



OVERVIEW

Hoiho (a yellow-eyed penguin) is being pursued by a seal, and in this dramatic poem, the writer urges Hoiho to move fast and escape. Neither creature can move as well on land as they can in the water, and the descriptive, dramatic language, with frequent repetition of similar sounds, conveys a vivid image of the desperate “Wibble wobble, flip flop” pursuit. This example of a native bird in danger provides a thematic link to “Catching Mustelids” in the same Journal.

There is an audio version of the text on the *Junior Journal 42 and 43 CD*.

RELATED TEXTS

Texts about hoiho and seals: “Flight of the Penguins” (SJ 1.2.10); “Penguin Hospital” (SJ 1.4.00); “The Seal in Our Driveway” (JJ 20)

Poems that play with similar sounding words: “Mmm, Popcorn! in *Pop! Pop! Pop!* (RTR Orange); “Gummy Bubble” (*Splish Splash*, a collection of poems from the *Junior Journal*)

TEXT CHARACTERISTICS

Key text characteristics relating to in the reading standard for after three years at school are shown in the boxes with a solid outline. Other boxes indicate additional characteristics.

A variety of sentence structures, including:

- sentences that consist of two phrases linked by a dash or comma
- sentences that are a collection of verbs “Go go go!”, “Wibble wobble, flip flop drip drop.”
- sentences with unusual syntax, for example: “Up you stand.”

A mix of explicit and implicit content within text and illustrations that requires students to make connections between ideas in the text and their prior knowledge to make simple inferences, for example, about:

- the sequence of events in the poem
- the point of view of the writer
- factual information about hoiho and seals

Hoiho

Hip hop, Hoiho, do not stop.
Come out of the sea. Drip drip drop.
Slippy sloppy seal – here he comes.
Hurry up, Hoiho. Go go go!



Hip hop, Hoiho. Up you stand.
Hip hop, Hoiho, on the wet sand.
Flippy floppy seal – here he comes.
Wibble wobble, flip flop
drip drop.



Hip hop, Hoiho. Shh! Don't squeal.
Don't let that seal have you for a meal.
Slippy sloppy seal – here he comes.
Wibble wobble, flip flop
drip drop.



Hip hop, Hoiho. Run up the beach.
Hip hop, Hoiho, nearly out of reach.
Plippy ploppy seal – here he comes
Wibble wobble, flip flop
drip drop.



Hip hop, Hoiho. Push yourself. Push!
Hip hop, Hoiho, into the bush.
Slippy sloppy seal – here he comes.
Wibble wobble, flip flop
drip drop.



The highly dramatic nature of the text, reinforced by the illustrations, showing how close the seal is to the hoiho, and the strong voice of the narrator, using imperative language to encourage the hoiho to move fast and escape

Hip hop, Hoiho. Have a rest.

The concept of seals being a danger to hoiho, which may be unfamiliar to students

The structure of the text as a poem of six verses, with each verse following the same pattern and describing a new action



The writer's carefully crafted use of repeated phrases, sometimes with minor changes that significantly change the meaning

Some unfamiliar words and phrases, the meaning of which is supported by the context or illustrations

POSSIBLE CURRICULUM CONTEXTS READING PURPOSES AND LEARNING GOALS

English (Reading)

Level 2 – Language features: Show some understanding of how language features are used for effect within and across texts.

Science (Living World)

Levels 1 and 2 – Life processes: Recognise that all living things have certain requirements to stay alive.

SUGGESTED READING PURPOSES

(What can the students expect to find out or think about as a result of reading this text?)

- To find out what is happening to Hoiho
- To explore how the writer has made this poem dramatic and satisfying to read aloud
- To read expressively for an audience.

SETTING A LEARNING GOAL

(What opportunities does this text provide for students to learn more about how to “read, respond to, and think critically about” texts?)

Some behaviours you could expect to see as the students read in order to meet the reading purpose are suggested below. **Select and adapt** from them to set your specific learning goal(s). Be guided by your students’ particular needs and experiences – their culture, language, and identity (*Reading and Writing Standards for Years 1–8*, Knowledge of the learner, page 6).

The students:

- make connections between key words and their prior knowledge to visualise what is happening
- identify the language features the writer has used to help the reader visualise how the hoiho and seal are moving and to convey urgency and danger
- attend to word meanings, line breaks, punctuation, and rhyme to read expressively for an audience
- use word-solving strategies to decode and/or work out the meaning of unfamiliar words and phrases.

TEXT AND LANGUAGE FEATURES

VOCABULARY

- Some unfamiliar words and phrases, including onomatopoeia: “Slippy, sloppy”, “Flippy, floppy”, “Wibble, wobble”

POSSIBLE SUPPORTING STRATEGIES

Note that some English language learners may find the consonant clusters at the beginnings of words (“sl-” and “fl-”) difficult to pronounce. Some languages, including Polynesian languages, don’t have consonant clusters. To fully participate and appreciate the alliteration, these students need to be told the correct pronunciation and to have lots of opportunities to hear good models and opportunities to practise in groups or on their own.

For English language learners, it may also be useful to point out and model the stress on the first syllable in words such as “Slippy”, “sloppy”, “Flippy”, “floppy”, “Wibble”, and “wobble”, as well as the pronunciation of “-ble”.

For students who need support with identifying information in the text (for example, because they are not very familiar with the context or the language), use a graphic organiser to record information. Fill it in together, identifying and discussing the language and text features that give the information. With students who are very unfamiliar with the language, you could read and discuss the first verse and have them listen to the audio version. Then fill in the graphic organiser with any information they identify from the first verse, the illustrations, and listening.

Who	What they are doing	Where they are	Evidence from the text/illustrations

For students who need support with imperative sentences, highlight “Come out of the sea” as an example. Ask questions to help students identify the purpose and the form of the imperative: *Who is the narrator talking to? What is the narrator doing? How is this sentence different from other sentences?* (It has no subject.) Alternatively, explain the purpose and the form. Ask students to identify other contexts in which imperatives are used and co-construct a few more examples. Tell or remind students that the bald imperative can sometimes be impolite.


STRUCTURE

- The imperative sentences, including, “Don’t squeal”, “push yourself”, “come out of the sea”

INTRODUCING THE TEXT


- Read the title and find out what the students know about hoiho (the yellow-eyed penguin). Prompt the students to make connections to their prior knowledge and to use the illustrations to clarify what hoiho are, where they live, what they eat, and to identify the seal as a danger.
- Share-read the first verse and enjoy the sounds of the language. Discuss what is happening. *How do you know?* Establish that the author is talking to (or shouting at) the hoiho. *What is the author trying to do?* Briefly discuss how some of the words sound very similar, with lots of rhyme (within lines as well as at the ends of some lines), alliteration, onomatopoeia, and consonance (where the consonants stay the same and just the vowels change, as in “Hip hop” and “drip drop”). Tell the students that they will need to attend to print details to get the words just right and as the author intended.
- Share the reading purpose and learning goal(s).

METACOGNITION




Effective readers are metacognitive. They are aware of the processes and strategies they draw on and are able to explain how they used these to successfully make meaning and think critically. Examples of metacognitive behaviours, or strategies that promote metacognitive behaviours, are threaded through the notes and indicated by .

EXPECTED STUDENT BEHAVIOURS

(what to look for, prompt, and support as the students work towards achieving their learning goal)

-  As they read or reread this text, students notice when meaning has broken down. They draw on a range of strategies to correct the problem and can explain what they did.

HOW YOU CAN SUPPORT YOUR STUDENTS TO READ, RESPOND, AND THINK CRITICALLY

-  Ask questions: *How did you know that bit was wrong? Or I noticed that you reread that bit when you got confused. How did rereading help you?*
-  Use prompts: *How did you know that bit was right? Think about the strategy you used. How did it help you?*
-  Give feedback: *I noticed that you read this as... and then you fixed it up by ...*

READING AND DISCUSSING THE TEXT

In order to meet the reading purpose: **The students make connections between the key words and their prior knowledge of hoiho to visualise what is happening.**

EXPECTED STUDENT BEHAVIOURS


(what to look for, prompt, and support as the students work towards achieving their learning goal)

HOW YOU CAN SUPPORT YOUR STUDENTS TO READ, RESPOND, AND THINK CRITICALLY

VERSE 2

The students notice some key words and phrases that explain how the situation has changed from the previous verse. For example, “Up you stand”.

They infer that the last line refers to the seal and, together with “Flippy floppy” in the previous line, that it describes the way he moves. They can describe the differences in how each character moves.

-  Ask questions: *Where is Hoiho now? What words helped you?* For students who need support with the language, you could label copies of the illustrations as you do this.

Take some time to review how hoiho and seals move because this is central to the poem. **Prompt** the students to use the illustrations to notice the hoiho’s short legs and the seal’s heavy body and flippers. Explain that both creatures can swim easily but their bodies are not well designed for moving on land. You could have the students act out being a “hip hop hoiho” and a “wibble wobble, flip flop” seal.

VERSE 3

The students confirm that the seal wants to eat Hoiho. They make predictions as to what they think will happen to Hoiho.

Have the students think, pair, and share what they think the main idea of this verse is. *How do you know? What do you think will happen to Hoiho?*

VERSES 4–6

The students share their predictions and review them when they have finished the poem.

The students summarise how the situation is changing from verse to verse and what the author is telling Hoiho to do.

The students describe what they thought of the way the author has used lots of similar-sounding words to describe movement.

Tell the students to read the rest of the poem quietly to themselves and to notice how the action is changing in each verse. Prompt them to think about how the author is “talking” to Hoiho.

As the students will be reading silently, you can monitor their thinking and processing by asking them to provide specific examples. You could say: *Show me where ... Read me the sentences that ...*

Have the students discuss the ending. *How did you think the poem would end? Was that what you expected? Why?*

Prompt the students to identify what is happening in each verse.

Ask questions: *Why do you think the author has used similar-sounding words in the poem?*

In order to meet the reading purpose: **They attend to word meanings, line breaks, punctuation, and rhyme to read expressively for an audience.**

The students reread the poem. They use appropriate intonation. They use the punctuation to support phrasing.

The students share their ideas on what made the reading fun.

Prompt the students to think about how they would read the poem if they were trying to save Hoiho. Listen to the audio version together [with English language learners, you may want to do this first – see Possible Supporting Strategies] and/or read the poem with the students, modelling appropriate pace and expression.

For students who find it challenging to read expressively, you could really focus on pace and intonation, using strategies such as clapping or tapping on the stressed words or tapping out the rhythm.

Provide feedback on the students' expressive reading for an audience.

Ask the students to highlight examples of imperative language on a photocopy of the poem and read aloud just the highlighted examples. Draw out the idea that the poem is like a set of instructions to keep Hoiho safe. Discuss how the use of imperative verbs, especially in the first line of each verse, creates a sense of pace because verbs are about doing things and there is always something new happening. Discuss how you might read this to convey pace. Ask the students to read or share their rereading with others.

With support, the students reflect on their learning strategies, they used for example, how they visualised what was happening and how dangerous it was for Hoiho.

The students identify some challenges in the text and how they worked (or tried to work) them out.

Revisit the reading purpose and learning goals.

Ask questions: *How did the illustration help you understand what was happening in this poem? What are some key words that helped you?*

Was there anything that you found difficult or confusing?
Model or explain some strategies they could use.

AFTER READING

- Students can enjoy listening to the audio version on the *Junior Journal 42 and 43* CD and use it as a model for their own expressive oral reading of the poem. Audio versions also provide English language learners with good models of pronunciation, intonation, and expression. English language learners may benefit from opportunities to listen and read along with the CD on their own (with no one listening) and then with the teacher giving feedback.
- Use the pattern of the last line in verses 2–6 as a starting point for playing with language, using different sets of words, including made-up words that fit the pattern (clip clap, flop flap, zip zap; jump thump stomp stamp; jiggle juggle joggle; twirl swirl curl).
- You could use this poem as a starting point for the students to find out more about hoiho.