

# 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*, *Effective Literacy Practice in Years 5 to 8*, 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 about texts
•	asking questions
•	creating mental images or visualising
•	inferring
•	identifying the writer's purpose and point of view
•	identifying the main idea
•	summarising
•	analysing and synthesising
•	evaluating ideas and information.

The notes suggest ways to develop these and other strategies. For updated information about comprehension strategies, see *Effective Literacy Practice in Years 5 to 8*, pages 141–151.

## 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.

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# Caterpillars

by Tipene Watson

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

## Overview

The unnamed narrator in this gentle story describes how he and his koro watch and care for two monarch butterfly caterpillars as they go through their life cycle. The story can be read on two levels. At one level, it is a simple personal narrative. At another level, the caterpillars provide a metaphor for the need to let our loved ones go and to come to terms with grief and loss.

## 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"><li>To support the students in developing the comprehension strategies of making connections, asking questions, <b>inferring</b>, or identifying the author's purpose.</li></ul> |
|--|

## 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"><li>The first-person narrator</li></ul>
<ul style="list-style-type: none"><li>The warm, caring relationship between the narrator and his koro</li></ul>
<ul style="list-style-type: none"><li>The role of Koro in passing on knowledge to his mokopuna</li></ul>
<ul style="list-style-type: none"><li>The parallel between the monarch butterfly and the narrator — both are taonga</li></ul>
<ul style="list-style-type: none"><li>The sense of loss and of Koro's grief</li></ul>
<ul style="list-style-type: none"><li>The implied metaphor: the life cycle of a monarch butterfly as a metaphor for the human cycle of life and death</li></ul>
<ul style="list-style-type: none"><li>The information about monarch butterflies</li></ul>
<ul style="list-style-type: none"><li>The strong connections between the first and last paragraphs</li></ul>
<ul style="list-style-type: none"><li>The use of dialogue to develop the characterisation and to provide information</li></ul>
<ul style="list-style-type: none"><li>The mingling of te reo Māori and English in a bilingual family setting</li></ul>
<ul style="list-style-type: none"><li>The amusing names for the caterpillars</li></ul>
<ul style="list-style-type: none"><li>The glossary of Māori words.</li></ul>

## 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"><li>The concept of “taonga”</li></ul>
<ul style="list-style-type: none"><li>The use of te reo Māori</li></ul>
<ul style="list-style-type: none"><li>The two levels of meaning suggested in the story</li></ul>
<ul style="list-style-type: none"><li>Words and concepts that some students may find challenging include: “chrysalises”, “fluid”, “generation”.</li></ul>

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

<ul style="list-style-type: none"><li>Their experiences of gardening</li></ul>
<ul style="list-style-type: none"><li>Their familiarity with the life cycle of a butterfly</li></ul>
<ul style="list-style-type: none"><li>Their experiences of sadness and loss and of caring family relationships</li></ul>
<ul style="list-style-type: none"><li>Their familiarity with texts in which there are layers of meaning.</li></ul>

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

I will be able to:

•	use what I know about caterpillars and family relationships to help me understand the story;
•	ask questions as I read to help me think about the deeper meaning of this story;
•	use my own experiences as well as the clues in the story to work out the characters' thoughts and feelings;
•	discuss why the writer might have written 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

•	Explain that this story is told from the point of view of a child who lives with his koro and that it follows the life cycle of a monarch butterfly. Briefly review the life cycle of a butterfly, highlighting the hazards it may encounter. (Making connections)
•	Tell the students that there are Māori words and phrases in this text. If these words are likely to be unfamiliar to the students, review some ways they could work out their meanings, for example, using the illustrations, reading on to the end of the sentence or paragraph, or making connections to prior knowledge or to other information in the text. Tell the students that they can use the glossary at the end of the story to cross-check their predictions. (Processing strategies)
•	Clarify the learning outcome(s) with the students.

### During reading

•	Ask the students to read the first paragraph. "What does 'No caterpillar has a chance against Koro' mean?" Check that the students understand why slugs and caterpillars are generally unpopular with gardeners. (Inferring)
•	Ask the students to read to the end of page 21. "This page is raising all sorts of questions for me ...". Have the students, think, pair, and share their questions. If necessary, clarify the meaning of "taonga". (Asking questions)
•	Ask the students to read page 22. "Has this page answered any of your questions?" "What have you learned about the whānau?" "Why do you think Koro calls the narrator his 'taonga'?" (Asking questions; inferring)
•	Ask the students to read to the bottom of page 23 and to summarise the ways in which Koro and his grandson have been looking after the caterpillars. (Summarising)
•	Ask the students to read to "beside the swan plant" on page 24. "What has happened?" "Do you think Koro is just talking about the butterfly?" (Inferring)
•	Have the students read to the end of the text, focusing on the characters' feelings. If necessary, clarify the meaning of "generation". Ask them to think, pair, and share their questions (and possible answers) about Koro and the narrator's father. (Asking questions; inferring)

### After reading

•	"What do you think the author wants us to think about as we read this story?" "Why do you think that?" (Making connections; inferring; identifying the author's purpose)
•	Encourage the students to refer to the glossary to confirm their predictions about the meanings of the Māori words and phrases. Enjoy the joke behind the names of the caterpillars. (Crosschecking; building vocabulary)
•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.

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|---|---|
| • | Talk about the relationships in the whānau: the way in which the young and old look after and learn from each other. “How do the characters feel about each other?” “How does the text show us that?” (Inferring)   |
| • | Have the students reread the text in pairs, tracking the feelings of Koro or the narrator. Ask them to select and sketch four main incidents in the story and briefly describe how their chosen character felt at each point. (Inferring; 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?*

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|---|--|
| • | The students could read “After Every Storm” by Don Long in <i>School Journal</i> 1.3.06, a poem that also has layers of meaning and a similar theme about relationships. |
|---|--|

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# Changing Landscapes

by Desna Wallace

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

## Overview

This poem comments on the impact of urbanisation on the natural landscape. Students will need to integrate a number of comprehension strategies to fully unlock the richness of this text.

## 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"><li>To support the students in developing the comprehension strategies of making connections, <b>identifying the author's purpose and point of view</b>, inferring, analysing and synthesising, or evaluating.</li></ul> |
|--|

## 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"><li>The structure of the poem in two unrhymed stanzas</li></ul>   |
| <ul style="list-style-type: none"><li>The strong theme of the effect of human habitation on the natural landscape</li></ul>   |
| <ul style="list-style-type: none"><li>The clear identification of the theme in the title and its repetition at the end of the first stanza</li></ul>  |
| <ul style="list-style-type: none"><li>The strong sense of a natural landscape in the first stanza and of the effect of urban sprawl on that landscape in the second</li></ul>   |
| <ul style="list-style-type: none"><li>The title, the use of the present tense, and the phrase “further and further”, which all emphasise the idea of this change as an ongoing process</li></ul>  |
| <ul style="list-style-type: none"><li>The references to sounds, which convey the idea of urban “noise and neighbourhoods” overwhelming the “softer” sounds of nature</li></ul>  |
| <ul style="list-style-type: none"><li>The image of the river becoming narrower, as if it's being squeezed out as “New houses fill up the spaces”</li></ul>  |
| <ul style="list-style-type: none"><li>The contrast between the “soft” alliteration of the words that describe the natural landscape (“whisper in the wind while willows weep”) and those that describe the city (noise and neighbourhoods”)</li></ul>   |
| <ul style="list-style-type: none"><li>The clues that suggest the author's purpose and point of view:<ul style="list-style-type: none"><li>– The mournful tone of the poem and the sense of sorrow and loss evoked by phrases such as “willows weep” and “mournful cry fading”</li><li>– The personification that encourages the reader to identify with the world of nature: “Toetoe whisper”, “willows weep”</li></ul></li></ul> |
| <ul style="list-style-type: none"><li>The sympathetic interpretation of the poem in the double-page illustration, for example, with the dominant image of the pūkeko.</li></ul>   |

## Readability

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

- |   |
|---|
| <ul style="list-style-type: none"><li>The free verse style of the poem</li></ul>  |
| <ul style="list-style-type: none"><li>The use of the verb “narrows”</li></ul>   |
| <ul style="list-style-type: none"><li>Words and concepts that some students may find challenging include: “Landscapes”, “Toetoe”, “willows weep”, “pūkeko”.</li></ul> |

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

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|---|--|
| • | Their familiarity with imagery and levels of meaning |
| • | Their awareness of changes in the landscape.         |

## Sharing Learning Outcomes with Your Students

(Usually, the notes suggest that teachers “select one or two” learning outcomes, but with this poem, it’s likely that you’ll cover *all* of these purposes. To avoid overwhelming the students, you could share one or two outcomes before the reading and then share the other outcomes as part of your reflection after the lesson.)

I will be able to:

- |   |  |
|---|--|
| • | use what I know about poems and about change over time to help me understand this poem;        |
| • | make inferences about the author’s attitude to changing landscapes;                            |
| • | explain why I think the author wrote this poem and why she chose this form to express herself; |
| • | reflect on the message and discuss my own point of view.                                       |

## 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

- |   |   |
|---|---|
| • | Discuss the concept of a “landscape” and how it might change over time. You could refer the students to a local example of a new development, or you could focus on the area around the school. “What might this area have looked like before the school was here?” You may have some historical photographs you could refer to. (Making connections) |
| • | Clarify the learning outcome(s) with the students.  |

### During reading

- |   |  |
|---|--|
| • | Enlarge page 16 onto an overhead transparency and read it aloud with the students. Ask the students to share their immediate responses to the poem. “What is the writer saying here about changing landscapes?” Record the students’ responses on a chart or whiteboard. (Inferring; identifying the author’s point of view) |
| • | Distribute the Journals and have the students reread the poem slowly with a partner to check and discuss their initial responses. (Inferring; analysing and synthesising)  |

### After reading

- |   |   |
|---|---|
| • | Clarify any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out. If necessary, clarify what a “weeping willow” is.  |
| • | Briefly review the literal meaning of the poem. “What is being described in the first stanza?” “What is the new idea in the second stanza?” (Summarising)   |
| • | Refer to the chart of the students’ initial responses and discuss any new ideas they’ve come up with as a result of rereading and discussing the poem with a partner.   |
| • | “How does the author <i>feel</i> about housing developments replacing nature?” Focus on <i>how</i> the writer has conveyed her ideas: “What words and phrases make you think that?” You could use the list of text features as a guide if you find you need to prompt the students. (Identifying the author’s purpose and point of view; analysing and synthesising). |
| • | Draw out the fact that the writer has used a series of rich images and ideas in only twelve lines to convey a powerful message. (Analysing and synthesising)  |
| • | Ask the students to explore the illustration. “How has the illustrator conveyed the ideas in the poem?” (Analysing and synthesising)  |



- |   |  |
|---|--|
| • | Encourage the students to consider and share their own viewpoints about progress and change and its effect on the landscape. You could construct a “pros and cons” chart about the ideas in the poem or about an area of new local development. (Making connections; analysing and synthesising; evaluating) |
| • | Reflect with the students on how well the learning outcome(s) have been achieved and point out any others they’ve achieved as part of the lesson (see the note about Sharing Learning Outcomes with Your Students on page 14). Note any teaching points for future sessions.                                 |

## Revisiting the Text

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

- |   |  |
|---|--|
| • | Have the students illustrate the poem. (Making connections; analysing and synthesising)  |
| • | You could discuss the ideas about changes to the landscape overtime in the picture books <i>After the War</i> by Bob Kerr <sup>1</sup> or <i>Window</i> by Jeannie Baker <sup>2</sup> . (Making connections; evaluating) |
| • | The students could read the poem “Nana’s Sunrise” by Desna Wallace in <i>School Journal</i> 2.1.06, which also features strong use of imagery. (Making connections; analysing and synthesising)                          |

1 (2001). Mallinson Rendel: Wellington.

2 (1991). Greenwillow Books: New York.

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# Charlie and Maria

by Bartha Hill

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

## Overview

This report begins by recounting a day in the life of Charlie, a Kenyan child whose life is dominated by the need to make twice-daily trips to fetch water for her family. Her experiences are contrasted with those of Maria, who lives less than 100 kilometres away. Maria's village has benefited from an aid project led by a Kiwi couple, which brought water to over 15 000 people. The article "World's Water Running Out" in this Journal is a useful companion text.

## 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"><li>To support the students in developing the comprehension strategies of making connections, summarising, <b>identifying the author's purpose</b>, or evaluating.</li></ul> |
|--|

## 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"><li>The use of the experiences of Charlie and Maria as a dramatic example of the difference that access to water can make</li></ul>   |
| <ul style="list-style-type: none"><li>The contrast between the two girls' lives and the implied contrast between their lives and ours</li></ul>   |
| <ul style="list-style-type: none"><li>The underlying messages about the importance of water and the responsibilities of global citizenship</li></ul>  |
| <ul style="list-style-type: none"><li>The structure of the report:<ul style="list-style-type: none"><li>– The section on pages 10–12 that sets the scene by recounting Charlie's laborious experiences of fetching water</li><li>– The section on page 13 that describes Maria's access to water</li><li>– The use of a rhetorical question to introduce the more formal part of the report</li><li>– The more formal section on pages 14–15, which describes why Maria has such good access to water</li><li>– The concluding paragraph on page 15, which returns to the contrast between the girls' situations.</li></ul></li></ul> |
| <ul style="list-style-type: none"><li>The information on page 15 that conveys what a huge job it was to construct the canal for Maria's village</li></ul>   |
| <ul style="list-style-type: none"><li>The measurement terms: "3-kilometre", "half a cup", "half full", "100 kilometres", "6.5 kilometres", "3 metres", "a thousand", "250 000 tonnes", "15 000 people".</li></ul>   |

## 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"><li>The concept of water scarcity having such a severe impact on people's lives</li></ul> |
| <ul style="list-style-type: none"><li>The extreme contrast with their own lives</li></ul>                                   |
| <ul style="list-style-type: none"><li>The measurements</li></ul>  |

- Words and concepts that some students may find challenging include: “river bed”, “droughts”, “canal”, “government food trucks”, “district”, “scheme”.

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

- Their knowledge of drought and international aid efforts
- Their experiences of lack of access to important commodities, for example, when there has been a power cut
- Their experiences of carrying out household chores
- Their awareness of extremes of climate in some countries.

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

I will be able to:

- think about why the author might have written this report;
- make connections between the sections of this text and with what I already know about problems with water in many parts of the world to help me understand the information in this text;
- summarise the main points of the report;
- reflect on and respond to the ideas in this report.

## 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

- Activate the students’ prior knowledge by talking about parts of the world where people struggle to survive in the face of calamities such as drought. “I wonder what it would be like to live without just being able to turn on a tap and get water...” Discuss the effect drought has on people, how they survive it, and the role of international aid. (Making connections; asking questions)
- Help the students to find Kenya on the map and ask them to share what they know about Kenya or about other African countries. (Making connections)
- Clarify the learning outcome(s) with the students.

### During reading

- Ask the students to read page 10. “What have we learnt about Charlie’s life so far?” If necessary, explain how far 3 kilometres is by suggesting a local comparison. (Inferring; summarising; making connections)
- “I wonder why she’s going to the river bed if it’s dry...” (Forming hypotheses)
- Draw out the concept of water scarcity. “I notice that she’s just taking a bucket — how much water would your family use in a day?” (Making connections)
- Ask the students to read the first sentence on page 11. “How can *this* be a waterhole?” “How will Charlie get water from here?” (Forming hypotheses)
- Have the students read to the end of page 11 and take some time to discuss and clarify what Charlie had to do to get water. “All that work for half a cup of water!” (You could arrange for the students to try this for themselves after the lesson.) Make it clear to the students that this is not a safe way to obtain drinking water. (Visualising; testing hypotheses)
- Ask the students to read page 12 and to summarise the effect the drought is having on Charlie’s family. (Summarising)
- Read page 13 and discuss the dramatic contrast between the girls’ lives. (Making connections)

•	Reread the question at the end of page 13 and encourage the students to predict what the next part of the text will be. (Forming hypotheses)
•	Read the first two paragraphs on page 14 and review the students' predictions about the purpose of this part of the report. (Testing hypotheses)
•	Encourage the students to infer the meaning of "canal". "What clues can you find in the text?" (Inferring)
•	Suggest some comparisons that will help the students visualise the measurements so that they understand how big the job was. (Making connections; visualising)
•	Ask the students to read to "on and off" on page 15. "What information in the text helps to describe what a huge job this was?" You may need to clarify the meaning of the sentence "All the digging was done by hand." (Inferring)
•	Have the students read to the end of the text. Discuss the impact of the canal on Maria's family and whether it could be the same for Charlie's family. (Evaluating)
•	"What do you think was the author's purpose in writing this report?" "What does the author think would be a good outcome?" "Why do you think that?" (Identifying the author's purpose; 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.
•	Review the structure of the report and record the purpose of each section on a chart. (Summarising)
•	Draw a T-chart headed with the girls' names and use it to make comparisons between Charlie's and Maria's lives. (Summarising; 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?*

•	Have the students work with a partner to create a T-chart comparing the way they get and use water in a typical day with the way Charlie and/or Maria gets and uses water.
•	The students could read "World's Water Running Out" by Philippa Werry on pages 18–20 of this Journal.

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# Freaky Fridge

by Bev Wood

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

## Overview

This humorous narrative poem recounts a household incident from the perspective of a child.

## Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of <b>making connections</b> , visualising, analysing and synthesising, or evaluating.
•	To build vocabulary.

## Features of the Text to Consider in Context

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

•	The structure of the poem as a narrative with a setting, characters, a problem, and resolution
•	The child narrator
•	The use of the present tense
•	The spooky descriptive language (“something sinister”, “lurking”, “gooey, hairy, scary bits”, “hiding”, “mould”)
•	The structure of the poem in two main sections: the cleaning out of the fridge and the use of the remaining ingredients
•	The structure of the list of pie ingredients, with each food preceded by an adjective
•	The humour created by:
	– the spooky language
	– the concept of “penicillin pie”
	– the verbal exchange between Mum and Dad
	– the personification of the food (“lurking”, “hiding”)
	– the amusing, alliterative names (“Freaky Fridge”, “penicillin pie”)
•	The repeated phrases: “gooey, hairy, scary bits”, “a little of this, a little of that”, “penicillin pie”
•	The rhyming words “hairy, scary”.

## Readability

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

•	The narrative form of the poem
•	The lack of end rhymes
•	Words and concepts that some students may find challenging include: “sinister”, “lurking”, “gathering mould”, “penicillin”.

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

•	Their experiences of family meals and of making meals from leftovers
•	Their awareness of the link between penicillin and mould.

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

I will be able to:

- |   |  |
|---|--|
| • | use my own experiences to picture what is happening and understand the humour; |
| • | discuss the author's choice of language and form.                              |

## 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

- |   |   |
|---|---|
| • | Introduce the title and encourage the students to speculate about what might make a fridge “freaky”. Check the students’ understanding of the word “freaky”. (Making connections; forming hypotheses) |
| • | Clarify the learning outcome(s) with the students.  |

### During reading

- |   |   |
|---|---|
| • | Read the first two lines to the students in a spooky tone. “We’ve talked about what a ‘freaky’ fridge might look like. Now we have the word ‘sinister’ to think about. Have a quick chat with a neighbour about what you might expect to see inside this fridge.” Check the students’ understanding of the word “sinister”. (Visualising; forming hypotheses) |
| • | Hand out the Journals and ask the students to read to the end of page 8. “Was that what you expected the fridge to be like?” (Testing hypotheses)   |
| • | “What does Dad mean when he says that Mum is growing penicillin again?” If necessary, explain what penicillin is and how it grows from a type of mould. (Inferring; making connections)   |
| • | Ask the students to read through to the end of the poem. “How is the second half of the poem different from the first half?” (Summarising)  |
| • | “Why did the family call it ‘penicillin pie’?” (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.  |
| • | Create a list together of the words and phrases that convey the idea of the fridge being scary. “Think of some examples of other words that you could use to describe this fridge.” (Analysing and synthesising; building vocabulary) |
| • | “How does the writer make you want to read this poem?” Have the students think, pair, and share about the features that they felt were most effective. (Analysing and synthesising; evaluating)                                       |
| • | 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 list the food items that are likely to be in their fridge at home. Using the structure of the list on page 9 of the Journal as a model, ask them to add an adjective before each food item so that they construct their own list of ingredients for a “penicillin pie”. (Analysing and synthesising; building vocabulary) |
| • | The students could explore spooky language features in more detail in the poem “The Dare” in <i>School Journal</i> 2.4.06. (Making connections; analysing and synthesising; building vocabulary)   |

- The students could read the humorous play “Molly’s Messy Desk” in *School Journal* 1.2.06, which has a similar theme of mess and mould!

ISBN:978 0 7903 1426 6

# The Anything Everything Shop

by Simon Cooke

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

## Overview

One morning, King Portly wakes to find that a spaceship has landed on his front lawn. The evil Slurps capture and enslave King Portly and his people, but help comes from a mysterious alien shopkeeper.

This richly descriptive humorous narrative blends aspects of the fairy-tale and science fiction genres and supports a wide range of reading purposes. This is a text you may wish to revisit a number of times. If you want to use this text for visualising, you will find a text-only version of the first four pages of the text at the end of these notes.

## 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, visualising, <b>analysing and synthesising</b> , forming and testing hypotheses, or inferring.
•	To build vocabulary.

## Features of the Text to Consider in Context

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

•	The structure of the text as a narrative with a setting, characters, a problem, and a resolution (with an extra twist)
•	The science fiction elements, for example, the aliens, space travel, the idea of aliens wanting to enslave the inhabitants of other planets, and the space terminology (“the great endlessness of the universe”)
•	The fairy tale elements, for example, the king and the repeated use of the word “royal”, the shopkeeper’s miraculous deeds, the idea of three questions (or tasks), and the fairy tale language (“whatever you desire”, “never to return”)
•	The extra information provided by the narrator, for example, “Slurps are never nice”, or “Lopsided Titches love to eat two things ...”
•	The strong clues to the characters of the timid king, the evil Slurp leader, and the calm, clever shopkeeper
•	The alternatives to “said”, particularly for the Slurp leader, for example, “complained”, “boomed”, “chortled”, “demanded”, “snapped”, “choked”, “commanded”
•	The rich descriptive language, for example: – The verbs (“flattened”, “slithered”, “smirked”, “shuddered”, “whistled”, “slammed”) – The adjectives (“cheerful”, “fresh”, “rare”, “froggy”, “bulging”, “gleaming”, “hungry”, “embarrassed”) – The adverbs (“brightly”, “Fortunately”, “particularly”, “slyly”, “correctly”, “incredibly”, “angrily”, “Immediately”, “calmly”, “proudly”)
•	The humour in the text: – The made-up words – The king’s name – The series of short, cumulative sentences on page 5 that emphasise the shopkeeper’s achievement in producing the Glug



	– The way the author plays with the saying “as scarce as hen’s teeth”
	– The quirky illustrations
	– The extra twist at the end when the shopkeeper is unable to fulfil the king’s relatively straightforward requests
	– The change in the shop’s name at the end of the story
•	The synonyms “Nearly” and “Almost”
•	The antonyms (opposites) “correctly” and “incorrectly”, “appeared” and “disappeared”.

## Readability

Noun frequency level: 8.5–9.5 years

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

•	The complex structure of some of the sentences, for example, “Grinning slyly, he said”, “loved to play games, particularly ...”, and “... his froggy eyes bulging”
•	Words and concepts that some students may find challenging include: “the great endlessness of the universe”, “hen’s teeth”, and the invented words.

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

•	Their familiarity with the genres of science fiction and fairy tales
•	Their familiarity with and understanding of wordplay and nonsense
•	Their awareness and understanding of the saying “as scarce as hen’s teeth”.

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

I will be able to:

•	use what I already know about science fiction, together with information in the text, to help me visualise the characters and items;
•	make predictions about the events in the story and review my predictions;
•	discuss ways in which the writer has used language to help the reader infer what the characters are like;
•	discuss the ways in which the author makes this story fun to read.

## 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

•	Alert the students to the unexpected by telling them that this humorous narrative is part fairy tale and part science fiction. If necessary, explain the term science fiction and link it to the students’ experiences of watching cartoons or science fiction programmes on television. “What words or phrases might you expect to see in a science fiction script?” Clarify the idea that science fiction involves a high degree of imagination and often includes made-up words. (Making connections; building vocabulary)
•	Briefly review the features of a narrative. (Making connections)
•	Tell the students that this text includes some sentences that may seem a bit complicated. Remind them of the strategies they could use, for example: <ul style="list-style-type: none"> <li>– Attend to the punctuation (especially commas because they help to organise ideas);</li> <li>– Think about the meaning of the text so far and try to predict what the main idea of the sentence will be;</li> <li>– Reread the sentence;</li> </ul>

	– Quietly read the sentence aloud to yourself;
	– Check you’ve read the whole sentence and not just some of it.
	– Have these prompts on a chart for the students to refer to. “If it’s still not clear, mark the sentence with a sticky note for us to discuss later.” (Processing strategies)
•	Clarify the learning outcome(s) with the students.

### During reading

•	If you wish to use this story for visualising, begin the reading with the text-only version of pages 2–5 on page 24 of these notes.
•	Ask the students to read pages 2 and 3. Have them briefly review who the characters are and summarise the events so far. “What features of a narrative have now been introduced?” (Summarising; analysing and synthesising)
•	Briefly discuss the fairy-tale and science fiction features of the text so far. Remind the students to be on the lookout for more of those features as they read. (Analysing and synthesising)
•	“What do we know about the Slurp leader and the king?” “What evidence in the text have you used?” (Inferring; visualising)
•	Encourage the students to predict what the shopkeeper’s plan might be. If necessary, prompt them to draw on their knowledge of fairy tales. (Forming hypotheses)
•	Read to “no intention of keeping his word” on page 4 and have the students review their hypotheses. (Testing hypotheses)
•	Have the students read to the end of page 5. If necessary, explain the meaning of the saying “as scarce as hen’s teeth”. If you’re using the text-only version, ask the students to draw the Slurp leader. Ask them to explain the thinking behind their illustrations. Draw out the idea that there is no “correct” image but that thinking about the evidence in the text and their previous experiences of science fiction will help them get more involved with the story and help their understanding. Hand out the Journals and have the students compare their drawings with each other’s and with those of the illustrator. (Visualising)
•	For both versions of the text, ask the students to predict what they think will happen next. (Forming hypotheses)
•	Ask the students to read page 6 and review their predictions. (Testing hypotheses)
•	“It seems to me that the story could finish here, but I see there’s still a page to go. I wonder how the writer’s going to end this ...” (Forming hypotheses)
•	Ask the students to read on to the end of the text and discuss the extra twist in the plot. “Why do you think the writer has included this episode?” (Identifying the author’s purpose)

### After reading

•	Discuss any sentences that the students found difficult and support them in using the strategies discussed before the reading. If necessary, you could provide extra support by modelling the reading, showing how the punctuation helps to guide the phrasing.
•	Draw up a chart to analyse the narrative structure together, tracking the sequence of problems and solutions. (Summarising; analysing and synthesising)
•	Identify the fairy-tale and/or science fiction elements of the narrative. Explore how the students’ knowledge of these aspects helped them to make sense of, or to make predictions about, the text. (Making connections; analysing and synthesising)
•	Investigate the ways the writer has conveyed character, for example, through the actions of the characters and through her use of descriptive vocabulary. Have the students work together in pairs to look for clues to the character of the Slurp leader. (Analysing and synthesising)
•	Discuss how the writer’s use of humour adds to the enjoyment of the text. Explore the elements of humour in the text. (Analysing and synthesising)
•	– Explore an aspect of the descriptive language more deeply. (Analysing and synthesising; building vocabulary) Many of the aspects overlap, but don’t spoil the students’ enjoyment or the text by trying to cover too much at one time. For example:

	– You could focus on the use of adverbs. Explain that adverbs are often linked to verbs and that they tell the reader <i>how</i> something was done. Reread the first paragraph on page 4 with the students and discuss how the adverbs (especially “slyly”) add interest and richness to the text. You could also use this paragraph as an opportunity to model the phrasing of these sentences. Have the students work with a partner to find other examples of sentences that include adverbs. Record some favourite examples on a reference chart, with the adverbs highlighted.
	– You could focus on the use of alternatives to “said”. “What do these verbs tell you about the person or the mood?” Draw out the idea that, in this text, the author has used the alternative verbs as one of the main ways of conveying the character of the Slurp leader. Have the students find and use some of them, for example, “boomed”, “snapped”, and “commanded”, to practise expressive reading of some of the Slurp leader’s dialogue.
	– Explore some of the sentences that contain vivid verbs, such as “slithered”, “smirked”, or “shuddered”. Have the students act out the verbs to clarify their meaning. “We know what it looks like when someone shudders, but what extra information can you infer from the way the writer has used these verbs? What does the use of the verb “shuddered” tell us about how the king is feeling? When might <i>you</i> shudder?”
	– Explore the use of adjectives in the text. Write the name of one of the main characters on a chart and build up a word web of adjectives (from the text and using others that the students have inferred).
•	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?*

•	Ask the students to identify clues in the text to the characters of the king and the shopkeeper. Ask each student to draw a picture of their chosen character and add words and phrases to describe them. (Inferring; analysing and synthesising)
•	This is an ideal text to use for Readers’ Theatre because of its dramatic nature and the strong clues to characterisation. Rotate the roles so that every student who wants to gets an opportunity to read the role of the Slurp leader. (Inferring; analysing and synthesising)

ISBN:978 0 7903 1426 6

# The Anything Everything Shop

by Simon Cooke

From School Journal, Part 2, Number 1, 2007

One bright morning, King Portly opened his royal bedroom curtains to find that an alien spaceship had landed on his front lawn and flattened his royal rose bushes.

“That wasn’t very nice!” he complained as the aliens slithered their way down the landing ramp.

But the aliens were Slurps, and Slurps are never nice.

“You and your people are now our slaves,” boomed the Slurp leader.

And so King Portly and his people became slaves. They worked all day cooking and cleaning for the Slurps, and at night they were allowed one hour of sleep. Every night before going to bed, the king prayed that someone would save them.

Somewhere in the great endlessness of the universe, his prayer was heard. With a flash and a bang, a brightly painted shop appeared beside the Slurp spaceship.

“Good evening, Slurps and slaves of Slurps,” said a cheerful alien with purple ears and three green noses. “Welcome to the Anything Everything Shop. Here you will find whatever you desire at a very reasonable price.”

King Portly warned the alien to leave before she too was made into a slave, but the shopkeeper just

smiled and told him not to worry.

Fortunately, the Slurp leader loved to play games, particularly ones he thought he would win. Grinning slyly, he said, "I bet I can name something you don't have in your Anything Everything Shop."

"I'll give you three tries," the shopkeeper replied. "If you guess correctly just once, you can turn me into a slave and keep everything in my shop. But if you guess incorrectly all three times, you must free these people and leave here, never to return."

"Agreed!" chortled the Slurp leader, who had no intention of keeping his word.

"What is your first request?" asked the shopkeeper.

"Bring me the fruit of an oggle tree," demanded the Slurp leader. "And it must be fresh."

"Would you like ice cream with that?" asked the shopkeeper. "I find ice cream goes very well with oggle fruit."

"Don't worry about ice cream. Worry about the fruit," snapped the Slurp leader. "Oggle trees are incredibly rare, and each tree produces a single fruit only once in a thousand years.

"One of these, you mean?" The shopkeeper held out a plate of ice cream. Balanced on top of the ice cream was a single fresh fruit from an oggle tree.

"Impossible!" choked the Slurp leader.

"What is your second request?" asked the shopkeeper.

"Bring me a Glug monster," commanded the Slurp leader.

"Male or female?"

"Female."

"Red or blue?"

"Green," replied the leader. He knew that female Glugs are never green.

But the shopkeeper disappeared into her shop, returning almost at once with a Glug. A female Glug. A green, female Glug.

"Impossible!" shouted the Slurp leader angrily, his froggy eyes bulging.

"What is your third request?" asked the shopkeeper.

The Slurp leader smirked. "Bring me ten hen's teeth."

King Portly shuddered.

But the shopkeeper smiled. "It would be my pleasure." She whistled loud and clear. Immediately, a hen appeared. In her beak were ten gleaming teeth.

ISBN:978 0 7903 1426 6

# The School Bus Robot

by Sue Gibbison

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

## Overview

Ms Vai, the regular bus driver, is on a training course, and her replacement is Zoom, a bus-driver robot. At first it all seems very exciting, but Zoom is a stickler for the rules, and before long things start to go wrong.

This combination of the play format and the formal, technical language used by the robot means that teachers may need to provide more support than usual for some readers.

## Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of <b>inferring</b> , forming and testing hypotheses, or identifying the main idea.
•	To build vocabulary.

## 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, for example, a list of characters in capital letters, stage directions in italics, directions for specific characters in brackets, and dialogue for each character
•	The theme of the value and limits of technology
•	The science fiction elements — the imaginary scenario, the robot, and the technical language, including the use of codes for people's names
•	The contrast between the formal, unemotional, precise, imperative language of the robot and the lively, questioning, dramatic, colloquial language used by the children
•	The role of the Bus Monitor as the interpreter of Zoom's formal announcements
•	The humour in the unlikely scenario, in the children's difficulty in understanding Zoom, and in the final twist
•	The use of exclamation marks for emphasis.

## Readability

Noun frequency level: 9–10 years

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

•	Zoom's formal announcements
•	Words and concepts that some students may find challenging include: "bus monitor", "training course", "programmed", "beverages", "consumed", "Prepare for take-off", "prior to departure", "delayed", "remain seated", "in motion", "unscheduled", "converse", "disembark"
•	The colloquial expressions, such as "I bet", "Don't you believe it!", "I can't believe", "Nice one!", "That's it!", "OK, let's get this bus on the road", which may be challenging for some ESOL students.

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

•	Their experiences of riding on school buses and other forms of public transport
•	Their familiarity with the conventions of plays

- |   |   |
|---|---|
| • | Their familiarity with science fiction. |
|---|---|

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

I will be able to:

- |   |  |
|---|--|
| • | use my own experiences and clues in the text to infer what is happening;                       |
| • | use the pattern of the text to help me predict what will happen next and check my predictions; |
| • | identify and discuss the ideas about technology in this play;                                  |
| • | find out more about some of the unfamiliar words in this 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

- |   |  |
|---|--|
| • | Explain that this is a humorous play about some children going home from school on a bus. Activate the students' prior knowledge by getting them to share their experiences of bus journeys. "What does the driver do?" "How are you expected to behave on a bus?" (Making connections)                    |
| • | Tell the students that in this play, the driver of the bus is a robot. "Think about how robots talk or behave in other stories you've read or seen on television." Have the students think, pair, and share about what might happen with a robot as a bus driver. (Making connections; forming hypotheses) |
| • | Briefly review some conventions of a play. (Making connections)  |
| • | Clarify the learning outcome(s) with the students.   |

### During reading

- |   |  |
|---|--|
| • | Read through the list of characters and have the children speculate about what a bus monitor might do. (Forming hypotheses)  |
| • | For the first reading, have the students read the text together rather than assigning individual roles. Ask the students to read to the end of Zak's first speech on page 27. "What do the children think about Ms Vai's driving?" "How do they feel about having a robot as a bus driver?" (Inferring)  |
| • | Ask the students to read to "get off at your usual stops" on page 28. "There are a few clues here that make me think things are not going to go smoothly ... What do you think could go wrong?" If necessary, prompt them to reread the exchange between Nick and the bus monitor at the top of page 28. (Inferring; forming hypotheses)   |
| • | Have the students read to the bottom of page 30. Briefly review any unfamiliar vocabulary and support the students with decoding as necessary, for example, by showing them how to break longer words, such as "beverages" or "departure", into chunks. Discuss the meanings of the robot's commands, drawing attention to the way the bus monitor rewords most of them in easier language. Encourage the students to explain how they are using what they know and the context to work out or confirm meaning. (Inferring; word-level strategies) |
| • | Review the students predictions about what could go wrong. "What do the children think of having a robot driver now?" "What makes you think that?" (Testing hypotheses; inferring)   |
| • | Ask the students to read to the end of the play and to summarise what has happened. (Summarising)  |
| • | Encourage them to speculate about why Ms Vai has followed the bus and is planning to take over the driving. "Is this what you expected to happen?" (Inferring; testing hypotheses)   |
| • | "Why does Nick think he's going to be in trouble?" "Do you agree?" (Inferring; evaluating)   |

- “What do you think the writer might be suggesting about technology in this play?” “What might be some problems with using technology to replace humans?” (Identifying the main idea)

### After reading

•	Have the students work in pairs to track how the children’s feelings towards the robot and Ms Vai change over the course of the play. (Inferring)				
•	As a group, the students could identify and list the formal language used in the text and suggest an informal way of saying the same thing, for example:				
	<table border="1" style="width: 100%;"> <thead> <tr> <th style="width: 50%;">Formal language</th> <th style="width: 50%;">Informal language</th> </tr> </thead> <tbody> <tr> <td>• No food or beverages will be consumed on the board.</td> <td>• Don’t eat or drink on the bus.</td> </tr> </tbody> </table>	Formal language	Informal language	• No food or beverages will be consumed on the board.	• Don’t eat or drink on the bus.
Formal language	Informal language				
• No food or beverages will be consumed on the board.	• Don’t eat or drink on the bus.				
•	Explore some of the less familiar words, such as “programmed”, “consumed”, “unscheduled”, or “converse”. You could discuss the meanings of the words (including what the students were able to infer from the text), identify the root words, find synonyms or antonyms, or investigate other forms of the word that can be created by adding word endings (suffixes) or prefixes. Some examples of adding suffixes and prefixes to a root word are given below. (Word study; building vocabulary) programmed: a programme, programmes, programmer (nouns); to programme, programming, programmed (verbs) consumed: consumer (noun); to consume, consuming, consumed (verbs) unscheduled (adjective): schedule, scheduler, schedules (nouns); to schedule, scheduling, scheduled, to reschedule (verbs), converse (a verb which means “to speak” in the context of the play but which can also be a noun or adjective meaning “opposite”): conversation (noun); to converse, conversing, conversed (verbs) disembark (verb): embarkation (noun); to embark, embarked, embarking, embarks (verbs)				
•	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 roles and have the students practise reading the play.
•	The students could sketch stick figures and write thought bubbles to show the children’s feelings towards Ms Vai and the robot at the beginning, middle, and end of the play. (Inferring)
•	The students could read the humorous science fiction text “Fridge-Rex 3000” in <i>School Journal</i> 2.3.05 and compare the ways in which the authors have conveyed ideas about technology.

ISBN:978 0 7903 1426 6

# World's Water Running Out

by Philippa Werry

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

## Overview

It is February 2037, and world leaders are gathering in Washington to discuss the worsening water crisis. Outside, members of a group of protesters reminisce about what it was like when many people assumed that there would always be plenty of water.

## 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"><li>To support the students in developing the comprehension strategies of making connections, summarising, identifying the author's purpose, or <b>evaluating</b>.</li></ul> |
|--|

## 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"><li>The persuasive nature of the text</li></ul>  |
| <ul style="list-style-type: none"><li>The structure of the text as a news report from the future, which prompts the reader to consider their current use of water from a new perspective</li></ul>   |
| <ul style="list-style-type: none"><li>The features of a newspaper report, for example, the header sentence with information about what, who, when, where, and why, the use of the present tense (because the news is about that particular day), the inclusion of quotations, and the double-column "newspaper" layout</li></ul> |
| <ul style="list-style-type: none"><li>The theme of water as an endangered resource</li></ul>   |
| <ul style="list-style-type: none"><li>The factual information about water in the first section of the report</li></ul>   |
| <ul style="list-style-type: none"><li>The formal, scientific language and tone of the conference attendees contrasted with the colloquial language and personal reminiscences of the protesters</li></ul>  |
| <ul style="list-style-type: none"><li>The use of humour to hook in the reader and convey a serious environmental message</li></ul>   |
| <ul style="list-style-type: none"><li>The made-up names, for example, "Dr A. Quatic", "Frank Memory"</li></ul>   |
| <ul style="list-style-type: none"><li>The comments from the three generations of the Memory family</li></ul>   |
| <ul style="list-style-type: none"><li>The slogans on the placards, including the use of the acronym "SOS", dashes, exclamation marks, and the "≡" symbol</li></ul>   |
| <ul style="list-style-type: none"><li>The measurement terms, for example, "two-thirds", "97 percent"</li></ul>   |
| <ul style="list-style-type: none"><li>The frequent use of the dash for impact and to link ideas in a sentence.</li></ul>   |

## Readability

Noun frequency level: 9.5–10.5 years

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

- |  |
|--|
| <ul style="list-style-type: none"><li>The characters' names and roles</li></ul>  |
| <ul style="list-style-type: none"><li>The density of the information in the first half of the report</li></ul>   |
| <ul style="list-style-type: none"><li>Words and concepts that some students may find challenging include: "crisis", "predicting", "glaciers", "ice caps", "Historian", "conference", "twentieth century", and the terms relating to measurement.</li></ul> |

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

- |   |
|---|
| <ul style="list-style-type: none"><li>Their awareness of environmental issues</li></ul> |
|---|



•	Their awareness of international conferences and protests
•	Their familiarity with newspaper reports
•	Their ability to imagine what life might be like in 2037.

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

I will be able to:

•	make connections with what I know about water use and conservation to help me understand the author's purpose;
•	identify the main points about water in this text;
•	identify the ways that the writer has presented her ideas;
•	give my opinion about the way the writer has conveyed her ideas 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

•	Show the students the headline on page 18 and ask them to infer what kind of text this will be. If necessary, direct their attention to the date. Draw out the ideas that the text is set in the future, it's in the style of a newspaper report, and it's about water. (Making connections; inferring)
•	"Could what this headline says be true?" If the students have read the article "Charlie and Maria" in this Journal, you could draw on what they've learned about water shortages. "What concerns might people have about water in the future?" (Making connections)
•	Clarify the learning outcome(s) with the students.

### During reading

•	Ask the students to read the left-hand column on page 18 and briefly review the features that are typical of newspaper reports. (Making connections)
•	Ask the students to identify the main point on page 18 so far. "What words and phrases convey this idea?" Draw out the idea that the message about the water crisis is repeated in a variety of ways — in the headline and in the words and phrases: "worsening water crisis", "rationed", "wasting it", "won't be enough to go round". If necessary, clarify the meaning of "rationed". (Summarising)
•	Have the students read Dr A. Quatic's speech. You may need to sketch a diagram of the earth as a pie graph to help the students visualise the message. (Visualising)
•	If they don't notice by themselves, alert the students to the humorous names. Draw attention to Dr A. Quatic's name and, if necessary, explain the meaning of the word "aquatic". Let them know that there are a few more examples to come. (Analysing and synthesising)
•	Ask the students to read the left-hand column on page 19. If necessary, clarify the concept of a conference — in this case, a gathering of world leaders and experts. Review the people who have been mentioned so far and their roles. (Summarising)
•	Prompt the students to consider who else might be interested in the world's water problem. "Who haven't we heard from yet?" (Forming hypotheses)
•	Have the students read to the end of the text and review their predictions. (Testing hypotheses)
•	Discuss the ages of the characters and help the students to calculate how old each one would have been in 2007. "How old will you be in 2037? Do you think your reactions will be like any of these?" Return to the question before the reading and discuss whether what the headline says could ever become true. (Making connections; evaluating)

### After reading

<ul style="list-style-type: none"> <li>Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.</li> <li>Review the structure of the article: the headline, the introductory sentence, the general statement about the water crisis, the background information about water, and the statements from the protesters. (Summarising)</li> <li>Draw up a chart and record the names of each character, their role, and the main point they are making. As you do this, prompt the students to make connections with their own lives today and ask them to evaluate the facts and assertions made by each character. (Summarising; making connections; evaluating)</li> </ul>																		
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<ul style="list-style-type: none"> <li>Encourage the students to think more critically about the text. "Did we hear from <i>everyone</i> at the conference?" "Why are the protesters there?" "Does everyone agree?" (Inferring; forming hypotheses)</li> <li>Ask the students to consider what they think the author's purpose was in writing the story. "Why has the writer chosen to set this in the future?" "Do you think that this is an effective persuasive text?" (Identifying the author's purpose; evaluating)</li> <li>Ask the students to compare the messages about the importance of water in this text to those in the report "Charlie and Maria" in this Journal. "Which text had the greater impact on you personally? Why?" (Making connections; evaluating)</li> <li>Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.</li> </ul>																		

## Revisiting the Text

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

<ul style="list-style-type: none"> <li>The students could read articles in <i>Connected 1 2000</i> and <i>Connected 2 2002</i> about water, the water cycle, water conservation, and water use.</li> <li>The students could conduct research about water conservation and create a poster or slogan calling for people to be more careful in the way they use water.</li> </ul>
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