

Bells and Butterflies

by Asha Patel

From [School Journal, Part 2, Number 1, 2005](#)

Overview

This article tells how a young Indian girl, Nileesha Parbhu, prepares for and performs in a concert, dancing in the traditional Bharata Natyam style.

Suggested Teaching Purpose

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

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| • | To support the students in developing the comprehension strategies of identifying and summarising main ideas , making connections with personal experiences, forming and testing hypotheses, identifying the author's purpose. |
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Features of the Text to Consider in Context

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| • | The structure of the text as a report that includes: |
| • | the subject established in an introductory statement |
| • | more indirect speech than direct speech |
| • | chronological organisation |
| • | present tense |
| • | The explanations of Indian vocabulary given within parentheses. |

Readability

Noun frequency level: 9.5–10.5 years

What aspects of this text might constitute challenges for my students?

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| • | The use of Indian vocabulary |
| • | Other words and concepts that some students may find challenging include: “annual”, “Academy”, “classical”, “sequence”, “embroidered”, “traditional”, “costumes”, “delicately crafted”, “jewellery”, “create”, “plait”, “artificial”, “introduction”, “congratulate”, “relieved”. |

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

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| • | Familiarity with the features of a report |
| • | The students' experiences of preparing and performing for an audience. |

Sharing Learning Outcomes with Your Students

I will be able to:

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| • | identify the main ideas in a text |
| • | identify the information that supports the main ideas |
| • | summarise the ideas and present them in the form of a semantic web chart. |

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

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| • | Ask the students if they have ever taken part in a performance or a concert where they were involved in singing, acting in a play, or dancing. Allow time for them to think, pair, and share their experiences. (Making connections to personal experiences) |
| • | Introduce the title and read the first paragraph aloud to the students. Ask them to predict how the title might connect to this article about dance, giving reasons for their suggestions. |
| • | Distribute the Journals and allow time for the students to view and discuss the photographs, introducing vocabulary as part of the discussion. |
| • | Share the purpose for reading. "This is an article about a special type of dance. We'll see if we can find the key information about it and check our predictions about the title." |
| • | Ask the students to read silently to "tell a story" to find the main ideas and check their predictions about the title. (Forming and testing hypotheses) |

During reading

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| • | "What have you found out so far about the title?" (Testing hypotheses) |
| • | "What is the main idea in these first three paragraphs?" (For example, "What is Bharata Natyam?") Use a chart such as a semantic web to begin recording the main ideas and supporting details. (For example, "a South Indian dance"; "uses hand movements and footwork"; "tells a story") (Identifying and summarising main ideas) |
| • | Ask the students to read silently to "when the dancer moves her feet" to identify some of the main ideas. Discuss and record them on the chart. |
| • | "Have you been able to find out any more about the meaning of the title?" (Testing hypotheses) |
| • | Ask the students to read to the end of the article to identify the main ideas in the text. |

After reading

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| • | Discuss the main ideas, asking the students to locate the part of the text that helped them decide. Chart the ideas on the web. |
| • | Ask the students to find the parts of the text that tell how Nileesha felt before and after the performance. "Can you remember a time when you had similar feelings?" Share the experiences in pairs. (Making connections with personal experience) |
| • | "How did Nileesha feel during the performance. Find parts of the text to support your ideas." (Inferring) |
| • | 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?

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| • | Distribute stickies to the students, in pairs. Allocate a short section of text to each pair, and explain that you want them to find the information in the text that supports the main ideas (recorded previously on the chart). Ask them to record the details on the sticky and place it on the chart. (Identifying and summarising main and supporting ideas) |
| • | As a group, discuss the chart, identify any gaps, and complete the semantic web to show the main and supporting ideas in the text. |

Associated Websites

Reading Online – An Approach to Factual Writing – Writing Genres in the Classroom
www.readingonline.org/articles/writing/GENRES3.HTM

This website provides information about non-fiction text forms, including the features of a report.

Dance – Level 3: Celebration Dance www.tki.org.nz/e/community/arts/dance/dance_L3/dance_L3_A3_menu.php

This site provides information about how to select, learn about, rehearse, and present an appropriate dance to contribute to the celebration of a particular cultural occasion in the school or local community.

Hey!

by Kaitrin McMullan

From [School Journal, Part 2, Number 1, 2005](#)

Overview

This poem is a joyful celebration of a summery day. In each stanza, an aspect of the environment is personified.

Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

- To support the students in developing the comprehension strategies of **analysing and synthesising**, visualising, and inferring.

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 structure of the poem in four unrhymed, five-line stanzas, followed by a single word, which repeats the title
- The repetition in the first and last line of each stanza
- The use of the present tense to give a sense of immediacy
- The use of vivid, sensuous imagery and vocabulary
- The use of personification.

Sharing Learning Outcomes with Your Students

I will be able to:

- find examples of vivid language and imagery in a poem and explain how they help to build pictures in my mind.

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

- Ask the students to close their eyes and make pictures in their heads while you read the poem aloud. (Visualising)

During reading

- In pairs, ask the students to read the poem again, choose one stanza, and think, pair, and share the images they saw in their minds as they read the poem. (Visualising)

After reading

•	“What season do you think the poem is about? Why?” (Inferring)
•	Discuss some of the language features that help to create vivid mental pictures, for example:
•	the use of personification (of the sky, sun, trees, and day)
•	the use of metaphors and similes (for example, “your dandelion clock hands”)
•	the unusual use of the verb in the phrase “squint my cheeks into a smile” (Analysing and synthesising)
•	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?

•	The students could use this poem as a model for writing a poem about a different season. For example, they could choose one stanza and innovate on its structure, choosing vivid language and imagery appropriate to another season. (Analysing and synthesising)
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Make a Maraca

by Eleanor Scott

From [School Journal, Part 2, Number 1, 2005](#)

Overview

This procedural text gives clear directions for making a simple percussion instrument from papier mâché. It also gives a list of the equipment needed.

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 and visualising
•	To explore the structure and features of a procedural text
•	To use the text as a model for writing instructions.

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 structure of the text as a procedure, with a title that states the goal, an introductory statement that explains what a maraca is, a list of materials needed, and numbered steps in sequence
•	The use of command sentences that start with an imperative verb.

Readability

Noun frequency level: 10–12 years

What aspects of this text might constitute challenges for my students?

•	Words and concepts that some students may find challenging include: “percussion instrument”, “papier mâché”, “recycled”, “tissue”, “secure”, “handgrip”, “thoroughly”, “completely”, “hollow”, “surface”, “designs”, “coat”, “thinned”.
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What prior knowledge would support my students in reading this text?

•	The students' familiarity with the structure of procedural texts
•	The students' previous experiences of making objects using papier mâché
•	The students' knowledge of percussion instruments and particularly maracas.

Sharing Learning Outcomes with Your Students

I will be able to:

•	find examples of the features of a procedural text which make it easy to follow and understand.
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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

•	Ask the students how people make music in different cultures (for example, with voices, stringed instruments, woodwind, and percussion instruments). How do percussion instruments make sounds?" (By being tapped, moved, or shaken).
•	If possible, show the students an example of a maraca or other similar percussion instrument. "How do you think it is made?"
•	Tell the students that maracas are used in Latin American music from South America. They are made from hollow gourds filled with beans.
•	Introduce the title and ask the students what type of text they would expect to read. (Forming hypotheses)
•	"What is the purpose of this sort of text?" Ask the students what features they would expect to find in a procedural text and chart their responses. (Analysing and synthesising)
•	Share the purpose for reading. "We are learning about the features of procedural texts to see what features make the instructions easy to follow." (Analysing and synthesising)
•	Distribute the Journals and allow time for the students to view the layout and the illustrations and photographs. Ask them what they notice about the text and check their responses with their predictions charted earlier.
•	Ask the students to read silently to the end of the list to find what will be used instead of beans to make the maracas.

During reading

•	Discuss with the students what item on the list could take the place of the seeds in the maraca. (Forming hypotheses)
•	Check with the students their predictions about procedural texts, charted earlier, prompting them if anything needs to be added.
•	Ask the students to read step 1 silently. Hand them each a tissue and ask them to follow the instruction. "Was it easy to follow this instruction?" "What made it effective?" Direct the students' attention to the use of a simple command sentence and the imperative verb, "Fold", at the beginning of the sentence.
•	Ask the students to read to the end of step 5 and use the illustrations to help them visualise the process as they read. (Visualising)
•	"Why do the papier mâché layers have to be dry?" "What might happen if they are not dry?" (Asking questions)
•	Direct the students to the list of materials and ask them what hasn't been used yet. Ask them to predict what the next steps will be, using these materials. Ask them to finish reading the text.

After reading

•	Discuss with the students whether their predictions matched the text.
•	Ask the students what else they have found out about the features of clear instructions. Ask them to locate the imperative verbs in steps 2, 3, and 4. "Why are these verbs chosen?" "What do you notice about these sentences?" "Can we add anything to the chart we started before reading?"
•	"Are these instructions effective?" "Why do you think that?" (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?

- In pairs, the students could use the text and the chart of procedural text features as a model to construct their own set of instructions for a recently completed art or craft activity. (Analysing and synthesising)

Associated Websites

Features of Text Forms – Instructions (English Online) http://english.unitecology.ac.nz/resources/resources/text_forms/instructions.html

Information about the features of procedural texts.

Make up Your Mind!

by Philippa Werry

From [School Journal, Part 2, Number 1, 2005](#)

Overview

The customers in the local ice cream shop are spoilt for choice and can't make up their minds which ice cream flavour to choose. The solution initially appears to be a marvellous piece of technology but proves to have bizarre consequences for the boss and his assistants.

Suggested Teaching Purpose

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

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|---|---|
| • | To support the students in developing the comprehension strategies of inferring and forming and testing hypotheses |
| • | To find out how information about characters' feelings is conveyed in a play. |

Features of the Text to Consider in Context

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| • | The conventions of a play: a list of characters in upper-case letters, stage directions in italics, directions for specific characters in brackets, and dialogue for each character |
| • | The element of fantasy or science fiction |
| • | The humour. |

Readability

Noun frequency level: 10–12 years

What aspects of this text might constitute challenges for my students?

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| • | Words and concepts that some students may find challenging include: "sighing", "queue", "solution", "decision-making area", "electronic impulse", "absolutely positive". |
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What prior knowledge would support my students in reading this text?

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| • | The students' experiences of spending pocket money and making choices |
| • | The students' experiences of reading plays. |

Sharing Learning Outcomes with Your Students

I will be able to:

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| • | explain how the writer lets us know how the characters in a play are feeling. |
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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

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| • | Briefly discuss whether the students have pocket money, and if so, how they would spend it. “How would you decide what to buy at the dairy?” Allow time for them to think, pair, and share their experiences. (Making connections to prior experience) |
| • | Introduce the title and the characters in the play and tell the students that the play is set in an ice cream shop. |
| • | “If people have trouble making up their minds what kind of ice cream they want, what problems do you think that might cause for the other characters?” (Inferring) |
| • | Share the purpose for reading. “We’ll read the play to find out what the problem is and to explore the different points of view the characters might have about it.” Ask the students to read silently to “1st and 2nd people go out with their ice creams”. |

During reading

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|---|---|
| • | “What does the boss think the problem is?” “Do you agree?” “Why or why not?” Ask the students to support their views with evidence from the text. (Inferring) |
| • | Clarify what the problem is. “Why can’t people make up their minds?” “Have you ever felt like that?” (Making connections with prior experience) |
| • | “How does the 1st assistant feel? Which words give you that impression?” (Inferring) |
| • | “How does the 1st assistant speak the lines when he mutters and sighs?” “Show me how you sigh.” |
| • | Ask the students to read to “boss goes out, and some more people come in” to find out how the problem is solved. |
| • | Discuss the solution to the queue problem. “Is everyone happy?” “Why or why not?” “How do you know?” (Inferring) |
| • | “What does the boss mean when she says ‘business is business’? What’s her point of view?” “How do you think the assistants feel about that? How do you know?” (Inferring) |
| • | Ask the students to predict what might happen next and read to the end of the play to check their predictions. |

After reading

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| • | Ask the students to check their predictions with what happened in the text. “Was it what you expected?” (Forming and testing hypotheses) |
| • | Revisit the purpose for reading. “How does the 2nd assistant feel when she says, “It’s all yours, Boss?” “Why do you think that?” (Inferring) |
| • | “What do you think the assistants would say to the boss after she changes her mind at the end of the play?” (Inferring) |
| • | “How do you think this play would be best performed – live, audio, or videotaped?” “Why?” |
| • | “What would make the play successful?” Emphasise the importance of using the voice to communicate the feelings of the characters. |
| • | Ask the students to read parts of the play in pairs, bringing out the characters’ feelings and personalities – for example, indecisive (customers), sharp (boss), surprised (1st assistant), and gloomy (1st assistant). |
| • | 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?

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| • | In pairs, each choose one character and find a section of dialogue that reveals their personality. Practise reading the lines to bring out the characters' feelings and personalities. (Inferring) |
| • | As a group, practise reading the play, paying attention to using their voices to communicate the feelings of the characters to the audience. |

Associated Websites

TKI: The Arts Online – What Drama Can Do for Literacy www.tki.org.nz/r/arts/artspd/research/updates7_e.php

A thought-provoking article for teachers on the use of drama in literacy teaching.

The Kakangora

a story from the Solomon Islands, as told to Adam Pryor by John Waihuru

From [School Journal, Part 2, Number 1, 2005](#)

Overview

This traditional tale from the Solomon Islands tells of a mischievous tribe of small people called the Kakangora. They have special qualities that allow them to make life difficult for the village people of Makira.

Suggested Teaching Purpose

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

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| <ul style="list-style-type: none">To support the students in developing the comprehension strategies of identifying the storyteller's purpose, visualising, inferring, and making connections to other texts. |
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Features of the Text to Consider in Context

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| <ul style="list-style-type: none">The introduction to the story that sets the scene |
| <ul style="list-style-type: none">The features of a traditional tale, for example:<ul style="list-style-type: none">it is set in the distant past with elements of magicone character is a clever trickster who fools the other charactersthe story has a message or "moral", which is explicitly conveyed to the reader |
| <ul style="list-style-type: none">The use of vivid language and in particular, lively verbs, such as "scurried", "crouched", "flashed", "darted", and "grabbed". |

Readability

Noun frequency level: 8–9 years

What aspects of this text might constitute a challenge for my students?

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| <ul style="list-style-type: none">Words and concepts that some students may find challenging: "mischievous", "ngali nuts", "gathered", "forest", "flashed", "delicious", "scurried", "crouched", "completely", "perfect", "shadow", "figure", "waist-length hair", "darted", "anxiously", "fought furiously", "strength is in their hair", "punish", "huge argument", "argued", "eel trap", "panic", "distance", "a laugh ringing out". |
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What prior knowledge and text features would support my students in reading this text?

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| <ul style="list-style-type: none">The students' experiences of traditional tales and folk talesThe clear sequence of the storyline, which helps to make this a predictable text. |
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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

•	Ask the students what makes traditional tales different from other stories. (You could use as an example another traditional tale that you have read to the students.) Chart their responses under the heading “We know that traditional tales usually have ...”. (Making connections with prior knowledge)
•	Discuss what the characters learned in the other traditional story, introducing the idea of a moral in the story.
•	Introduce the title of the text and explain that this is the name of a tribe of small people. Discuss small people in other cultures (for example, leprechauns in Ireland).
•	Ask the students to close their eyes and make a picture in their heads while you read the introductory paragraphs to them. Ask them to turn to their partner and describe their image. (Visualising)
•	Distribute the Journals and give the students time to compare their visualised images with the illustrations in the Journal. Ask them to look closely at the illustrations and find the ngali trees and ripe nuts.
•	Locate the Solomon Islands on a map.
•	Share the purpose for reading the story. “We will see if we can find out more about the characteristics of traditional tales to build on what we already know and find out what the purpose for telling this story might be.” (Identifying the author’s purpose)
•	Ask the students to read silently to “They were very angry” to identify the characters, the setting, and the problem.

During reading

•	Discuss and clarify the setting, the characters, and the problem.
•	Ask the students to predict what might happen next. “How will the villagers try to solve the problem?” (Forming hypotheses)
•	Ask the students to read to “people from the next village who had stolen their ngali nuts” to check their predictions about how the villagers try to solve the problem. (Testing hypotheses)
•	In pairs, discuss the students’ predictions compared with what happens in the text. As a group, clarify how the villagers try to solve their problem.
•	“Who do the villagers think is responsible?” “Is that fair? Why?” (Inferring)
•	Ask the students to read silently to “lying on the ground outside the circle” to find the part in the story that shows that the Kakangora are special. (Inferring)
•	Give the students time to share the part of the story that explains why the Kakangora are special. Clarify the meaning of “all the Kakangoras’ strength is in their hair”. “Are Kakangora like ordinary people?”
•	“What are we learning about traditional tales?” Chart any new information under the heading “We have learned that ...”.
•	“Can you predict what will happen next?” “Who thinks the problem is solved?” “Why or why not?” Ask the students to read to the end of the text to see if the problem is solved and find out if there is any more magic in this story.
•	Ask the students, referring to their chart, if they have learned anything else about traditional tales and chart the new information.

After reading

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|---|--|
| • | Discuss the ending of the story. “Do you think the problem has been solved?” “Why or why not?” (Asking questions) |
| • | “How did the villagers feel?” “What words give you that impression?” (Inferring) |
| • | “What did the villagers learn?” “How do you know?” “Why do you think the storyteller told this tale?” “What is his message?” (Identifying the author’s purpose and key themes) |
| • | “What else have we learned about traditional tales to add to our chart?” |
| • | 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?

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| • | Retell the story using a narrator, dialogue, and mime to make the “moral” of the story clear to an audience. |
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Associated Websites

Fools and Tricksters In Literature: Unit Plan (English Online) http://english.unitecology.ac.nz/resources/units/fools_tricksters/

Ideas for further reading and activities based on traditional “trickster” tales.

The Scrammer

by Bill Nagelkerke

From [School Journal, Part 2, Number 1, 2005](#)

Overview

Patrick is building a tree house and comes up with a novel idea to stop his brother interfering. Students reading this story will find out how Pete uses the “scrammer” to his advantage.

Suggested Teaching Purpose

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

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|---|--|
| • | To support the students in developing the comprehension strategies of: inferring , making connections to prior experience, and forming and testing hypotheses |
| • | 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 strategies or language features?

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|---|---|
| • | The structure of the text as a realistic narrative, told partly through dialogue, and with a setting, characters, a problem, and a resolution |
| • | The use of dialogue to create tension between the characters |
| • | The play on words: “scrammer”. |

Readability

Noun frequency level: 9.5–10.5 years

What aspects of this text might constitute challenges for my students?

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|---|---|
| • | The use of direct speech in which the speaker is not always identified |
| • | Words and concepts that some students may find challenging include: “planks”, “plastic”, “rips”, “curtain”, “scram”, “scrammer”, “hammer”, “screwdriver”, “pliers”, “masking tape”, “chisel”, “burrowed”, “netting”, “spade”, “garden fork”, “saw”, “tool”, “hoisted” |
| • | Colloquial language, such as “scram” and “what on earth”. |

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

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| • | The students’ knowledge of how to infer fictional characters’ feelings from dialogue |
| • | The experiences students have of their own relationships with siblings |
| • | The students’ familiarity with the concept of sibling rivalry |
| • | The students’ experiences of building huts, forts, and tree houses. |

Sharing Learning Outcomes with Your Students

I will be able to:

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|---|---|
| • | understand how the characters in the story are feeling by making inferences from what they say. |
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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

•	Ask the students if they can think of a time when they wanted to join in an activity with someone and were not allowed to. “How did you feel?” Have the students think, pair, and share their experiences. (Making connections with prior experiences)
•	Ask the students to share experiences of building huts or forts when playing inside or outside. (Making connections with prior experiences)
•	“If the hut was a tree house, can you predict what materials and tools could be needed to build it?” (Forming hypotheses) Chart the students’ responses, introducing and clarifying vocabulary such as “planks”, “saw”, and “hammer”.
•	Introduce the title, distribute the Journals, and allow time for the students to view the illustrations.
•	Share the purpose for reading the text. “We’ll read this text to find out about the characters from their actions and what they say to each other.”
•	Ask the students to read silently to “He went to the garage to look for a scammer” to identify how Pete and Patrick are feeling in this part of the story. (Inferring)

During reading

•	Ask the students to think, pair, and share their thoughts about how the characters are feeling, providing evidence from the text. (Inferring)	
•	“Why does Patrick ask Pete to find a scammer?” (Inferring)	
•	“What are the main events in this part of the story?”	
	Pete What does he think/feel?	Main Events
	Patrick What does he think/feel?	
	“I want to join in.” (disappointed)	Patrick wants to build the tree house by himself. Patrick tricks Pete. Patrick lets Pete help him.
•	After discussion, use a Character Perspective chart to record the main events and the feelings and reactions of the main characters.	
•	Ask the students to read silently to “he went to see how Patrick was getting on” to decide what the main event is in this part of the story.	
•	Encourage the students to explain, with evidence from the text, what the main event is.	
•	“How does Pete feel now?” “What part of the text makes you think that?” “How do you think Patrick felt when he got rid of Pete?” Record the students’ responses on the chart.	
•	Ask the students to predict what might happen next, before they read to the end of the story.	

After reading

•	Discuss whether the students’ predictions matched what happened in the text.
•	Ask the students what the main event in this part of the story is.
•	“Why do you think Patrick changes his mind about Pete helping?” (Inferring)

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|---|---|
| • | “How does Pete feel at the end of the story?” “Why?” “What makes you think that?” “How else could he have reacted to Patrick tricking him?” (Inferring) |
| • | Record the students’ responses on the Character chart. |
| • | “How did Pete solve the problem of not being allowed to help?” “What do you think the author is trying to say?” “What does he want you to think?” “What makes you think this?” (Identifying the author’s purpose and point of view) |
| • | 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?

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|---|--|
| • | In pairs, the students could generate questions to interview Patrick or Pete using a “hotseat” technique. The questions should explore the feelings they have inferred from the dialogue and actions in the story. They could then rehearse and conduct the interview for the rest of the group. |
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Associated Websites

English: Written Language (Level 4 Exemplar) – Poetic Writing: Character

An example of a young boy’s writing that expresses his feelings about an older sibling

www.tki.org.nz/r/assessment/exemplars/eng/character/wpp_4m_e.php

Wood Carving

by Brenda Martin

From [School Journal, Part 2, Number 1, 2005](#)

Overview

This article explains how a group of students persevere to develop the skills of wood carving. An interview with their tutor, Mr Reihana, highlights how, as an artist, he likes to face new challenges and explore exciting ideas in art.

Suggested Teaching Purpose

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

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| <ul style="list-style-type: none">To support the students in developing the comprehension strategies of identifying the author's purpose and point of view, making connections to personal experiences, and inferring. |
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Features of the Text to Consider in Context

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| <ul style="list-style-type: none">The two-part structure of the text as a recount and a profile |
| <ul style="list-style-type: none">The use of informal language, for example, “no mucking around”, “punch through the hard part”. |

Readability

Suggested level: 9.5–10.5 years

What aspects of this text might constitute challenges for my students?

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| <ul style="list-style-type: none">The use of a mixture of direct and reported speech in the profile |
| <ul style="list-style-type: none">Words and concepts that some students may find challenging include: “tutor”, “a straight cut”, “chisels”, “gouge”, “groove”, “symmetrical”, “mirror image”, “curved”, “concentrating”, “mallet”, “exhausted”, “ached”, “sculpts”, “style”, “challenge”, “boundaries”, “designing”, “constructing”, “traditional”. |

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

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| <ul style="list-style-type: none">Familiarity with the features of a recount and a profile |
| <ul style="list-style-type: none">Knowledge and experience of wood carving |
| <ul style="list-style-type: none">Experiences of overcoming challenges and exploring ideas in art. |

Sharing Learning Outcomes with Your Students

I will be able to:

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| <ul style="list-style-type: none">understand and explain the author's purpose in writing this article. |
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A Framework for the Lesson

Before reading

•	Ask the students, in pairs, to share any experiences or knowledge they have about carving. (Making connections to personal experience)
•	Ask them to visualise and then quickly sketch a pattern that might be suitable for carving. Introduce some subject-specific vocabulary as you discuss the sketches. (Visualising)
•	Introduce the title, distribute the Journals, and ask the students to compare their sketches with the carvings in the photographs. Briefly discuss any differences and similarities.
•	Share the purpose for reading the article. “We’re going to find out why the author wrote this article and what she wants us to learn from it.” (Identifying the author’s purpose)
•	Read the first two paragraphs aloud to the students and ask them to look closely at the photographs. Ask them to predict what challenges the tutor and students might face. Chart the students’ responses. (Forming hypotheses)

During reading

•	Ask the students to read silently to “we were really proud of our work” to check their predictions about the challenges the carving class might face. Distribute paper clips to the students and ask them to mark the parts in the text that confirm their predictions.
•	Refer to the chart of the students’ predictions and discuss whether these were confirmed with evidence in the text. (Testing hypotheses)
•	“What other challenges did the students in the carving class face?” Ask the students to share parts of the text that show the challenges that were met. “How did they get better at carving?” “Why were they proud of their work?” Chart the skills and attitudes developed by the carvers. “What is the main point that the author is trying to make in this part of the article? How do you know this?” (Identifying the author’s purpose)
•	Tell the students that the next part of the text is an interview with Mr Reihana about being an artist. Ask them to predict what qualities and attitudes Mr Reihana will need to make him a good artist. Share the predictions within the group. (Forming hypotheses)
•	Ask the students to read silently to “punch through the hard part and find a way” to check their predictions. (Testing hypotheses)
•	“What sort of person would ‘punch through the hard part and find a way’?” “What point is the author trying to make in this paragraph?” (Identifying the author’s purpose)
•	Ask the students to read to the end of the text and use their paper clips to mark the parts of the text that show the attitudes Mr Reihana has that help him become a better artist. (Identifying and summarising main ideas)

After reading

•	“What sort of person is Mr Reihana?” Ask the students to support their views with the evidence they found in the text.
•	“How do you describe a person who:
•	‘gets stuck but keeps going’ (determined)
•	‘likes exploring new ideas’ (creative)
•	‘tries things that others haven’t thought of’?” (original)
•	“What qualities do you think the author admires about Mr Reihana?” List these on the whiteboard, finding evidence in the text for each point. (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?

•	As a group, carry out a shared reading of “Te Papa Tongarewa” (2.1.01) (Making connections with other texts)
•	“What do you think the author’s purpose in writing this article was?” “How is it different from ‘Wood Carving’?” “How is it similar?” (Identifying the author’s purpose)

Associated Websites

Museum of New Zealand – Te Papa Tongarewa – The Marae www.tepapa.govt.nz/TePapa/English/WhatsOn/LongTermExhibitions/TheMarae.htm