



## Overview

This TSM contains a wide range of information and suggestions for teachers to pick and choose from, depending on the needs of their students and their purpose for using the text. The materials provide many opportunities for revisiting the text.

Although this text is a sequel to “Hushed” (*School Journal*, Level 4, May 2017), it stands alone and can be read without any knowledge of the previous story. However, students will likely gain greater enjoyment and understanding of “Wind Chimes” if they have read “Hushed” first.

“Wind Chimes” continues the dystopian theme of “Hushed”. The protagonists, Tre and Muse, are on the run. They have escaped the city and the mindless activity enforced by the Examiners. There are clues to the oppression they are escaping, and there is a flashback to explain how Tre’s parents were taken, which provides a strong image of the way the regime controls the population. The setting could be any rural New Zealand scene until we arrive at an abandoned settlement – Tre’s home – that has clearly been deliberately destroyed.

Readers with some experience of the characteristics of dystopian settings will be familiar with the idea of restricted freedom, of characters who are oppressed,

and of escape attempts. We come to recognise a strong bond between the two named characters as they strike out in hope of finding Tre’s parents. The story leaves us wondering, ending just as Tre and Muse find wind chimes just like Tre’s mother used to make.

This story:

- sets a futuristic fantasy in a realistic New Zealand setting
- has protagonists of a similar age to the intended readers
- introduces other characters indirectly
- requires readers to infer what is going on and to predict what may be in store for the two main characters
- explores the idea of overcoming physical and mental challenges.

A PDF of the text is available at [www.schooljournal.tki.org.nz](http://www.schooljournal.tki.org.nz)

Texts related by theme “Hushed” SJ L4 May 2017 | “Wind Chimes” SJSL L4 2017

## Text characteristics from the year 7 reading standard

beech in long wisps – the trees looming out of the fog like watchmen. More than once, Tre spun around, certain they were being followed.

“Can we stop?” pleaded Muse, though it was more a demand than a question.

Tre slowed down and tilted his head, listening for the tell-tale sounds of a squad of Voids.

“I keep telling you we lost them ages ago,” said Muse. “Voids don’t like getting their feet dirty. Besides, we’ve been walking for hours.”

She had a point. They’d covered a fair bit of distance since morning. Tre closed his eyes and caught a glimpse of the pod: the piles of white building blocks, every kid building towers exactly the same. Every one of them hushed by the Examiners. He and Muse had been lucky to escape.

Tre leant against a fallen tree trunk and took a water bottle from his backpack. He handed it to Muse. “The settlement’s at the bottom of this hill.”

elements that require interpretation, such as complex plots, sophisticated themes, and abstract ideas

The settlement was wrecked. The row of stalls on the main street, the meeting hall, the schoolhouse, the cabins – in ruins. Burnt into nothingness. The road out of town wore deep tracks, but there was no sign of the transports – or of anyone.

Tre’s head dropped. “Looks like the Voids came back to finish the job,” he mumbled.

complex layers of meaning, and/or information that is irrelevant to the identified purpose for reading (that is, competing information), requiring students to infer meanings or make judgments

Tre spat on the path. The morning the Examiners came, they had sent two squads of Voids to do their dirty work. It was their boots Tre remembered most:

kicking the school door wide open, wood cracking. Kicking over the fish tank. Desks. Kicking the book right out of Mum’s hands, making sure she couldn’t read another word. Everything destroyed by shiny black leather.

sentences that vary in length, including long, complex sentences that contain a lot of information

## WIND CHIMES

BY PAUL MASON

They pushed on, the track beneath their feet soft and yielding. Moss hung from the beech in long wisps – the trees looming out of the fog like watchmen. More than once, Tre spun around, certain they were being followed.

“Can we stop?” pleaded Muse, though it was more a demand than a question.

Tre slowed down and tilted his head, listening for the tell-tale sounds of a squad of Voids.

metaphor, analogy, and connotative language that is open to interpretation



Reading standard: by the end of year 7

## VOCABULARY

### Possible supporting strategies

- Possibly unfamiliar words and phrases, including “wind chimes”, “yielding”, “wisps”, “looming”, “watchmen”, “squad”, “pod”, “swig”, “transmission”, “static”, “transport”, “herded”, “slumped”, “stalls”, “torched”, “clump”, “hull”, “wedged”, “rowlocks”, “stern”, “chorus”, “porch”
- Characters and concepts that are unexplained including “Voids”, “hushed”, “Examiners”
- Figurative language and idioms: “looming out of the fog like watchmen”, “had a point”, “everything destroyed by shiny black leather”, “caught the worry in her eyes”, “driven away like cattle”, “ducked off”, “check it out”, “fringe of reeds”, “swallowing them”

- Remind students of effective strategies for working out unfamiliar vocabulary, such as reading on, rereading for context clues, and making links to prior knowledge.
- Provide opportunities for students to talk with a partner to construct meaning together.
- Discuss the futuristic setting and the way that some words are used, such as “hushed” and “Examiners”. *Do you think that hushed means to be silenced? Or something more than that? What do you think the Examiners are examining?*
- Prompt recall of knowledge of language and functions to make sense of the text, for example, *The text says “the tell-tale sounds of a squad of Voids”. We know that the word “squad” implies a group, probably a military group. “Voids” has a capital. Will this be the name of a specific group? Can we infer that Voids is the name of the group of people that Tre and Muse are running from?*
- For difficult keywords and concepts, the students could create four-corner vocabulary charts like the one below. In one corner of the grid they write the word. In the other three corners they write a synonym, an antonym, and the meaning of the word.

1. dystopian	3. utopian
2. apocalyptic, horrifying	4. Set in an imagined place or state where everything is unpleasant or bad because of war, oppression, or terror.

- *The English Language Learning Progressions: Introduction*, pages 39–46, has useful information about learning vocabulary.
- See also [ESOL Online, Vocabulary](#), for examples of other strategies to support students with vocabulary.

## SPECIFIC KNOWLEDGE REQUIRED

### Possible supporting strategies

- Some familiarity with the themes in dystopian fiction, such as loss of freedom and inequality
- Some understanding of oppression
- Familiarity with native bush and tramping and their associated terminologies, such as “track”, “moss”, “beech”, “fallen tree trunk”, “water bottle”, “backpack”, “lake”, “bush”, “ferns”, “forest”
- Understanding of the concept of companionship and helping one another

- Prompt students to make links to what they know about stories with a dystopian setting, such as a ruling group and an oppressed group.
- Encourage students to make links to what they know of democracy and inequality.
- Use questioning to support inference and prediction, for example, *The story tells us that Tre and Muse had been lucky to escape. What were they escaping? What makes someone slump to their knees? What do you think Tre has seen?*
- Construct a word map of words that set the geographical scene and make links to the New Zealand native bush.
- Share personal experiences of tramping in the New Zealand bush.
- Before reading “Wind Chimes”, read and discuss “Hushed” and identify the setting, problem, and characters.

## TEXT FEATURES AND STRUCTURE

### Possible supporting strategies

- Third-person narrative
- Futuristic, dystopian setting
- The links to events in the first part of the story, “Hushed”
- Two main characters responding to their surroundings and the situation
- The use of dialogue to reveal character
- Reference to other characters
- Mostly chronological events, but includes use of flashback to put the situation into context
- An inconclusive ending that leaves readers wondering – what next?

- Before reading, discuss the variety of stories that students have experienced. Ask them to share the range they have read and to identify personal favourites.
- Clarify the meaning of “dystopian” and what this means for the setting, plot, and characters.
- Prompt recall of the elements of stories.
- Discuss settings of time and place. Explore the way writers can use a familiar setting of place and create imagined situations set in a different time. Draw on other books that students may have read.
- Support students to identify which character is speaking and what we learn about those characters through the words spoken.
- Discuss the differences between a stand-alone story and one that is serialised. *Does this feel like the end of the story? How has the writer left us wanting more?*



## Possible curriculum contexts

### ENGLISH (Reading)

Level 4 – Ideas: Show an increasing understanding of ideas within, across, and beyond texts.

– Language Features: Show an increasing understanding of how language features are used for effect within and across texts.

### ENGLISH (Writing)

Level 4 – Language features: Use a range of language features appropriately, showing an increasing understanding of their effects.

– Structure: Organise texts, using a range of appropriate structures.

### Possible first reading purpose

- To find out how two young people escape a dystopian society
- To enjoy the second instalment of a two-part story and to predict what may happen next.

### Possible subsequent reading purposes

- To identify the features and characteristics of narrative
- To explore the complexities of the plot and the dystopian theme
- To reflect on what it might be like to live in an oppressed society.

### Possible writing purposes

- To write a further instalment that depicts what happens next
- To write an opinion about which is better: democracy or totalitarianism, with supporting reasons
- To write your own dystopian story.



# Instructional focus – Reading

**English** Level 4 – Ideas: Show an increasing understanding of ideas within, across, and beyond texts; Language features: Show an increasing understanding of how language features are used for effect within and across texts.

## First reading


- Set the purpose for reading.
- Prompt the students' prior knowledge of dystopian fiction.
- You could read aloud the first instalment of this story, "Hushed" (*School Journal*, Level 4, May 2017) or have the students read it to themselves. Alternatively, you could introduce the story without first reading "Hushed" and provide support and guidance as necessary.
- Prompt responses from students with questioning and by modelling thinking aloud. In "Hushed", we were left with the idea that Muse was different from the others. What do you think she is wanting from Tre? I'm wondering where we will find these two characters in the next chapter. Maybe they did manage to escape.
- Direct the students to the title, "Wind Chimes". Support them to make connections to the reference to wind chimes in "Hushed".
- Encourage predictions based on "Hushed".
- Direct students to begin reading the story, stopping at the bottom of the first page. Have we found out where Tre and Muse are? Do we know how they escaped?
- Have the students continue reading, sharing their responses and revisiting their predictions at the end of the story.

## If the students require more scaffolding

- Some students may have read the first instalment already, but have them all listen to a read-aloud of "Hushed" to give context to "Wind Chimes".
- In discussion, support students' thinking with questions around the characteristics of stories with a dystopian setting. *What does the word dystopia mean? What would the opposite be? Is a dystopian story the same as science fiction? What kinds of characters and settings are we likely to meet?*
- Remind students to make connections to things that they know, such as friendship and conversations, to gain insight into the relationship between Tre and Muse.
- Direct students to the illustrations and prompt the use of visualisation as they read. *Do the illustrations match the images you are creating?*
- Chunk the text and remind students to make, check, and revise predictions as they read.

**Subsequent readings** How you approach subsequent readings will depend on your reading purpose.

### The teacher

Have the students create a story map to plot the sequence of events.  They could use [Google Docs](#) or [Google Drawing](#) to do this.

Discuss how a flashback fits into a sequence, and how this might be represented.

Complete parts of the story map together to model useful additions.

Explore characterisation as an important feature of narrative.

- Have a look for sentences that describe what Muse says or does when she's with Tre. What does this say about their friendship? What does it say about the sort of person she is?


The students could play "Hot Seat" as a way of developing inference skills and a deeper understanding of characterisation. Students take turns to sit in the "hot seat" where they assume the role of a character from the story. The other students ask the character questions and the student in the hot seat answers in character. Their answers need to agree with evidence from the story. They can make up answers, but they must be based upon what they know about the character. This activity works best when the students have time to write some appropriate questions before playing.

### The students:

- use their knowledge of sentence structure to identify the third-person narration
- design a story map, using simple illustrations and captions to illustrate characters and sequenced events
- make inferences about each character's motives from their actions and dialogue
- draw conclusions about each character from what the author tells the reader about them and from how they respond to the challenges they face.

## The teacher

Ask the students to summarise and evaluate the plot. Discuss the scenarios depicted and check that everyone understands the complexity of the themes.

 If the students used Google Docs or Google Drawing to record the plot sequence, they could add notes about the themes to that.

Direct students to a section of text that illustrates the writer's abstract ideas, for example, page 19 where Tre remembers escaping the pod with the building blocks and Examiners.

- *What is meant by the pod? Is it a particular place? Is this where Muse and Tre met?*
- *What was the point of the task the children were having to complete?*
- *What do you suppose the white towers represent?*
- *What is meant by the children being “hushed”?*

Ask the students what they think is the significance of the wind chimes.

- *What words has the writer chosen to let us know how the characters are feeling at different times in the story?*
- *Why does Tre have such an emotional response when he hears, and then sees, the wind chimes?*

If the students need extra support, they could complete a three-level guide comprehension activity (see the example at the end of this TSM). Three-level guides help students to develop their comprehension skills by including statements that are literal, inferential, and applied beyond the text. Have students complete the activity and discuss their answers with a partner. Then lead a class discussion and try to reach a consensus for each statement.

## The teacher

Model a response to a given scenario from the text.

- *I watched as my parents were loaded into a van and driven to who knows where. I'm devastated. I have no idea of what will happen to them and no idea what is going to happen to me. I'm afraid.*

Have students work in pairs or small groups to talk and share ideas as they respond to the situation described in “Wind Chimes”.

Provide opportunities for students to role play, improvising further imagined scenarios involving Voids, Examiners, Muse, and Tre.

## The students:

- talk in pairs and groups to recreate the plot of the story
- identify elements of a selected scenario and share ideas about what is going on and what is being implied
- discuss their responses to the main ideas and concepts in the story: being afraid, being oppressed, having to do a mindless task all day, not having freedom, running away from someone or something, searching for family, surviving in the bush
- create a chart to display the range of concepts that the story suggests
- identify passages where we learn how the protagonists are feeling and share ideas in pairs
- synthesise information to make predictions about what might have happened to Tre's parents and what might happen next
- think critically about the setting and events in the story and synthesise this information to discuss whether or not such things could really happen.

## The students:

- exchange ideas with a partner or small group about their response
- role play the oppressor or the oppressed in a scenario, standing in the shoes of the characters and improvising dialogue.

## GIVE FEEDBACK

- *When you're reading a story, it's often useful to think about other stories you have read that have similar elements. By making connections to other dystopian stories, you were able to identify common features of dystopian fiction.*

## METACOGNITION

- *How did the role play help you to formulate and support your opinion? Did the opinion you had from your first reading change after the discussion and role play?*



Reading standard: by the end of year 7



The Literacy Learning Progressions



Assessment Resource Banks

# Instructional focus – Writing

**English** Level 4 – Ideas: Show an increasing understanding of ideas within, across, and beyond texts; Structure: Organise texts, using a range of appropriate structures.

## Text excerpts from “Wind Chimes”

Page 23

A rattle carried on the wind. A clunk. It came again. Tre stiffened, searching the gloom for clues.

Then he pointed into the trees, his arm trembling. Dangling from a branch, pieces of driftwood clinked together, making music – a gentle chorus. A song from the cabin porch in the old days, before they were all hushed.

“Wind chimes,” Tre whispered, a smile finding its way across his face.

## Examples of text characteristics

### USE OF DESCRIPTION

*Description provides the reader with details and clues about things, people, places, and events in the story. These details and clues help the reader to visualise, make connections, and infer meaning.*

## Teacher (possible deliberate acts of teaching)

Discuss a possible starting point for a next chapter.

- *Would it have to link directly to the ending of “Wind Chimes”? Where did the writer leave the reader at the end of “Hushed”? What would be an effective beginning for another chapter?*

Referring back to the story, provide opportunities for students to discuss the use of multi-sensory descriptions, with details of sounds as well as sights. Discuss the writer’s choice of verbs in the description.

- *What do we see in our minds when we read “Tre stiffened”? What is happening when our bodies stiffen? What emotion are we feeling?*
- *What is Tre’s arm doing? Is it important to know that?*


Direct students to the detail in the description of a specific thing.

- *How does the writer give us a clear picture of the wind chimes? What are they made from? Where were they? What did they do?*

Remind students about the importance of including a variety of descriptive devices.

- *We can use verbs to describe action.*
- *We can use figurative language, as Paul Mason does when he writes “looming out of the fog like watchmen.”*

Have the students refer to their own writing and identify where they might need to provide more detail, and how they might do that.

**DIGITAL TOOLS**  If the students’ writing is in [Google Docs](#), they could use the comments feature to add ideas.

Page 20

It was their boots Tre remembered most: kicking the school door wide open, wood cracking. Kicking over the fish tank. Desks. Kicking the book right out of Mum’s hands, making sure she couldn’t read another word. Everything destroyed by shiny black leather.


### VARIETY OF SENTENCE LENGTH FOR EFFECT

*Writers deliberately choose to use a variety of sentence structures and lengths. This avoids monotony and can also achieve a particular effect, for example, dramatic action or suspense.*

Prompt recall of discussion about the effects of a variety of sentence structures and lengths.

- *Chat with a partner about the passage that we unpacked together earlier. Remind each other what we were thinking about the variety of the sentence lengths.*

Direct the students to revise their own writing and then read to a partner for peer response. Support them to revise and make changes to their first draft where appropriate. Model the reorganisation of ideas, reflecting on the effect of the changes. Acknowledge student attempts at self-editing.

**DIGITAL TOOLS**  If the students’ writing is in [Google Docs](#), they could use the comments feature to add peer feedback.

Page 19

Tre leant against a fallen tree trunk and took a water bottle from his backpack. He handed it to Muse. “The settlement’s at the bottom of this hill.”

“You think your parents will be there?”

“They’ll be there.”

“It’s just that most people who’ve been hushed never...”

### DIALOGUE

*Writers include dialogue in narrative to carry the story along and to give the reader additional clues about what the characters are like.*

Check that the students are confident about the correct way to record dialogue by using speech marks and by starting a new line for a new speaker.

Discuss how the dialogue helps us to see what is happening.

- *When we start a new line for a new speaker, do we need to say who is speaking?*
- *How does the dialogue help us to understand the situation when Tre and Muse get into the boat?*

Have the students revise their own writing to identify direct speech, or sections where direct speech could be added, and to make changes where appropriate.

### METACOGNITION

- *Tell me what you have learnt about the features of narrative. Do you think these features apply to any type of story?*

### GIVE FEEDBACK

- *You’ve managed to create suspense in this paragraph very effectively by using short, static sentences. It feels quite scary, and now I want to know what happens next!*

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Writing standard: by the end of year 7

The Literacy Learning Progressions

## Three-level guide: “Wind Chimes” (School Journal Level 4, November 2017)

Decide whether you agree or disagree with each statement below. Then add supporting evidence from the text. When you have finished, discuss your answers with a partner. If you have different answers, discuss your reasons and try to reach an agreement.

### Level 1: Literal Statements

Does the text say this? What words support your answer?

1. Tre and Muse are escaping and think that they are being followed by Examiners. **AGREE/DISAGREE**
2. The Examiners and Voids controlled everything that Tre and Muse did when living in the pod. **AGREE/DISAGREE**
3. Muse thinks that Tre’s parents will not be at the settlement because they have been hushed. **AGREE/DISAGREE**
4. Tre still has hope that his parents are alive. **AGREE/DISAGREE**

### Level 2: Interpretive Statements

Does the text give you this idea? What words and phrases support your answer?

5. Living in the settlement has more freedom than living in the pod. **AGREE/DISAGREE**
6. Tre and Muse are enjoying the freedom of their adventure together. **AGREE/DISAGREE**
7. To be “hushed” means to be controlled and silenced from having your own ideas and thoughts. **AGREE/DISAGREE**
8. Tre thinks that the wind chimes at the end of the story are a bad omen. **AGREE/DISAGREE**

### Level 3: Applied Statements

Do you agree with this? Why? Be prepared to share your reasons.

9. The best way to survive a dystopian society is to care for someone else and to support each other. **AGREE/DISAGREE**
10. Everybody needs hope. **AGREE/DISAGREE**