

Introduction

Why do we read? To satisfy curiosity? To develop deeper understandings? To gain specific information — or simply for enjoyment and entertainment?

These teachers' notes are intended to help you to support your students in achieving all of these purposes using the *School Journal*. They provide detailed suggestions for using the Journals in your class reading programme.

The notes should be used alongside *The Essential School Journal, Effective Literacy Practice in Years 1 to 4*, and *Guided Reading: Years 1–4*.

The Teaching Approaches

A classroom reading programme uses a variety of approaches, including:

•	reading to students
•	reading with students
•	reading by students.

These notes include ideas for using *School Journal* material for all these approaches, with a particular emphasis on guided reading.

For information on deciding which approach to use with a particular Journal item for particular students, see *The Essential School Journal*, pages 12–15, and *Effective Literacy Practice in Years 1 to 4*, pages 91–102.

Guided Reading

Guided Reading is at the heart of the instructional reading programme. In this approach, teachers work with a small group of students to guide them purposefully through a text, supporting the students' use of appropriate reading strategies.

The teacher will have identified the particular needs of the students through ongoing assessment, including discussion and observation during previous reading sessions.

Guided reading involves:

•	selecting a teaching purpose based on the needs of the students
•	selecting a text that has features that link closely to the teaching purpose, appropriate supports and challenges, and content that will interest and engage the students
•	introducing the text and sharing the teaching purpose and learning outcomes with the students
•	reading and responding to the text
•	focusing on the use of particular reading strategies or on particular aspects of the text, according to the purpose of the session
•	discussing the text and, where appropriate, doing follow-up tasks.

These notes include information about:

•	a suggested purpose for the reading
•	features of the text that make it appropriate for teaching particular strategies or language features
•	possible discussion points, learning experiences, and follow-up tasks, where these are appropriate.

Questions for teachers are included as prompts under the main headings. For most texts, a range of teaching purposes could be selected. In most cases, these notes will highlight one teaching purpose (shown in bold type) for each text, but they will also list other possible purposes for which the text could

be used.

In concentrating on these specific purposes, it is important not to lose sight of the bigger picture — the meaning of the text for its readers and their enjoyment of the reading experience.

Developing Comprehension Strategies

Reading is about constructing meaning from text. Using a guided or shared reading approach provides an ideal context in which to teach comprehension strategies, for example:

•	making connections
•	forming and testing hypotheses
•	visualising
•	identifying the author’s purpose and point of view
•	inferring
•	asking questions and seeking clarification
•	identifying and summarising the main ideas
•	analysing and synthesising
•	evaluating.

The notes suggest ways to develop these and other strategies. For further information about comprehension strategies, see *Effective Literacy Practice in Years 1 to 4*, pages 131–135.

Introducing the Text

The introduction should be relatively brief. It should:

•	make links with the students’ prior knowledge (both of context and of text form) and motivate them to read
•	highlight selected features of the text
•	introduce in conversation any unfamiliar names or potentially difficult concepts
•	share the purpose for the reading with the students.

Reading and Responding

Some texts can be read straight through; others will need to be broken up with breaks for discussion. While the students are reading the text silently, you can observe their reading behaviour and help any students who are struggling. You could encourage your students to identify (for example, with paper clips or self-adhesive notes) any words that cause difficulty.

Discussing the Text (after the reading)

This should be brief (a maximum of ten or fifteen minutes) and should not be a simple “question and answer” session. Encourage focused conversations to extend students’ comprehension and critical thinking. Use questions and prompts to probe their understandings. Ask the students to justify and clarify their ideas, drawing on evidence from the text.

Be aware that some question forms, especially those that use modal verbs such as “might”, “could”, or “would”, may pose additional challenges for ESOL students.

You can also explore (and enjoy) vocabulary and text features in greater detail or look at words that have caused difficulty for the group. These notes list some words that have challenged students when the material has been trialled. You should not assume, however, that these same words will challenge your own students. Talk about strategies the students could (or did) use, such as chunking longer words and noting similarities to known words (to help them decode) or rerunning text and looking for clues in the surrounding text (to clarify meaning).

This is also a good time to look closely at language features if these are a focus for the lesson. For example, you could discuss such features as alliteration or the use of similes or metaphors, and you could take the opportunity to expand students' own written vocabulary by discussing interesting verbs or adjectives and synonyms for commonly used words.

Where appropriate, you may decide to select follow-up tasks.

Selecting Texts: Readability

When you are thinking about using a *School Journal* item for a particular student or group of students, you can use *Journal Surf* to find its approximate reading level. These levels are calculated using the Elley Noun Frequency Method (Elley and Croft, revised 1989). This method measures the difficulty of vocabulary only and does not take into account other equally important factors affecting readability

When selecting texts, you should also consider:

•	the students' prior knowledge, interests, and experiences
•	the complexity of the concepts in the item
•	the complexity of the style
•	the complexity and length of the sentences
•	any specialised vocabulary
•	the length of the item
•	the density of the text and its layout
•	the structure of the text
•	the support given by any illustrations and diagrams
•	the demands of the task that the students are being asked to undertake.

It is important to remember that most of these points could constitute either supports or challenges for particular students, and you should consider all of these aspects when selecting the text and the approach to be used.

These notes give further information about some of the potential supports and challenges in particular *School Journal* items. They include information gathered through trialling the items with groups of students.

ISBN:0 7903 1411 8

Use Your Imagination

by Bronwyn Tainui

From *School Journal*, Part 1, Number 2, 2007

Overview

In a scenario that will be familiar to many readers, Clare is finding her holidays boring. Her friends are away, and Mum is always working. Her mother's suggestion to find some books and use her imagination proves a better idea than Clare anticipates.

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.

- | |
|--|
| <ul style="list-style-type: none">To support the students in developing the comprehension strategies of making connections or identifying the author's purpose and point of view. |
|--|

Features of the Text to Consider in Context

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

- | |
|--|
| <ul style="list-style-type: none">The structure of the text as a narrative with a setting, characters, a problem, and a resolution |
| <ul style="list-style-type: none">The theme of the power of books and of the imagination |
| <ul style="list-style-type: none">The mixture of realistic fiction and fantasy |
| <ul style="list-style-type: none">The fairy tale aspects (the magical elements, "Tall buildings with gleaming white spires", streets paved with gold and silver, no people being around, Clare initially not recognising her mother) |
| <ul style="list-style-type: none">The use of paler colours to differentiate the illustrations for the fantasy elements |
| <ul style="list-style-type: none">The unexpected ending |
| <ul style="list-style-type: none">The use of colloquial language, for example, "fed up", "sick of", "poked around", and "headed down" |
| <ul style="list-style-type: none">The literal versus figurative meaning of some words and phrases, for example, the use of hyperbole ("We never go anywhere", "You can go anywhere ...") and figures of speech ("Time flew"). |

Readability

Noun frequency level: 7.5–8.5 years

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

- | |
|---|
| <ul style="list-style-type: none">The mix of realism and fantasy |
| <ul style="list-style-type: none">The concept that books can take you places |
| <ul style="list-style-type: none">The colloquial expressions, which ESOL students may need support with |
| <ul style="list-style-type: none">Words and concepts that some students may find challenging include: "screwed up", "filthy", "crisp", "angle", "control", "gleaming white spires", "light glinted", "paved", "familiar". |

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

- | |
|---|
| <ul style="list-style-type: none">Their experiences of being bored |
| <ul style="list-style-type: none">Their experiences of reading stories that have elements of fantasy and/or of reading texts that have stimulated their imaginations. |

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

I will be able to:

- | | |
|---|--|
| • | make connections between the ideas in the text and what I already know to come to a conclusion about what is happening in the story; |
| • | explain why I think the writer wrote this story. |

A Framework for the Lesson

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

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

Before reading

- | | |
|---|--|
| • | Tell the students the title of the text. “Has anyone ever told you to ‘use your imagination’?” Encourage the students to share some ideas about ways they have used their imaginations, for example, to make up a game or pretend that they were somebody or somewhere else. Ask them to predict what the situation in the text might be. (Making connections; forming hypotheses) |
| • | Clarify the learning outcome(s) with the students. |

During reading

- | | |
|---|--|
| • | Ask the students to read to the end of page 3. “What did Mum mean by saying ‘You can go anywhere you like in your mind just by reading a book’? How can a book ‘take you places’?” (Making connections) |
| • | Encourage the students to predict what will happen next and then turn the page. Have them examine the illustrations and review their predictions. (Forming and testing hypotheses) |
| • | The students can read on to the end of page 5. See if they make a connection between the book Clare was reading earlier and the situation she finds herself in now. “What sort of place is the author trying to describe?” Encourage the children to draw on their awareness of the conventions of fairy tales. (Making connections; analysing and synthesising) |
| • | If necessary, you could make connections to the students’ experiences of flying a kite to clarify how Clare is managing to control her direction while flying. (Making connections) |
| • | Ask the students to read on to the end. Use a think-aloud to encourage them to share their interpretations of what has happened — “I’m wondering whether Clare really is at home or whether she might be dreaming. I’m trying to work out whether there are extra clues in the illustrations ... ” (Inferring) |
| • | Encourage the students to identify the author’s point of view. “Why did she choose the library as the place where Clare could use her imagination?” “Do you think the author has a particular message for us?” “What might have inspired her to write this story?” Explore the idea of the author speaking through Mum. (Identifying the author’s purpose and point of view) |

After reading

- | | |
|---|---|
| • | Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out. |
| • | Discuss the difference between realism and fantasy in narratives. Clarify that a “realistic” story is not necessarily a “true” story. Draw a T-chart and use it to record aspects of the story that are realistic or fantasy (or Possible and Not Possible). (Making connections; analysing and synthesising) |
| • | Draw out the connections to your and the students’ own reading experiences of getting lost in a book. (Making connections) |
| • | Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions. |

Revisiting the Text

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

•	You could provide a selection of texts that involve characters using their imaginations or that mix fantasy and reality for the students to read and enjoy, and/or you could use them as a focus for further shared or guided reading lessons. Some suitable <i>School Journal</i> texts are listed.
	- “Lord Darkflung’s Challenge” in 2.3.01 describes how Dad (Lord Darkflung) sets Anna, Tom, and Sophie the challenge of seeking three jewels on the island of Couchlandia. This text features clever, rich use of language.
	- “The Alien under the Stairs” in 1.5.06 describes strange things that happen when Scott starts writing a story at school.
	- “Sparklies” in 1.2.05 and “The Whale Child” in 2.4.05 blur the line between fantasy and reality.
	- “Kissing Frogs” in 1.4.05 includes humorous, fairy tale fantasy elements in a realistic setting.
	- The humorous play “Royal Rescue” in 2.4.02 introduces reality into a fairy tale setting.
•	Ask the students to recall a particularly engaging book that they have read and to draw a picture to show the place that it took them to in their imaginations.

ISBN: (RTF) 978 0 7903 1420 4

Kiwi Grub for Mohua

by Iona McNaughton

From *School Journal*, Part 1, Number 2, 2007

Overview

This report describes the way staff at Willowbank Wildlife Reserve in Christchurch cared for Mohua, a great spotted kiwi, when part of her beak broke off.

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.

- | |
|---|
| <ul style="list-style-type: none">To support the students in developing the comprehension strategies of summarising, identifying the main idea, 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?

- | |
|--|
| <ul style="list-style-type: none">The structure of the text as a report, including an introduction, the organisation of information in paragraphs, and a concluding statement |
| <ul style="list-style-type: none">The thought-provoking introductory question in the text box on page 8 |
| <ul style="list-style-type: none">The fact box on page 12, with a heading and a bulleted list of additional information |
| <ul style="list-style-type: none">The large amount of information about kiwi in general and Mohua in particular |
| <ul style="list-style-type: none">The supportive photographs |
| <ul style="list-style-type: none">The idea of the need to care for wild creatures without attempting to tame them |
| <ul style="list-style-type: none">The information, some of which is implied, about the problems involved in caring for Mohua and how the staff attempted to solve them |
| <ul style="list-style-type: none">The scientific and ecological language |
| <ul style="list-style-type: none">The use of the word "kiwi" in both singular and plural forms |
| <ul style="list-style-type: none">The informal tone that livens up the text, for example, "greedy", "gobbled down", "Luckily", and the humorous double meaning of "Kiwi grub" in the title |
| <ul style="list-style-type: none">The use of a comparison (of the broken beak to a broken fingernail) for clarity on page 9 |
| <ul style="list-style-type: none">The indicators of time: "When", "more than a year", "Every night", "every day", "For a long time", "during the day", "when it was dark", "Now". |

Readability

Noun frequency level: 9–10 years

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

- | |
|---|
| <ul style="list-style-type: none">The concept of a wildlife reserve |
| <ul style="list-style-type: none">The idea that the goal is to make Mohua independent |
| <ul style="list-style-type: none">Words and concepts that some students may find challenging include: "huhu grubs", "great spotted kiwi", "Wildlife Reserve", "wet peat", "tiger worms", "compost heaps", "pen", "captivity". |

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

- | |
|--|
| <ul style="list-style-type: none">Their knowledge of kiwi and conservation efforts |
| <ul style="list-style-type: none">Their experiences of visiting places such as wildlife reserves or the SPCA |
| <ul style="list-style-type: none">Their experiences with caring for animals. |

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

I will be able to:

- | | |
|---|--|
| • | use the strategies of summarising and inferring to identify the problems involved in caring for an injured kiwi and how the people in this text tried to solve them; |
| • | consider the main ideas about conservation in this text. |

A Framework for the Lesson

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

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

Before reading

- | | |
|---|---|
| • | Before you distribute the Journals, find out what your students know about kiwi by asking them the question on page 8. If they're not able to come up with the idea of a kiwi by connecting the clues about the type and amount of food and the fact that the creature is nocturnal, you will know that you need to spend more time on building their prior knowledge before the reading. You may want to highlight the use of the word "kiwi" in the plural form here, for example, by comparing the forms "a kiwi/ some kiwi" with "a fish/some fish". (Making connections) |
| • | Discuss what the students know about kiwi. Focus the discussion towards their beaks and how and what they eat. (Making connections) |
| • | Clarify the learning outcome(s) with the students. |

During reading

- | | |
|---|--|
| • | Help your students to enjoy the play on words in the title. Encourage them to make connections between the title and the introductory question to predict what the text might focus on. (Forming hypotheses) |
| • | Ask the students to read page 8 and review their predictions. "What is the big problem here?" Record their ideas on a summary chart. (Testing hypotheses; summarising) |
| • | Ask the students to share what they know about wildlife reserves. "Why are they important?" Discuss how they are different from zoos. (Making connections) |
| • | Ask the students to read pages 9–11 to find out what happened about Mohua's problem. Record the main points on the summary chart to return to later. (Summarising) |
| • | "We've focused on how the staff came up with ways to solve the problem of Mohua not being able to eat, but there are some bigger ideas here that suggest why it was so important." Have the students think, pair, and share their thoughts on the ideas about conservation on these pages. (Identifying the main idea) |
| • | Have the students read the fact box on page 12. Ask them to make connections between this new information and the previous discussion to infer what would have happened to Mohua if she had not been looked after at the reserve. (Making connections; inferring) |

After reading

- | | |
|---|--|
| • | Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out. |
| • | Review the ideas recorded on the summary chart together. Tell the students you want them to delve deeper into the text to identify the specific problems involved in caring for Mohua and how the staff attempted to solve them. Note that this information is scattered through the text so that the students will need to make connections between sections of the text and make inferences in order to do this. |

Problem	Solution
---------	----------

Mohua has a broken beak and can't eat.	The staff feed her pellets.
She needs to eat lots of earthworms.	The staff dig up earthworms. Eva sets up an earthworm farm.
She needs to eat lots of huhu grubs.	Other people collect huhu grubs.
She needs to live as she would in the wild.	The staff don't treat her like a pet. They give her a big (safe) space to live in where she can find her own food.
Her beak is fragile while it's growing back.	The staff watch her closely. She's kept in safe places — a nest box during the day and an outside pen at night.
<ul style="list-style-type: none"> Ask the students to reread the text to identify the most important purpose of a wildlife reserve. Draw out the idea that the purpose of a wildlife reserve is to care for creatures in ways that allow them to remain as free and independent as possible, giving them a natural habitat and lifestyle while, at the same time, protecting them from predators. Encourage the students to consider the main ideas (the big picture) about conservation. For example, the text says that there are only 10 000 great spotted kiwi and that if Mohua and Saxon breed, they will be the only breeding pair in captivity. If necessary, remind the students of the many threats to the survival of kiwi in the wild. (Identifying the main idea; making connections) Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions. 	

Revisiting the Text

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

<ul style="list-style-type: none"> The students could read other texts about kiwi, for example, "On the Mend", <i>School Journal</i> 3.2.05, and "Kiwi in the City", <i>Connected 2 2000</i>. The class could visit or find out more about a wildlife reserve.
--

ISBN: (RTF) 978 0 7903 1420 4

Piri and the Tekoteko

by Robyn Waitangi Nightingale
From *School Journal*, Part 1, Number 2, 2007

Overview

On a visit to Nanny’s marae, Piri feels challenged by the tekoteko on the roof of the whareniui. This dramatic story describes how Nanny helps him to understand that the tekoteko’s fierce appearance is not a threat to him but that it is designed to protect him and the rest of the people of the marae.

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.

- | |
|---|
| <ul style="list-style-type: none">To support the students in developing the comprehension strategies of making connections, inferring, or identifying the main idea. |
|---|

Features of the Text to Consider in Context

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

- | |
|---|
| <ul style="list-style-type: none">The underlying messages about the purpose and symbolism of tekoteko, representing the tīpuna of the marae |
| <ul style="list-style-type: none">The strong focus on tikanga |
| <ul style="list-style-type: none">The idea that something that looks fierce can be protective |
| <ul style="list-style-type: none">The way that Nanny teaches and comforts Piri |
| <ul style="list-style-type: none">The way the writer conveys information to the reader through Nanny’s conversations with Piri |
| <ul style="list-style-type: none">Piri’s strong and changing emotions |
| <ul style="list-style-type: none">The powerful, descriptive language |
| <ul style="list-style-type: none">The mingling of te reo Māori and English |
| <ul style="list-style-type: none">The glossary of Māori words and the use of macrons for “pūkana” and “tīpuna”. |

Readability

Noun frequency level: 8.5–9.5 years

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

- | |
|--|
| <ul style="list-style-type: none">The need to recognise and understand mixed and changing emotions |
| <ul style="list-style-type: none">The ideas about tikanga Māori |
| <ul style="list-style-type: none">The use of te reo Māori |
| <ul style="list-style-type: none">Words and concepts that some students may find challenging include: “carved head”, “scowled”, “glaring”, “bared”, “fierce”, “glowering”, “challenge”, “pranced”, “beckoned”, “makeover”. |

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

- | |
|--|
| <ul style="list-style-type: none">Their familiarity with marae and tikanga Māori, including the role and purpose of tekoteko |
| <ul style="list-style-type: none">Their experiences of feeling afraid of the unknown. |

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

I will be able to:

- | | |
|---|---|
| • | use clues in the text and make connections to my own experiences to help me infer the characters' feelings; |
| • | make connections between the events in the text to help me work out the main idea. |

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 share their knowledge and experiences of marae. Focus the discussion on what they know about the buildings and carvings on a marae and about marae tikanga. (Making connections) |
| • | Introduce the title and encourage the students to share what they know about tekoteko. If they need visual support, you could show them a picture of a whareniui, for example, on page 21 of <i>School Journal</i> 1.2.01. “Why do you think the tekoteko is there?” “What do you think it is for?” (Making connections; forming hypotheses) |
| • | Tell the students that this text includes Māori words but there is a glossary for them to use if they need it. Briefly review strategies they could use to infer word meanings, for example, using information from the surrounding text, and how they will check their inferences, for example, rereading, reading on to the end of the sentence or section of text and checking whether their ideas still “fit”, or using the glossary. (Inferring; cross-checking) |
| • | Clarify the learning outcome(s) with the students. |

During reading

- | | |
|---|--|
| • | Ask the students to read page 13. “I’m noticing two very different points of view here ...” Ask the students to describe Nanny’s and Piri’s feelings about the tekoteko. “What makes you think that?” (Inferring) |
| • | Focus on the description of the tekoteko and have the students review their hypotheses about its purpose. “Why would the whareniui have something so fierce and scary on it?” (Forming and testing hypotheses) |
| • | Ask the students to read to the end of page 15. “How have Piri’s feelings changed on these two pages?” Draw out the idea that Piri is performing a haka. “Why’s he doing this?” (Summarising; inferring) |
| • | Ask the students to read to the end of page 16. “Why do you think Nanny is looking so fierce?” (Inferring) |
| • | Encourage the students to predict what will happen next and then to read page 17. (Forming hypotheses) |
| • | Take some time to draw out and discuss the main points in the conversation between Piri and Nanny (that the tekoteko looks wild but is there to protect, that tekoteko all look different, and that they represent ancestors.) Encourage the students to share their own knowledge of tikanga. (Summarising; making connections) |
| • | “Do you think Nanny’s talk will make a difference to how Piri feels?” (Forming hypotheses) |
| • | Ask the students to read to the end of the text and review their hypotheses. “Why do you think that?” “Why does Piri end by shouting ‘Pūkana, pūkana!’” Note that he waits until he’s left the marae before he shouts his challenge! (Testing hypotheses; inferring) |
| • | Prompt the students to think more deeply about the text and to consider the main idea by sharing your thinking — “In this text, Piri changed from being scared of the tekoteko to being angry with it ... I know when I’m not sure about something, I can start to get cross ... Have a talk with a partner about what you think was really happening here.” Encourage the students to refer to evidence in the text. (Inferring; making connections; identifying the main idea) |

- If you feel the students need further support, encourage them to share their experiences of a time when they felt afraid but managed to overcome that fear (for example, when starting a new school or going on a camp). Draw out the idea that people feel more comfortable with people, places, and things as they become more familiar with them. (Making connections; identifying the main idea)

After reading

- Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out. Discuss the meanings and practise the pronunciation of the words in the glossary.
- Ask the students to work in pairs to reread the text and track Piri’s and Nanny’s feelings, using clues in the text to justify their statements. Draw up a chart to record their ideas. (Analysing and synthesising; inferring)

	Nanny		Piri	
Page	Feeling	Clues	Feeling	Clues
13	<i>Calm, a bit worried about Piri</i>	<i>Asks Piri “Why?”</i>	<i>Scared</i>	<i>He stops and shivers. He thinks the tekoteko is scowling and glaring at him. The writer describes the tekoteko in a really scary way.</i>

- Discuss what this text suggests about the relationship between Piri and Nanny. (Inferring)
- Discuss the idea that many individuals and cultural groups identify objects or creatures that give them a sense of protection (for example, a horseshoe, an amulet, a Chinese dragon, or a taniwha). Encourage the students to carry out research and create a table to record the item, the culture it comes from, and a small amount of background information. (Making connections)
- Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.

Revisiting the Text

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

- The students could write about a time when they felt afraid. Encourage them to use words that give readers clues to their feelings.
- Photocopy the illustrations on pages 15, 17, 18, and 19 and get the students to add speech or thought bubbles.
- If possible, visit a marae or invite an elder or a carver to explain what the tekoteko over their wharehenui represents to them.
- The students could read *School Journal* items about marae and Māori carvings, for example, “Not Just a House” in 1.2.01 and “Patterns in Wood” in 1.3.03, both by Materoa Tangaere.

Laugh

by Lorraine Marwood

From *School Journal*, Part 1, Number 2, 2007

Overview

This short poem uses a sustained image to describe a laugh. Some readers may see the poem as a literal description of the braying laugh of a donkey. Others may read it as a metaphor describing a human laugh.

The text of the poem is reproduced at the end of these notes. This can be used to make an overhead transparency or copies for whole-class or group sharing.

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.

- | |
|--|
| <ul style="list-style-type: none">To support the students in developing the comprehension strategies of visualising, making connections, or analysing and synthesising. |
|--|

Features of the Text to Consider in Context

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

- | |
|---|
| <ul style="list-style-type: none">The complex imagery |
| <ul style="list-style-type: none">The use of a sustained metaphor to describe a laugh: “donkey teeth”, “braying”, “gallops” |
| <ul style="list-style-type: none">The metaphor for teeth: “little fence posts” |
| <ul style="list-style-type: none">The poem’s structure as a single sentence organised into six short lines that are separated into two sections by a dash |
| <ul style="list-style-type: none">The use of onomatopoeia: “braying ha-ha” |
| <ul style="list-style-type: none">The use of personification: “gallops”, “somersaults” |
| <ul style="list-style-type: none">The use of verbs to create a sense of movement, from “appear” to “gallops and somersaults away” |
| <ul style="list-style-type: none">The single word in the final line, “away”, that suggests how the sound dies away |
| <ul style="list-style-type: none">The ambiguous subject: is the poem about a donkey or a laugh? |

Readability

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

- | |
|--|
| <ul style="list-style-type: none">The ambiguity of the image |
| <ul style="list-style-type: none">The need to read the poem aloud in a way that conveys its meaning |
| <ul style="list-style-type: none">The use of “ha-ha” as a noun meaning “laugh” |
| <ul style="list-style-type: none">Words and concepts that some students may find challenging include: “Donkey”, “braying”, “somersaults”, “fence posts”. |

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

- | |
|--|
| <ul style="list-style-type: none">Their familiarity with the way ideas and images can be conveyed through poetry |
| <ul style="list-style-type: none">Their experiences of seeing and hearing a donkey bray. |

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

I will be able to:

- | | |
|---|--|
| • | use my own ideas about animals and laughter to help me to understand the poem more deeply; |
| • | form an image in my head as I read and share the picture I can see; |
| • | discuss the comparisons the poet has made; |
| • | show my interpretation of the poem in a caricature or cartoon. |

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

- | | |
|---|---|
| • | Read out the title and ask: “What makes us laugh?” “What can we see when someone laughs?” “What can we hear?” (Making connections; visualising) |
| • | Clarify the learning outcome(s) with the students. |

During reading

- | | |
|---|---|
| • | Give the students a text-only copy of the poem and read it aloud to them. Clarify their understanding of the key vocabulary. |
| • | Have the students read the poem aloud to each other in pairs. Ask them to discuss their ideas of what the poem is about and why they think that. Each pair can then share their interpretations with the group. Where these are different, discuss the reasons for their different ideas, and help the students to see that readers may interpret poems in different ways. (Analysing and synthesising) |
| • | Discuss the idea that a donkey’s teeth are like “little fence posts”. “Why did the poet use the images of a donkey and of fence posts in a poem about laughing?” Ask the students to find another example in the poem of an image relating to donkeys. (Analysing and synthesising) |
| • | Ask the students to identify the verbs. Write them down and discuss them, drawing out the sense of movement through the poem, from the teeth appearing to the laugh galloping away. (Analysing and synthesising) |

After reading

- | | |
|---|--|
| • | Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out. |
| • | Ask the students to draw pictures that convey the images they saw in their minds when they read the poem. Share and compare the students’ drawings. Draw out the idea that they’re different because people have different images in their minds. Reassure them that this is a good thing! Compare the students’ drawings with the illustration in the Journal. (Visualising) |
| • | Briefly share some examples of cartoons or caricatures and draw out some of the visual language features that make them effective. “If you were going to illustrate this poem for the <i>School Journal</i> , what would you draw?” “How would you show the laugh?” “What might you exaggerate?” Then ask the students to use their earlier pictures as a basis for creating an illustration for the poem. (Visualising; 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 rewrite the poem in prose to create a factual description of a laugh. (Analysing and synthesising) |
|---|---|

- The students could innovate on the structure and style of the poem to describe a sneeze or an angry roar.

Laugh

Lorraine Marwood

Donkey teeth
appear in a laugh —
little fence posts
through which
a braying ha-ha
gallops and somersaults
away.

ISBN: (RTF) 978 0 7903 1420 4

Living in a Shipwreck

by Anne Young

From *School Journal*, Part 1, Number 2, 2007

Overview

On a stormy night in 1912, *The Star of Canada* was wrecked as it steamed into the port of Gisborne. This article describes how the crew managed to save the ship's wheelhouse. The wheelhouse later became a family home and is now on display at the Tairawhiti Museum.

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.

- | |
|--|
| <ul style="list-style-type: none">To support the students in developing the comprehension strategies of making connections, forming and testing hypotheses, summarising or visualising. |
|--|

Features of the Text to Consider in Context

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

- | |
|---|
| <ul style="list-style-type: none">The structure of the text as a report, which describes events over a time span of approximately one hundred years |
| <ul style="list-style-type: none">The supportive photographs |
| <ul style="list-style-type: none">The introductory text box and its direct address to the reader |
| <ul style="list-style-type: none">The dramatic language to describe the shipwreck, for example, "stuck fast", "No lives were lost", "sank to the bottom of the sea" |
| <ul style="list-style-type: none">The topic-specific nautical vocabulary, for example, "cargo ship", "port", "crew", "wheelhouse", "deck", "cabin", "barge", "harbour tugboat", "abandon ship", "lifeboats", "anchor" |
| <ul style="list-style-type: none">The bracketed definition of the word "wheelhouse" on page 23 |
| <ul style="list-style-type: none">The boys' visit to the museum that allows for a close-up look at the interior of the wheelhouse |
| <ul style="list-style-type: none">The inclusion of Eparaima's opinion about the wheelhouse on page 26. |

Readability

Noun frequency level: 8–9 years

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

- | |
|--|
| <ul style="list-style-type: none">The broad jumps in time |
| <ul style="list-style-type: none">Words and concepts that some students may find challenging include: "steaming", "port of Gisborne", "shore", "rocky reef", "Kaiti Beach", "stuck fast", "gush", "unload", "abandon", "jeweller", "steam engine", "Tairawhiti", "Eparaima", "Taine", "washbasin". |

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

- | |
|---|
| <ul style="list-style-type: none">Their knowledge of boats, shipwrecks, and nautical language |
| <ul style="list-style-type: none">Their awareness of unusual places to live. |

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

I will be able to:

- | | |
|---|--|
| • | use what I know to predict what I might learn from this text and check my predictions as I read; |
| • | use information in the text to help me to form pictures in my mind; |
| • | summarise the information in this text to help me clarify the sequence of events. |

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

- | | |
|---|---|
| • | Explain that the text the students will be reading is set in Gisborne on the East Coast of New Zealand and that it describes events that happen over about one hundred years. Look at a map and locate Gisborne and Kaiti Beach. (Making connections) |
| • | Read the title aloud and activate the students' prior knowledge. "What do we know about ships that were around one hundred years ago?" "What might have caused a ship to be wrecked?" Draw out the idea that shipwrecks were much more common in the past than they are now. On the board, record any nautical terms that arise during the discussion. If necessary, feed in and discuss the terms "cabin" and "wheelhouse". (Making connections) |
| • | Clarify the learning outcome(s) with the students. |

During reading

- | | |
|---|--|
| • | Ask the students to read the title and the text box on page 22. Use a think-aloud to prompt the students' thinking — "I'm wondering what 'living in a shipwreck' might mean ... It sounds a bit dangerous to me!" Remind the students of the earlier discussion and ask them to think, pair, and share their ideas about what such a home might look like. (Visualising; forming hypotheses) |
| • | Have the students read page 23 and review their predictions. Ask them to look for clues to support their predictions about how part of a ship could be turned into a house. (Testing hypotheses) |
| • | Together review what has happened in the text so far and support the students in clarifying the meaning of any topic-specific vocabulary they're not sure of. Add new words or phrases to the vocabulary chart. (Summarising) |
| • | Have the students read to page 24 and review their predictions. Remind them to use the photographs as well as the words to confirm how part of the ship was made into a home. (Testing hypotheses) |
| • | Ask the students to read on to the end and to discuss why the writer has chosen to include the boys' visit to the museum in this report. Draw out the ideas that this allows for a closeup look at the interior of the wheelhouse and also emphasises the fact that this house has a very special history. (Identifying the author's purpose) |
| • | Encourage the students to think about the interior of the captain's cabin and the reasons for its design and layout. "I wonder why there would be a washbasin in a bedroom — and why it folds away?" Draw out the idea of the interior of a cabin having to be very compact. You could relate this to any experiences the students have of staying in a caravan. (Visualising; making connections) |
| • | Ask the students to share their responses to Eparaima's comment. (Evaluating) |

After reading

- | | |
|---|--|
| • | Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out. |
|---|--|

•	Revisit the text to look at how the ship was broken into two. Ask the students to visualise how the ship might look now, using the photographs and clues in the text. They could draw sketches to represent this. “Why do you think they focused on saving the wheelhouse?” You could discuss the possible reasons for the gap in time between when the ship sank (in 1912) and when it was converted into a house (in 1927). (Visualising; inferring)	
•	Ask the students to reread the text with a partner to identify the three main points in time that are described. Draw up a table and have the students list the main events or points in each section. Alternatively, the students could use this information to draw a flow chart demonstrating what happened to <i>The Star of Canada</i> . (Summarising)	
Time span		Main events
1912		<i>The Star of Canada</i> hit a reef and started to sink. The crew cut away the wheelhouse and towed it to shore.
About 1927 (<i>the text doesn't specify when this process started</i>)		Mr Good bought the wheelhouse and turned it into a house. Lots of people came to see it.
2007		The house is in a museum, and people can still come to see it and learn about its history.
•	Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.	

Revisiting the Text

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

•	As a group, construct a Venn diagram highlighting the differences between living on a ship and living in a house.
•	The students could design an advertisement for selling the house, identifying the interesting features that would make it fun to live there.
•	You could read the students other stories about living in boats, such as <i>Froghopper and the Pāua Poachers</i> by Joy Cowley (HarperCollins, 2002) or the <i>Swallows and Amazons</i> series by Arthur Ransome.
•	The students could read texts that describe people who live in other interesting places such as caves or lighthouses, for example, “Phantasie” in <i>Junior Journal 26</i> or “The Ice Hotel” in <i>Connected 1 2006</i> .

ISBN: (RTF) 978 0 7903 1420 4

Sake's Adventure

by Lisa Fuemana

From *School Journal*, Part 1, Number 2, 2007

Overview

This play is set on the island of Niue. Sake the baby uga (coconut crab) is tired of staying at home and wants to set off on an adventure. After ignoring his friends' warnings, he nearly comes to a tragic end, saved only by the quick thinking of Nimo, a mokotaliga (lizard).

Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of making connections, forming and testing hypotheses , or evaluating.
•	To support fluent, expressive reading aloud.

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 conventions of a play, including a list of characters in upper-case letters, stage directions in italics, directions for specific characters in brackets, and dialogue for each character
•	The theme of adventure and risk
•	The story told in the style of a fable, with talking animals and a moral
•	The series of disregarded warnings that set a pattern for the text
•	Nimo's role as hero
•	The information about Niue that is embedded in the text
•	The colloquial language, for example, "I'm sick of", "Fooled you", "OK", "I guess", and the ironic phrase "Yeah, right!"
•	The humorous ending
•	The glossary of Niue words
•	The guide to pronunciation in brackets.

Readability

Noun frequency level: 8–9 years

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

•	The colloquial language, which may require scaffolding for some ESOL students
•	The use and pronunciation of Niue language
•	Other words and concepts that some students may find challenging include: "adventure", "mangoes", "warnings".

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

•	Their familiarity with a Pasifika setting
•	Their experiences of being a younger (or older) sibling
•	Their familiarity with the conventions of plays
•	Their familiarity with fables and other stories featuring talking animals.

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

I will be able to:

•	use what I know and the clues in the text to predict what will happen next and check my predictions;
•	evaluate the actions of the characters;
•	use the conventions of a play and what I've learned about the characters to perform the play.

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

•	An audio version of this play will be produced early in 2008. Teachers could listen to this for support with the pronunciation of the Niue words before using this text with students.
•	Briefly review the conventions of a play. (Making connections)
•	Give out the Journals and introduce the title, characters, and the scene description on page 27. Focus on the characters. Draw out the idea (from the similarity in "facial features") that all but two of these characters are crabs. Encourage the students to identify what sort of creature Nimo is. At this point, you could direct the students to the glossary so that they can check their predictions and practise their pronunciation. (Making connections; forming hypotheses)
•	Discuss the setting and encourage the students to share any experiences of living in the Pacific Islands. "What do you think life is like in a Niue village? How would village life be different from life in a city?" (Making connections; forming hypotheses)
•	Clarify the learning outcome(s) with the students.

During reading

For the first reading, have the students read and discuss the whole text rather than allocating parts.

•	Have the students read the first two lines on page 28 aloud and ask them to think, pair, and share their ideas about what they think might happen in the text. Record their predictions on a chart or in the group's guided reading book. (Forming hypotheses)
•	Ask the students to read to the end of page 29 and to predict what the dangers that Sake's friends are warning him about might be. Discuss the place where Sake has stopped. "Do you think he's going to be safe?" Review the students' list of predictions, crossing off those that no longer seem to be likely and adding any new ideas. (Forming and testing hypotheses)
•	Have the students read to the end. Briefly review the sequence of events, especially Nimo's role in saving Sake. (Summarising)
•	"Do you think Sake will go on any more adventures?" "Why do you think that?" If necessary, draw the students' attention to the final ironic "Yeah, right!" (Forming and testing hypotheses)
•	Ask the students to review their predictions and to reflect on their thinking. "What helped us to make our predictions, and what clues did we use?" Draw out the idea that their knowledge of narrative structure (the expectation of a climax or complication) was likely to have helped them predict that Sake wasn't going to be safe resting under the mango tree. (Testing hypotheses; making connections; analysing and synthesising)

After reading

•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.
•	"Is there a moral to the story?" "Do you agree with it?" Encourage the students to share their responses and to suggest what else the characters (or others) could have done to keep Sake safe and happy. (Evaluating)

•	Reread the dialogue in the play out loud together, with you modelling fluent, expressive reading with appropriate phrasing. Then have the students reread the play with a partner, experimenting with voices for the various characters.
•	Once the audio version of this play has been produced (in 2008), students can listen to it for support with the pronunciation of the Niue words and as a model of fluent, expressive reading.
•	Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.

Revisiting the Text

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

•	Allocate parts and set up a “readers’ circle”, getting the students to read the play aloud, concentrating on developing their pace, fluency, and expression and creating a special voice for their character.
•	The group could read the following items about coconut crabs: “Kiu and Ugauga”, <i>School Journal</i> 1.4.04, or “Uga’s Evening Meal”, <i>Connected 1</i> 2000. (Making connections)

ISBN: (RTF) 978 0 7903 1420 4