s mum to a party. Make a list of your ideas and share them with the group.” (Inferring)  |
| • | “Use thought bubbles to present what Lynette and Mum were thinking just before and just after Mum discovered that there was no party.” (Inferring) |

## Associated Websites

TKI Cakes and Candles Unit Plan [www.tki.org.nz/r/socialscience/curriculum/SSOL/cakes/index\\_e.php](http://www.tki.org.nz/r/socialscience/curriculum/SSOL/cakes/index_e.php)

TKI Celebrating Birthdays Unit Plan [www.tki.org.nz/r/socialscience/curriculum/SSOL/birthday/index\\_e.php](http://www.tki.org.nz/r/socialscience/curriculum/SSOL/birthday/index_e.php)

These unit plans will help your students to make links with their own experiences and with other related texts.

# Sewing Seagulls

by Sue Gibbison

From [School Journal, Part 1, Number 1, 2005](#)

## Overview

This article explains the process of creating a fabric-art picture of tarapunga, the red-billed gull.

## 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 <b>identifying and summarising main ideas</b> and analysing |
| • | To construct a set of instructions drawing on the vocabulary in the text.   |

## Features of the Text to Consider in Context

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

- |   |   |
|---|---|
| • | The structure of the text as a recount that sequentially explains the process of constructing a fabric-art picture          |
| • | The features of a procedural text (for example, the section on page 29 headed “This is what we needed”)                     |
| • | The use of words associated with sequence and time, for example, “next”, “finally”, “now”, “then”, “at the end of the year” |
| • | The use of verbs to vividly portray the seagulls' actions, for example, “squabbling”.                                       |

## Readability

Noun frequency level: 8.5–9.5

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

- |   |   |
|---|---|
| • | The mixture of the features of a recount and a procedural text  |
| • | The complexity of the sequence of ideas presented   |
| • | The mixture of the present and past tenses  |
| • | The subject-specific vocabulary related to seagulls, for example, “perched”, “squabbling”, “tarapunga”, “red-billed gull”, “flock”, “hunch”, “bodies”, “wings”, “beaks” |
| • | The subject-specific vocabulary related to fabric art, for example, “shading”, “smudging”, “blended”, “scraps of fabric”, “pattern”, “thread”, “running stitch”.        |

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

- |   |  |
|---|--|
| • | Knowledge of how to read and write instructions                  |
| • | Familiarity with the features of a recount and a procedural text |
| • | Knowledge of seagulls  |
| • | Knowledge of drawing and painting skills and techniques          |
| • | Knowledge of sewing skills and techniques.                       |

## Sharing Learning Outcomes with Your Students

I will be able to:

- |   |  |
|---|--|
| • | identify the main ideas and put them in sequence;  |
| • | examine the key words and sentences for clues about what is important in this article;                         |
| • | ask myself questions as I read to help me decide which information is really important for the reader to know; |
| • | put the main ideas into a logical sequence.  |

## 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

- |   |  |
|---|--|
| • | Share the teaching purpose and learning outcomes with the students.  |
| • | Explain the context for this text and introduce some of the vocabulary. “This article is about a class whose school is near the sea. There are many seagulls around the school, especially the tarapunga or red-billed gull. In this article, the author shares with the reader the class’s study of gulls. Look at the illustrations in this article. Can you identify some of the things the students did in their study?” (Analysing) |
| • | “What do you know about seagulls and what they do? What do they look like?” (For example, the students could consider their shape, size, colour, and behaviour.) Make a quick list on the whiteboard. (Making connections with prior knowledge)  |

### During reading

- |   |   |
|---|---|
| • | “This article tells us what the class did. As we read it, how could we keep track of the things they did?” You may want to record some key ideas on the whiteboard to emphasise how important information can be summarised by using key sentences. (Identifying main ideas)                              |
| • | “Read the first line. How would you answer the question?” (Making connections with prior experience) “What did this class think?” “What changed their minds?”   |
| • | Read the next paragraph to “fishing boats”. “Why did this class choose to study gulls?” (Identifying main ideas)  |
| • | Ask the students to read to “whole page” and find words or a sentence in the text to explain what the children did first. (Identifying main ideas)  |
| • | Ask the students to read to “sewing our seagulls”. “Can you find one sentence that explains what they did next and one sentence that explains what they finally did?” (Identifying and summarising main ideas)  |
| • | “This article then gives instructions on how to sew a picture of a seagull. What would you expect to find in a set of instructions?” (Developing an awareness of the structure of a procedural text)  |
| • | Ask the students to read from “This is what we needed” to “first we had to practise sewing!”. “Look for clues in the text to help you to think about the order in which the children made their picture.” (Identifying and sequencing main ideas)   |
| • | Support the students in locating words associated with time (“first”, “then”, “when”, “now”) and verbs that describe the process (“drew”, “cut out”, “pinned”, “laid”, “practise”) (Analysing)  |
| • | Read on to the end of the article to find out what new skills the students needed to finish sewing the picture. Ask the students to share their ideas with a buddy and then compare them with those of the whole group. Record the main ideas on the whiteboard. (Identifying and summarising main ideas) |

### After reading

- “How do we know that the students were really proud of their work?” “What clues can you find in the text to support your thinking?” (Inferring)
- “With a buddy, orally work out the most important steps in sewing a seagull. Share your ideas with the group. Use verbs and words of time to help you.” (Identifying and summarising main ideas)
- Reflect with the students on how well the purpose has 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?*

Photocopy the chart below before setting the students the following tasks.

- “In pairs, cut up the instructions and put them in the correct sequence. Think about the oral set of instructions you worked out earlier. Did you miss out any important steps? If necessary, reread the article to help you recall the most important steps in sewing a seagull.”
- “Write one or two further steps, and put them in the correct places. Then number each step in the sequence.” (Identifying and summarising main ideas)

### Sewing Seagulls

Instructions

Then cut out the seagull’s body parts.

Sew the button for the eye.

Finally, stitch your name onto the picture.

Next, place the body parts onto the fabric.

First, draw your seagull as a pattern.

Now, thread your needle.

Then sew the body parts onto the blue background.

## Associated Websites

Beautiful Birds – Unit Plan (English Online)

<http://english.unitecology.ac.nz/resources/units/birds/home.html>

This site provides a range of activities and links to sites giving further information about birds. Students could use these sites to add to the ideas about birds that they identified when reading this article.

Crafts for Kids – Bird Crafts

[www.enchantedlearning.com/crafts/birds](http://www.enchantedlearning.com/crafts/birds)

This site provides a range of craft activities related to the theme of birds. These activities could also be used to reinforce students’ familiarity with the structure and language features of procedural texts.