

# 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.

When considering the needs of ESOL students, you should especially think about:

•	any culture-specific assumptions about the types of prior knowledge and experience that readers will bring to the texts
•	any colloquial language in the text which may be familiar to English-speaking students but not to ESOL students
•	any large amounts of dialogue in the text that make it difficult to determine the context and/or speakers
•	the use of ellipsis (for example, "the man [who was] lying under the tree")
•	the length and complexity of the sentences, as well as the complexity of and variation in verb phrases and noun phrases.

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.

# 'Tis the Season to Be Jolly

by Darlene Thomson

From *School Journal*, Part 2, Number 4, 2007

## Overview

In this humorous narrative, a father and daughter set off to buy a Christmas tree. Their mission starts off full of promise but takes some unexpected turns. The story is told from the point of view of the daughter, whose good advice is repeatedly ignored by her father.

## 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, inferring, <b>forming and testing hypotheses</b> , or analysing and synthesising.
•	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 first person. past tense narriton
•	The pre-chirstmass setting
•	The humour in the story created by:
	- the foolish actions of the father
	- the series of increasingly ridiculous incidents, complicated by the deterioration in the weather
	- the frequent use of "But" to indicate a new crisis
	- the contrast in character between the impulsive, optimistic father and the sensible, cautious daughter
	- the relationships between the characters
	- the dramatic, often-interrupted dialogue (and the use of ellipses to indicate interruptions)
	- the exaggerated cartoon style of the illustrations, which reflect the slapstick nature of the text
	- the increasingly "un Christmassy" tone of the story
	- the use of irony in the title and the final sentence
•	The rich descriptive language, for example:
	- the lively verbs, including "spun", "ground", "leapt", "slammed", "looped", "dived", "squirmed", "wiggled", and the many alternatives for said ("told", "laughed", "replied", "warned", "snapped", "shouted", "began", "asked", "started")
	- the adjectives, including "steep", "heavier and heavier", "scrunched, muddy, stringless"
	- the use of exaggeration, including a simile and colloquial expressions ("Rain was pouring down my neck like a waterfall", "soaked to the skin", "doubled over with laughter")
•	The use of colloquial language ("C'mon"; "Miss Know-all", "Aussie") and made-up words ("Rain, shmain", "ho-ho-hoing", "unChristmassy")
•	The frequent use of participial phrases after the verb "said" or its alternative, for example, "I said, pointing to a sign", "Dad laughed, revving the engine".

As well as the above features, language focuses for ESOL students could include:

•	past verb forms
•	"will + verb" constructions used for predicting ("That one'll never fit in the car") or to signal a spontaneous decision ("I'll put it on the roof").

## Readability

Noun frequency level: 8–9 years

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

•	The highly punctuated and colloquial dialogue, which could be especially challenging for ESOL students
•	The pace of the events
•	The abbreviations (“CD”, “4WD”) and unusual contractions (“’Tis”, “C’mon”, “one’ll”), which could also be especially challenging for ESOL students
•	Words and concepts that some students may find challenging include: “Jolly”, “Elvis”, “tree farm”, “4WD”, “revving”, “hatchback”, “ground”, “bumper”, “doubles rope”, “looped”, “clap”, “squirmed”, “doubled over”, “stormed off”, “contortion act”, “prize tree”.

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

•	Experience of lively family interactions
•	Knowledge of Christmas rituals, including selecting a Christmas tree and posting parcels overseas
•	Experience of humour that involves irony.

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

I will be able to:

•	make connections with my own experiences of family relationships and of Christmas rituals, to help me understand the humour in this text;
•	look for patterns in the text and use what I know about narrative structure to help me predict what will happen;
•	use clues in the text to infer what the characters are like;
•	discuss how the writer has created humour in this story.

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

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 and discuss the title. Make connections to the students’ knowledge of the Christmas song “Deck the Halls with Boughs of Holly” (or tell them about it if necessary). Prompt them to use their knowledge of contractions and syntax to work out the meaning of “’Tis”. “What does the title suggest to you about this story?” (Making connections; forming hypotheses)
•	Discuss Christmas celebrations, keeping in mind that some students may not celebrate Christmas. “Where do people get Christmas trees from?” (Making connections)
•	Share the learning outcome(s) with the students.

### During reading

•	Have the students read page 2. If necessary, model the reading of the narrator’s final piece of dialogue to show how the ellipsis indicates that she’s been interrupted. Discuss any vocabulary they’re not sure of, for example, the made-up words. “What are you noticing about Dad and the narrator so far?” (Inferring)
•	Ask the students to predict what will happen in the text and to give reasons for their predictions. (Forming hypotheses)
•	Have the students read page 3 and review their predictions. (Forming and testing hypotheses)

•	Discuss the clues to the personalities of Dad and the narrator, focusing on their dialogue and actions. “Are you noticing any patterns?” Encourage the students to predict the likely direction of the text. (Inferring; forming hypotheses)
•	Have the students read page 4. Help them to visualise what’s happening with the rope going through the windows. “Using what you’ve already discovered about the characters and the structure of the text, talk with your neighbour about what you think will happen next.” (Visualising; forming hypotheses)
•	Have the students read to the end of page 5 and review their predictions. “How do you think Dad is feeling?” Ask the students to find evidence in the text to support their ideas. (Testing hypotheses; inferring)
•	Have the students review what’s happened and anticipate what might happen when Dad gets home. (Summarising; forming hypotheses)
•	Have the students read to the end of the text and review their predictions. If necessary, clarify the meaning of Dad reversing “his contortion act”. (Testing hypotheses)
•	Discuss the last sentence. Check that the students understand the irony in the fact that throughout the text the narrator was trying to give advice, but now she realises it’s wiser not to say anything! (Inferring)
•	Have the students revisit the first page of the story and compare the illustration and the title with the expressions of the characters on page 6. Discuss the humour in the fact that no one is feeling “jolly”. “Is this a good title for the story?” Have students explain their reasons. (Analysing and synthesising; 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.
•	Discuss the personalities of Dad and the narrator. “How does the narrator show what they’re like?” Have the students work with a partner to identify clues in the characters’ actions and dialogue. (Inferring; analysing and synthesising)
•	Discuss the effect of Dad’s single-mindedness and interruptions. “How might the story have been different if he had listened to her and taken her advice?” Draw out the idea that events may have gone smoothly but the narrative would have been very dull! (Analysing and synthesising; forming hypotheses)
•	Discuss the changes in Dad’s and the narrator’s feelings over the course of the story. “How did their feelings change? How do you know?” Draw particular attention to the writer’s use of alternatives to “said” to indicate how the characters are speaking. Have the students work with a partner to take on the roles of Dad and the narrator and practise speaking a section of dialogue. (Inferring; analysing and synthesising)
•	Encourage the students to predict what might happen next. “What will Dad do with the tree?” “What do you think the narrator might say to her mother when they are alone?” (Forming hypotheses)
•	Encourage the students to make connections to their own experiences. Discuss family anecdotes and draw out the idea that, although problems, misunderstandings, or accidents may be stressful at the time, they can often be recounted and enjoyed at a later date. “Are there any stories from your family that are like that?” (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 add thought bubbles for Dad and the narrator to photocopies of the illustrations on pages 4 and 6. (Inferring)
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•	The students could read other humorous family stories from the <i>School Journal</i> , for example, “What Do You Want for Dinner?” in SJ 1.4.06, “Back in My Day” in SJ 1.4.07, or “Eating Worms” in SJ 1.1.06. (Making connections)
•	Have the students graph the changes in Dad’s and the narrator’s feelings throughout the story. (Analysing and synthesising; summarising)
•	The students could perform the story as readers’ theatre. (Visualising; analysing and synthesising)
•	Compare celebrations or festivals in different countries and cultures (for example, Diwali, Chinese New Year, and White Sunday). This could give ESOL students the chance to share their knowledge.

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# Seeds for the Birds

by Sue Gibbison

From *School Journal*, Part 2, Number 4, 2007

## Overview

Corey and his friends want to collect native seeds to grow into plants to sell at the school gala. They seek advice from a conservation expert, who leads them to discover a lot about the New Zealand bush and its bird life as well as helping them to select seeds to grow. This text is a blend of a number of text forms.

Useful supporting information can be found in the following books in the Building Science Concepts series (published for the Ministry of Education by Learning Media): *Birds* (Book 3), *Flowers, Fruits, and Seeds* (Book 25), and *Is This a Plant?* (Book 35).

## 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.

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| <ul style="list-style-type: none"><li>To support the students in developing the comprehension strategies of making connections, <b>summarising</b>, or identifying the main idea.</li></ul> |
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## Features of the Text to Consider in Context

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

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|---|
| <ul style="list-style-type: none"><li>The mix of text forms, for example, the ongoing thread of the recount mixed with explanatory and procedural text</li></ul>                            |
| <ul style="list-style-type: none"><li>The ideas about conservation, including the concept of “kaitiaki” (guardianship or protection) and of environmental balance</li></ul>                 |
| <ul style="list-style-type: none"><li>The concepts of “native” and “introduced” species</li></ul>   |
| <ul style="list-style-type: none"><li>The information about seeds, plants, and birds</li></ul>  |
| <ul style="list-style-type: none"><li>The use of direct speech to convey information</li></ul>  |
| <ul style="list-style-type: none"><li>Topic-specific vocabulary, including “seeds”, “berries”, “stalk”, “nectar”, “leaves”, “flowers”, “seed cases”, “germinate”, “shoot”, “root”</li></ul> |
| <ul style="list-style-type: none"><li>The use of Māori names for flora and fauna and the use of macrons to denote long vowels</li></ul>   |
| <ul style="list-style-type: none"><li>The supportive photographs, including the close-up images on the Journal cover and the inside front cover.</li></ul>                                  |

As well as the above features, language focuses for ESOL students could include:

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| <ul style="list-style-type: none"><li>high-frequency vocabulary relating to plants and gardening (for example, “seeds”, “plant”, “flowers”)</li></ul>                      |
| <ul style="list-style-type: none"><li>words that signal time and sequence (for example, “as”, “Further along”, “Back at school”, “After”, “Then”, “As soon as”).</li></ul> |

## Readability

Noun frequency level: 8.5–9.5 years

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

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|---|
| <ul style="list-style-type: none"><li>The pronunciation of the Māori words</li></ul>  |
| <ul style="list-style-type: none"><li>The density of the information in the text</li></ul>  |
| <ul style="list-style-type: none"><li>The dual threads of the children collecting seeds for the school gala and the environmental ideas</li></ul> |



- Words and concepts that some students may find challenging include: “native”, “reserve”, “introduced”, “species”, “crash-landed”, “spiralled”, “nectar”, “seed pods”, “sprigs”, “germinate”, “potting mix”, “pew”.

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

- Experiences of the bush, native plants, and animals
- Knowledge of sanctuaries or reserves
- Knowledge of the life cycles of plants.

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

I will be able to:

- make connections to my experiences of the bush and plants to help me understand this text;
- summarise the information about birds and seeds in this text;
- identify the main ideas in this text.

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

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 title and brainstorm the links between seeds and birds, making links to any relevant science topics the students have studied. Encourage the students to predict what the text might say about birds and seeds. (Making connections; forming hypotheses)
- Have the students preview the text, focusing on the photographs and keeping their initial predictions in mind. Ask them to share their new predictions about the text. Check that they’ve got the idea that it will be about the boys collecting seeds in the bush so they can grow them into plants. “So where would birds fit in with that prediction?” If you find that the students don’t have enough background knowledge to work out the connection between birds and seeds, encourage them to turn that into a question they can ask of the text. (Forming hypotheses; asking questions)
- Share the learning outcome(s) with the students.

### During reading

- Have the students read page 7. Review their predictions about the text and about the connections between birds and seeds in the light of this new information. If necessary, clarify the terms “native” and “introduced”. (Making connections)
- Have the students summarise the sequence of ideas on page 7 so they can track why the focus of the text seems to have shifted to the birds rather than the boys’ mission to find seeds. (Summarising)
- Ask the students to read page 8. Ask them to identify information on this page that confirms their predictions or answers their questions about birds and seeds. (Pages 8 and 9 have clear information about birds eating seeds. Pages 8 and 10 also have some hints about how birds can help seeds to grow, such as by eating the outside of the karaka berries and exposing the seed and by spreading the seeds around in their pooh.)
- Discuss the use of the italics to emphasise the word “that”. “Have you ever been that close to a kūkupa?” Note that some children may know the kūkupa as kererū. (Summarising; making connections)

•	Together, summarise and record the key points in each paragraph on page 8. Introduce the concept of the main idea or message in a text. “There’s a lot of information about birds, plants, pests, and berries on this page, and I’m thinking about where these ideas might be heading ...” Ask the students to think about this as they read on so that you can discuss it together at the end of the reading. Explain that the summary chart will help them do this. (Summarising; identifying the main idea)
•	Have the students read pages 9 and 10, supporting them if necessary with the topic-specific vocabulary and pronunciation of the Māori words. Point out the use of macrons to indicate long vowels. (Building vocabulary)
•	Have the students add their summaries of the key points of each paragraph on pages 9 and 10 to the chart. Review the chart together and have the students think, pair, and share their thoughts about the main idea of the text. (Summarising; identifying the main idea)
•	Ask the students to read to the end of the text. Clarify that the focus of the text has changed back to the boys and their preparations for the school gala. Discuss the process of the seed planting, making connections to any experiences the students have of growing plants, for example, soaking some seeds before planting. If necessary, explain the meaning of the word “germinate”. Prompt the students to use the photographs on page 12 to clarify the difference between a “shoot” and a “root”. (Summarising; making connections)
•	Revisit the summary chart and have the students work in pairs to look for themes and connections to clarify the main idea of the article. Draw out the idea that plants have a life cycle during which they produce berries and flowers, which in turn provide food for birds, which help to propagate the plants. Discuss the ideas of interdependency and balance and the implications of upsetting any stage of this cycle. “What if rats ate all the birds?” “What if there were no kūkupa to eat the karaka or if there were no karaka for the kūkupa to eat?” (Inferring; identifying the main idea; making connections)

### 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.
•	“Why do you think the boys focused on growing native plants rather than introduced plants?” Draw out the ideas of conserving native species and of native plants attracting native (and other) birds. (Identifying the main idea)
•	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 choose one of the native birds mentioned in the text and revisit the text to look for information about the relationship between that bird and the seeds. They could record this information as a diagram or small chart. (Summarising; making connections)
•	The students could work individually or in pairs to identify information in the text about the characteristics of seeds that serve to protect them from predators or to improve their chances of germinating and growing. (Summarising)
•	Have the students read other <i>School Journal</i> articles about the relationships between birds and seeds in New Zealand, for example, “Meet the Kākāpō”, SJ 3.3.06. (Making connections)

# Old Dog

by Janice Marriott

From *School Journal*, Part 2, Number 4, 2007

## Overview

This moving, sensitive, free-verse poem conveys the author's feelings about her pet and suggests that the dog is reliving past glories in his dreams.

## 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.

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| • To support the students in developing the comprehension strategies of making connections, <b>visualising</b> , identifying the author's point of view, or inferring. |
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## Features of the Text to Consider in Context

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

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| • The structure of the poem in three stanzas  |
| • The emotional impact of the poem, conveyed through:<br>- the contrast between what the dog used to be able to do in his "wild and hoonish" days and what he can do now<br>- the sequence of the writer's thoughts, from observing her dog to realising that when he's sleeping he's in a running position and that he will never run around madly any more because the only way to do that would be for er to till the world", and that's impossible<br>- the carefully chosen phrases ("If only", "But I can't/And he won't") and the assonance in the first two lines ("sigh", "lies", "side") that supports the wistful tone of the poem |
| • the strong visual images for example,<br>- the detailed, precise description of the dog in the first stanza<br>- the idea of the horizontal becoming vertical   |
| • The use of alliteration for impact ("single sigh", "bent backwards", "really running", "Dog dreams").   |

As well as the above features, a language focus for ESOL students could include:

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|--|
| • structures expressing hypotheses or wishes (for example, "If only", "He'd be up"). |
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## Readability

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

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|--|
| • The free-verse format (without rhyme or regular rhythm)  |
| • Words and concepts that some students may find challenging include: "tilt", "horizontal", "vertical", "hoonish". |
| • ESOL students may be unfamiliar with the idea of dogs as pets.   |

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

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| • Experience or familiarity with dogs or pets, especially old ones. |
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## Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

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| • | use what I already know and clues from the text to visualise what the writer is describing in this poem; |
| • | use the words and images in the poem to infer how the writer feels about her topic.                      |

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

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

### Before reading

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|---|---|
| • | Don't tell the students the title of the poem. Tell them you have a free-verse poem to read to them. If necessary, explain that free-verse poems don't have a regular, rhythmic, repetitive structure or rhyme but that they often have other poetic features, such as imagery, alliteration, poetic language, and words carefully chosen to express ideas that are important to the poet. (Making connections) |
| • | Share the learning outcome(s) with the students without revealing the topic of the poem.  |

### Reading and discussing the poem

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|---|---|
| • | Ask the students to close their eyes and listen carefully for clues to help them visualise what the poet is describing. Read the poem (but not the title) aloud to them, pausing at the end of each of the first two stanzas to give the students time to reflect before the topic is revealed in the final line. (Visualising; forming and testing hypotheses)   |
| • | Read the poem again and ask the students to reflect on the clues they've used to work out the topic. Encourage them to share their thinking. "What do you think the title of the poem might be?" (Visualising; inferring)   |
| • | Hand out the Journals and review the students' predictions about the title. "What tells you that this dog is old?" (Testing hypotheses; inferring)  |
| • | Ask the students to share their responses to the illustration. "How does it match with the pictures you formed in your mind?" (Visualising; making connections)   |
| • | Have the students focus on the words and visual images that are used to describe the dog. Point out that the poet has used straightforward descriptions rather than figurative language. You could have one of the students take the role of the sleeping dog and have the other students pose the student, following the description in the first stanza. Discuss how the horizontal could become the vertical. (Inferring; visualising) |
| • | Have the students think, pair, and share why they think the author wrote the poem and how she feels about her old dog. "How do you know?" (Inferring; identifying the author's point of view)   |
| • | Discuss the structure of the poem in three stanzas. "Why do you think the poet chose this structure?" "How does the mood or feeling change with each stanza?" Read the poem aloud together, modelling the use of expression. (Inferring; analysing and synthesising)  |
| • | 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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|---|---|
| • | Use the poem as a model for the students to create their own free-verse poem about an animal they know well. For example, they could include a detailed description in the first stanza, an "If only" statement in the second stanza, and a "But" statement in the third stanza. (This could be an especially useful guided activity for ESOL students.) (Making connections; analysing and synthesising) |
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|---|---|
| • | Have the students read other poems that portray close relationships between dogs and their owners, for example, “How to Be a Dog’s Best Friend” in SJ 3.3.06. (Making connections; analysing and synthesising)  |
| • | Have the students use the first stanza as a model for precise descriptive writing about a pet or a person they know really well. Review the aspects of the first stanza that helped the students visualise what the poem was about. (The poem “Night Hound” in SJ 4.3.04 is another example of this sort of writing although it has a different tone to “Old Dog”.) (Making connections; visualising) |

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# The Unbirthday Birthday

by Adrienne Frater

From *School Journal*, Part 2, Number 4, 2007

## Overview

This is a warm and thought-provoking story about a boy's reluctance to celebrate his birthday in the way his parents expect. The decision he makes means his birthday is quite different from his usual celebration, and everyone enjoys it in their own way. This text supports the integration of a wide range of comprehension strategies.

## 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.

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| <ul style="list-style-type: none"><li>To support the students in developing the comprehension strategies of making connections, visualising, inferring, forming and testing hypotheses, and <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 close relationship but differing points of view between Sam and his parents</li></ul>  |
| <ul style="list-style-type: none"><li>The idea that personal decisions have consequences that may also affect other people</li></ul>   |
| <ul style="list-style-type: none"><li>The writer's "show don't tell" approach (through the use of dialogue and the actions of the characters), which requires the reader to infer, for example, the difference in Sam's and Mum's ideas about birthdays from the strong contrast in their behaviour in the opening paragraphs</li></ul>  |
| <ul style="list-style-type: none"><li>The highly visual nature of the text</li></ul>   |
| <ul style="list-style-type: none"><li>The vibrant, rich use of language, for example:<ul style="list-style-type: none"><li>- the vivid visual images, including similes and metaphors ("chocolate-coated with ooze", "like astronauts ...", "chocolate knuckles", "his stomach grinding against his ribs")</li><li>- the superlatives ("oldest", "tattiest", "slippiest")</li><li>- the lively use of verbs, for example, in the bike-riding (sliding) episode on page 19</li><li>- the colloquial language ("Reckon it's gonna rain?", "Having a lie-in")</li></ul></li></ul> |
| <ul style="list-style-type: none"><li>The repeated references to mud and chocolate on pages 19 and 20, including the use of metaphor (on page 19) and the humorous link to the birthday cake (on page 20)</li></ul>  |
| <ul style="list-style-type: none"><li>The surprise for Sam at the end.</li></ul>   |

As well as the above features, language focuses for ESOL students could include:

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|---|
| <ul style="list-style-type: none"><li>time-sequencing language ("When", "For a moment")</li></ul>   |
| <ul style="list-style-type: none"><li>the present-tense narration, including the use of the continuous present ("Dad is making").</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 idea of not wanting to celebrate a birthday</li></ul>  |
| <ul style="list-style-type: none"><li>The concept of birthday celebrations for those students whose families don't celebrate birthdays</li></ul>   |
| <ul style="list-style-type: none"><li>Words and concepts that some students may find challenging include: "unbirthday", "mirror-face", "dollops", "tattiest", "lie-in", "slick", "slippiest", "slither", "ooze", "chocolate mud cake".</li></ul> |
| <ul style="list-style-type: none"><li>ESOL students may find the following aspects particularly challenging:</li></ul>   |

- the elliptical spoken language constructions (“Got any plans?”)
- the complex and compound sentences, especially those involving time relationships.

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

• Experiences of birthdays or other celebrations
• Experiences of making important decisions or of making decisions that may upset people they care about.

## Sharing Learning Outcomes with Your Students

With this text, you could focus on just one or two strategies or you could use it as an opportunity to build students’ skills in drawing on a *range* of strategies. A number of options are given below for you to select from or adapt according to the needs of your students.

I will be able to:

• use information in the text to help me visualise what the characters are doing;
• use clues in the text to help me infer how the characters are feeling;
• use information in the text and my inferences about the characters to help me predict what will happen in the text;
• use a range of comprehension strategies to help me understand this text;
• give reasons why I think that Sam’s decision was (or was not) a good one.

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

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

• Encourage the students to share their experiences of celebrating their birthdays. If you have students who don’t celebrate birthdays, widen the discussion to include other sorts of family celebrations. “Who decides how the birthday (or other special occasion) is to be celebrated?” (Making connections)
• Discuss the title of the story. “What does this suggest to you about this text?” (Making connections; forming hypotheses)
• Share the learning outcome(s) with the students.

### During reading

• Have the students read page 16 and discuss what is happening in the story. “How does this fit with your earlier predictions?” (Summarising; testing hypotheses)
• Ask the students how they worked out what was going on. If necessary, have them reread page 16 to look for information about what the characters are doing. You could have the students role-play the characters, focusing on their contrasting body language. “How does this information about what they’re doing help us infer how Mum and Sam are feeling?” (Visualising; inferring)
• “I wonder why Sam doesn’t want a party...” Have the students think, pair, and share about Sam’s decision, encouraging them to draw on their own experiences of birthdays. “How do you think he will feel on the day?” (Making connections; inferring; evaluating; forming hypotheses)
• Ask the students to read page 17. “What does Dad think of Sam’s decision? What makes you think that?” (Visualising; inferring)
• What have you noticed about Sam’s best friends? Do you think they might have had any effect on Sam’s decision not to have a party?” (Inferring; evaluating)

•	Note that the events on this page cover a time-span of more than one week. Remind the students of their earlier predictions about how Sam might feel on the day. “Does he seem to have changed his mind?” Encourage the students to predict why Sam hopes it will rain. (Forming and testing hypotheses)
•	Have the students read page 18. “Is this birthday working out as Sam wanted?” Ask the students to work with a partner to find clues to Sam’s feelings. (Inferring)
•	Encourage them to review their predictions about Sam’s hopes for rain in the light of the clues in the last paragraph. (Testing hypotheses)
•	Have the students read page 19, encouraging them to visualise. “Were you right about Sam’s rainy day plans?” “How did the text help you to create a mental picture of what was happening?” Discuss the descriptive language and the use of similes and metaphors, especially the references to chocolate. “What is the author trying to show or say about the characters’ feelings here?” (Testing hypotheses; visualising; inferring)
•	Ask the students to read to the end of the text. “Has Sam’s unbirthday decision worked well for him?” Discuss how it might have been different if Mum and Dad had not made a cake or bought a present. “Do you think he made the right decision?” (Inferring; 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 and discuss the idea of decisions having consequences for the decision maker and others. “Did anyone apart from Sam make decisions in the story? What decisions did they make?” Have the students (as a group or in pairs) create a T-chart, recording the decisions made in the story on one side and the consequences on the other. An example of a partially completed chart is given below.

Decision Maker and Decision	Consequences
<ul style="list-style-type: none"> <li>• Sam – no birthday</li> <li>• Mum –</li> <li>• Dad –</li> <li>• Sam – biking in the rain with friends</li> <li>• Mum and Dad – making a cake and buying a dog</li> </ul>	<ul style="list-style-type: none"> <li>- Mum was disappointed.</li> <li>- No presents when Sam woke up</li> <li>- No one said, “Happy Birthday.”</li> <li>- Sam felt strange for a while.</li> </ul>

Use the chart to focus on the points of view of the main characters. “How do you think they felt at the end of the story?” “Do you agree with Sam’s decisions?” (Making connections; summarising; evaluating)

•	Have the students share their thoughts about Sam. “What can you infer about Sam as a person?” “How would you have felt if you knew you were disappointing your mother?” If necessary, throw in some challenging questions (for example, “Was Sam showing maturity and strength of character, or was he just being selfish?”) to spark debate. “How do you feel when your parents want you to do something you don’t want to? What do you do?” (Making connections; inferring; evaluating)
•	“How do you think Sam might celebrate his birthday next year?” “Would you ever want to have an unbirthday? Why or why not?” (Forming hypotheses; making connections; evaluating)
•	Reflect with the students on how well the learning outcome(s) have been achieved. Focus on the students’ use of comprehension strategies. Draw out the idea that comprehension strategies are like a tool kit that the students can choose from and that they will often need to call on a range of strategies to get understanding from a text. 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"><li>• Students could use this text as a springboard for exploring the ideas of personal responsibility and the consequences of making decisions. You could have them create a Plus, Minus, and Interesting chart about familiar situations such as deciding on the games they play, choosing who they sit beside in class, or deciding the best time to get up on a school day. (Evaluating; making connections)</li></ul>
	<ul style="list-style-type: none"><li>• Have the students read other texts that involve characters making difficult decisions or family members having differences in perspective, for example, “Surprise” (SJ 2.4.06) or “Katie’s Birthday” (SJ 1.1.05).</li></ul>
	<ul style="list-style-type: none"><li>• ESOL students may benefit from making a timeline of the events in the story, noting the words and phrases that convey time relationships.</li></ul>

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# Nasty Nellie

by Adele Broadbent

From *School Journal*, Part 2, Number 4, 2007

## Overview

Frances' school is gearing up for their school production. In this report, the audience learns what the production is about and the steps involved in preparing for it, with a particular focus on Frances in her role as Nasty Nellie.

## 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, inferring, or <b>summarising</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 structure of the text as a report (similar to a newspaper report), including quotes from Frances</li></ul>   |
| <ul style="list-style-type: none"><li>The introductory text in white</li></ul>   |
| <ul style="list-style-type: none"><li>The summary of the plot of the musical in the first paragraph</li></ul>  |
| <ul style="list-style-type: none"><li>The setting of the musical in the Wild West</li></ul>  |
| <ul style="list-style-type: none"><li>The sequence of steps involved in preparing for the school production</li></ul>  |
| <ul style="list-style-type: none"><li>The use of time indicators, for example, "This year", "First of all", "Then", "Once", "Lastly"</li></ul>   |
| <ul style="list-style-type: none"><li>The vocabulary specific to performing arts, for example, "make-up", "wig", "costume", "production", "musical", "audition", "lines", "blusher", "black paste", "go on stage", "stage door", "director", "Curtain up", "cast", "opening number"</li></ul>  |
| <ul style="list-style-type: none"><li>The vocabulary about "the Wild West", for example, "bandits", "terror of the Wild West", "townsfolk"</li></ul>   |
| <ul style="list-style-type: none"><li>The different spellings of "practice" (as a noun) and "practise" (as a verb)</li></ul>   |
| <ul style="list-style-type: none"><li>The possessive apostrophe in the phrases "Frances' school", "Frances' favourite part"</li></ul>  |
| <ul style="list-style-type: none"><li>The use of quotation marks around "Nasty Nellie" in the introductory section</li></ul>   |
| <ul style="list-style-type: none"><li>The change from referring to the main character as Frances to calling her Nasty Nellie when she's ready to go on stage (on page 24)</li></ul>  |
| <ul style="list-style-type: none"><li>The sense of excitement and anticipation in the final two paragraphs conveyed through lively descriptive language ("scrambled for their places", "chattering excitedly"), the cumulative effect of repeating the same phrasal structure ("the band started to play, the curtain rose, and lighting filled the stage"), and the final dramatic sentence</li></ul> |
| <ul style="list-style-type: none"><li>The supportive photographs.</li></ul>  |

As well as the above features, a language focus for ESOL students could include:

- |   |
|---|
| <ul style="list-style-type: none"><li>the use of compound and complex sentences, especially those involving time-sequencing language ("This year", "When").</li></ul> |
|---|

## Readability

Noun frequency level: 8.5–9.5 years

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

•	The way in which the musical's synopsis is introduced, requiring inference by the reader
•	The concept of the "Wild West", which may be unfamiliar to some students, especially ESOL students
•	Words and concepts that some students may find challenging include: "bandits", "musical", "townsfolk", "audition", "lines", "transformed", "made up", "blackened".

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

•	Experiences of plays, school productions, or practising to perform for an audience.
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## Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

•	summarise the main points in this text about getting ready for a school production;
•	compare my experiences of school productions or other performances with the experiences described in this text;
•	use clues in the text and what I already know about school productions to infer what sort of qualities a person playing a main character in a production would need to have.

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

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 students' experiences of school productions or class or group performances. Encourage discussion about what's involved in preparing for a production and record the students' ideas in a summary chart in the group reading book. Leave space to make comments and changes during the reading. (Making connections)
•	Share the learning outcome(s) with the students.

### During reading

•	Have the students study the photographs on page 21 and read the introductory paragraph. Find out what the students know about bandits and the Wild West, feeding in information if necessary. (Making connections)
•	Discuss the purpose of the introductory paragraph. Draw out the idea that it's like the blurb on the back of a book or the introduction to a news item, which the writer (or publisher) creates to whet the appetite of the reader. (Making connections)
•	Ask the students to use clues in the introductory text and the photograph above it, together with what they know about school productions, to make some initial inferences about the qualities Frances has that make her suitable for this role. (If necessary, clarify the use of the quotation marks around "Nasty Nellie" to show that this is the name of the character.) (Inferring; making connections)
•	Have the students read to the end of page 21 and discuss the purpose of this paragraph as a summary of the plot of the musical. (Summarising)
•	Quickly check their understanding of the Wild West setting. "Are these characters in the bottom photograph bandits or townsfolk? How do you know?" (Inferring)

•	There are two word-level features you may want to draw attention to on this page if they're causing confusion. You could briefly explain that "practice" is spelt with a "c" when used as a noun (as in the introductory paragraph) and with an "s" when the word is used as a verb (as in "practising" on page 21 and "practised" on page 22). You might also like to clarify that when using a possessive apostrophe with a name that ends in "s" as in "Frances' school", the apostrophe comes after the "s", rather than having the more familiar placement before the "s".
•	Review what the students have learnt about the school production so far and ask them to predict what information they would expect to see in the rest of the text. They could use the chart in the group reading book as a prompt. Draw out the idea that the title and the introductory paragraph both suggest that the article will focus on Frances. (Summarising; forming hypotheses)
•	Have the students read page 22 and identify the steps involved so far, for example, auditioning and learning and practising dances, lines, and songs (rehearsing). Compare this with the chart and have the students add any comments or changes. (Making connections; summarising)
•	Have the students think, pair, and share about Frances' comments on page 22, comparing them with their own experiences. "What else does this suggest to you about Frances?" (Making connections; inferring)
•	Ask the students to read pages 23 and 24, again encouraging them to make links to their own experiences. Discuss the time indicators and the sequence of events. "How important do you think the order is? Would it always have to happen that way?" Summarise the main points and make any relevant changes to the chart. (Making connections; summarising)
•	Have the students share any new inferences about Frances. Encourage them to use the photographs as well as the text as sources of information. (Inferring)
•	Have the students read page 25. "How does the author convey the feelings of the students and parents here?" Draw out the sense of excitement and anticipation. "Does this match your experiences of school productions?" (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.
•	Revisit the summary chart and discuss the changes that have been added during the reading. Discuss why other important aspects such as scriptwriting, set design, lighting, music, and ticket selling weren't included in the text. Draw out the idea that the writer has chosen a particular perspective and only included information that was directly relevant to Frances. (Making connections; identifying the author's purpose)
•	Ask the students to reread the text with a partner to review their inferences about Frances. Have them record their ideas on a group chart, noting the evidence they've used from the text. "Do you think she was right for the part?" "Why or why not?" (Inferring; analysing and synthesising)
•	Encourage the students to make connections to their own experience by talking with a partner about the sort of role they would prefer to have in a school production and why they feel that way. (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 create a list or chart of important key roles (other than those of actors) involved in putting on a production, listing the things each person or group of people would be responsible for. (Making connections)
•	Have the students design an audition notice for the role of Nasty Nellie, stating the skills and qualities required for the role. (Making connections)

- Create a timeline or flowchart of events to show the steps that Frances went through, from the audition to when the curtain went up. Note that if they are constructing a timeline, the students need to draw on their experiences of school productions to estimate such aspects as the amount of time needed for practising. (Making connections; summarising)

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# Not So Fast

by Philippa Werry

From *School Journal*, Part 2, Number 4, 2007

## Overview

The Weird and Wonderful Olympics are under way, and the commentators sweep the audience along as the tension mounts. This play is a humorous spoof on sports events and commentaries.

## 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, forming and testing hypotheses, or <b>analysing and synthesising</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 conventions of a play, including the use of characters' names in upper-case letters, stage directions in italics, and dialogue for each character</li></ul>   |
| <ul style="list-style-type: none"><li>The nature of the text as a spoof, where aspects of a familiar context (sports events and their commentaries) have been exaggerated and made ridiculous by including bizarre events and by reversing the normal sporting expectation of needing to be the fastest in order to win</li></ul>   |
| <ul style="list-style-type: none"><li>The switches between the two sets of characters</li></ul>   |
| <ul style="list-style-type: none"><li>The alliterative nicknames (Terry "The Tortoise" Thompson and Sam "The Snail" Simpson)</li></ul>  |
| <ul style="list-style-type: none"><li>The specific characteristics of the commentators' dialogue, for example:<ul style="list-style-type: none"><li>- the "shared" nature of their dialogue, with ellipses to show where one commentator pauses and the next one adds to what the previous one said</li><li>- the information about the events, particularly the rules for the 10-metre slow walk</li><li>- the dramatic commentary when the race is under way, which includes detailed descriptions, personal opinions, and exclamations</li></ul></li></ul> |
| <ul style="list-style-type: none"><li>The coach's imperative tone, including many repeated commands and much use of exclamation marks for emphasis (for example, "Hey, hey! Slow down, Tortoise. Not so fast!")</li></ul>   |
| <ul style="list-style-type: none"><li>The topic-specific vocabulary, for example, "microphones", "warm-up", "stiff competition", "disqualified", "neck and neck", "toe and toe", "came from behind", "tune in"</li></ul>  |
| <ul style="list-style-type: none"><li>The fast pace of the action and most of the dialogue (and the humorous contrast with Terry's repeated refrain "Think slow")</li></ul>   |
| <ul style="list-style-type: none"><li>The humorous illustrations.</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 concept of a spoof</li></ul>   |
| <ul style="list-style-type: none"><li>Words and concepts that some students may find challenging include: "stiff competition", "disqualified", "concentrate", "clearly state", "neck and neck", "toe and toe", "barged", "nail-biting stuff", "sensational".</li></ul> |
| <ul style="list-style-type: none"><li>ESOL students may find the following aspects especially challenging:</li></ul>   |

- The use of a number of different verb forms, including the present perfect tense (“I’ve taught you”) and modal verbs (“could be”, “have to”, “should be”)
- The colloquial language (“listen up”, “right?”, “Sure is”, “in with a chance”)
- The variation in sentence types.

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

• Knowledge of sporting events, such as the Olympic Games
• Familiarity with sporting competitions and the qualities required to win events
• Familiarity with sports commentaries.

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

I will be able to:

• use clues in the text to help me predict the focus of the play and to review my predictions as I read;
• bring together what I know about sports events and sports commentaries to help me understand the humour in the play;
• discuss how the author creates humour in the text.

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

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 with the students the sorts of events that are included in the Olympic Games. Tell them you have a play for them to read, which is set at the “Weird and Wonderful Olympics”. “I wonder what sorts of events that would involve...” After the students have had some time to discuss their predictions, tell them that this play focuses on one particular event and that two of the competitors are Terry “The Tortoise” Thompson and Sam “The Snail” Simpson. “How might this change your thinking about the possible events?” Finally, reveal the title so the students can review and refine their predictions about the sporting event focused on in the play. (Making connections; forming and testing hypotheses)
• Tell the students that the play is a spoof. Explain that a spoof involves exaggerating or changing something familiar to create humour (usually for the purpose of entertainment, though some spoofs set out to deliberately challenge people’s thinking). Draw on any previous knowledge the students have about spoofs, for example, movies they’ve seen or the <i>School Journal</i> plays “Sing Your Heart Out” in SJ 2.3.06 or “Missing” in SJ 2.2.06. (Making connections)
• Briefly discuss the roles of sports commentators and coaches. “What sorts of things do they say? How do they say them?” If you think your students might need support with understanding the language and delivery style of sports commentary, you could have them listen to an audiotape or video clip of a sports commentary before the reading. (Making connections)
• Share the learning outcome(s) with the students.

### During reading

• Ask the students to read page 26. Discuss the possible significance of the nicknames for Sam and Terry and, if necessary, draw attention to the Go Slow banner in the illustration. Prompt the students to review their predictions about what sports event the play might focus on. (Testing hypotheses; inferring)
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ISBN: 978-0-7901-2590-3	Have the students scan the characters' names on the left of page 27 to gain an overview of who's talking (and to prepare them for the switch from the commentators to the coach). Remind the students of the earlier discussion about the style and language of sports commentaries. Ask them to keep that idea in mind when they go on to read the page. (Making connections; visualising)
	<ul style="list-style-type: none"> <li>Have the students read page 27. (For this first reading, have the students silently read the parts of all the characters rather than assigning individual roles.) "Have you noticed any clues on this page that help with your predictions about what the sporting event will be?" (The commentators' dialogue confirms the idea of the events having a "weird" twist, and there are more specific clues in the coach's last speech on this page. (Inferring; testing hypotheses)</li> <li>In pairs, have the students reread and try out the dialogue of the commentators. Clarify the use of the ellipsis to indicate interrupted dialogue. If necessary, you could model the commentators' delivery style. (Making connections; analysing and synthesising)</li> <li>Focus on the switch in speakers from the commentators to the coach and the athletes. Draw out the idea that the play is imitating the structure of a television broadcast with its use of different cameras to focus on specific aspects of an event. (Making connections; visualising)</li> <li>Have the students read pages 28 and 29. Refer back to the discussion about spoofs before the reading. "Find some examples that show that this play is a spoof." If necessary, provide more scaffolding by prompting the students to look specifically for differences between what they would expect the characters to be saying if this were a conventional fast race and what they are saying in this text. You may need to draw out or explain the meaning of "neck and neck" so that they can appreciate the humour in "toe and toe" (by visualising what the competitors' feet would be doing in a slow race). (Making connections; analysing and synthesising; visualising)</li> <li>Ask the students to read to the end of the play. "Is this an effective ending? Why or why not?" "Why do you think the author chose to end the play this way?" (Evaluating; analysing and synthesising)</li> </ul>

### 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 how this play could be presented to an audience. Check that the students have understood the contrasting style of dialogue between the two sets of characters. Have the students work together to practise the dialogue of either the commentators or the coach and the athletes. Listen in as they rehearse and provide support as required, for example, by modelling the pace, the effect of the ellipses, the overlapping nature of the commentators' dialogue, or the punctuation. Then bring the students back together to read through their roles as a whole group. (Analysing and synthesising)
	Revisit the concept of a spoof. Have the students work in pairs on a photocopy of the text (or part of the text) to highlight aspects of the spoof they found particularly effective and then have them share their findings with the group. Clarify the way that the use of reversed expectations adds to the humour. (Making connections; analysing and synthesising)
	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 perform the play for the class. Before performing the play, the students could introduce and explain the term "spoof". (Analysing and synthesising)
	The students could read and discuss other examples of spoofs, for example, the <i>School Journal</i> plays "Sing Your Heart Out" in SJ 2.3.06 and "Missing" in SJ 2.2.06. (Making connections; analysing and synthesising)
	During shared writing, you and the students could write a spoof, using this text as a model. (Analysing and synthesising; visualising)