

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 to achieve all of these purposes using the *School Journal*. They provide detailed suggestions for using the Journals in your class reading programme.

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

The Teaching Approaches

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

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

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

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

Guided Reading

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

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

Guided reading involves:

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

These notes include information about:

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

Questions for teachers are included as prompts under the main headings. For most texts, a range of

teaching purposes could be selected. In most cases, these notes will highlight one teaching purpose (shown in bold type) for each text, but they will also list other possible purposes for which the text could be used.

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

Developing Comprehension Strategies

Reading is about constructing meaning from text.

Using a guided or shared reading approach provides an ideal context in which to teach comprehension strategies, for example:

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

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

Introducing the Text

The introduction should be relatively brief. It should:

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

Reading and Responding

Some texts can be read straight through; others will need to be broken up with breaks for discussion. While the students are reading the text silently, you can observe their reading behaviour and help any students who are struggling. You could encourage your students to identify (for example, with a paper clip or adhesive “stickies”) 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 Search* 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.

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.

A Helping Hand

by Linda Dawley

From School Journal, PART 2 NO.3 2005

Overview

When Michelle has to enter a bull paddock to retrieve a softball, her fear motivates her to do things she didn't think were possible.

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 inferring and analysing and synthesising
•	To help the students to identify the way language has been used to create tension.

Features of the Text to Consider in Context

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

•	The structure of the text as a recount with a problem, climax, and resolution
•	The first-person narration
•	The short sentences and sentence fragments that help to convey tension — “Now the walk back. One foot. The other foot.”
•	The way that feelings are shown through their physical effects, for example, “My heart was banging”, “Fear began to ooze out of my skin”, “My jelly legs were barely holding me upright. My breathing stopped.”
•	The use of vivid verbs “chomping”, “burst”, “rustled”, “creeping”, “ooze”, “pawed”, “snorted”, “stamped”, “lunging”, “raced”, “force”, “scrambling”, “heaved”, “trembling”, “sprouted”
•	The use of capital letters and italics for emphasis
•	The realistic, colloquial dialogue
•	The ending, which links to a question in the middle of the story.

Readability

Noun frequency level: 7.5–8.5 years

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

•	The use of direct speech that is not always attributed to a character
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•	The use of imagery — “snail’s pace”, “fear began to ooze out of my skin”, “eyes ... glued to the bull”, “jelly legs”, “the ground rose up to catch me”, “as if their feet had sprouted roots”
•	Words and concepts that some students may find challenging: “humongous”, “pitching”, “connected”, “paddock”, “chomping”, “uncertain”, “admit”, “rustled”, “froze”, “ooze”, “pawed”, “snorted”, “barely”, “massive”, “lunging”, “scrambling”, “foothold”, “heaved”, “trembling”, “sprouted”.

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

•	Familiarity with farms and farm animals
•	Experience of the physical effects of being scared
•	Experience of playing softball or of losing a ball over a fence.

Sharing Learning Outcomes with Your Students

I will be able to:

•	read “between the lines” of a story to find out extra information and to help me understand the story better;
•	identify ways in which language has been used to create tension.

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

•	Share the teaching purpose and learning outcomes with the students.
•	Get them to share their experiences of times when they have felt really frightened. “How did fear affect your body?” (Making connections)
•	“Have you ever been pressured to do something you felt nervous about?” “Was the pressure a good thing or a bad thing?” (Making connections)

During reading

•	Ask the students to read to “leave him alone” on page 2. Clarify the setting and the characters. “Where do you think this story is set?” “How many people does Michelle meet up with?”
•	“How do you know?” (Inferring)
•	Get the students to read to the end of page 2 and share their ideas about what they think will happen next. (Forming hypotheses)

•	Have them read page 3 to check their predictions. (Testing hypotheses) “What’s Michelle worried about?” “What clues in the text helped you to understand that?” (Inferring)
•	Have the students read to “I had to get past him” on page 4. “Why does Michelle decide to go into the bull paddock?” “How do you know?” (Identifying main ideas) “Is she right to listen to her friends?” (Evaluating)
•	Get the students to read to the end of page 4. “How is Michelle feeling?” “Why do you think that?” (Inferring; analysing and synthesising)
•	Ask the students to predict what will happen next. (Forming hypotheses)
•	Get the students to read to the end of the story. “What does Karl mean by saying ‘That’s your question answered, then’?” If necessary, prompt the students to find the place in the story (page 3) where Michelle asks how she will get back over the gate. “How <i>did</i> she get back over?” “Who or what helped her?” Refer back to the title. “What was the ‘helping hand’?” Draw out the idea that fear can sometimes help us to do things we don’t think are possible. (Making connections; inferring; identifying main ideas)

After reading

•	“Does the author want us to think that fear is a good thing or a bad thing?” “What makes you think that?” (Identifying the author’s purpose)
•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.
•	If the students have had difficulty tracking the dialogue, reread some sections and talk about how they can work out who has been talking in each set of speech marks. (Inferring)
•	Choose a section of the text and use it to focus on the author’s style. For example, in the final paragraph on page 4, she uses short sentences, repetition, and dramatic imagery to show how Michelle is feeling. Or, in regard to the middle paragraph on page 5, you could talk about the cumulative impact of the verbs, the short sentences, and the final image of the ground rising up to catch Michelle. (Analysing and synthesising)
•	Reflect with the students on how well the purpose has been achieved and note any teaching points for future sessions.

Revisiting the Text

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

•	During shared writing, craft a paragraph or two about a scary situation, using some of the features the students have identified in this text. Have the students work in pairs to practise using these text features to add further dramatic paragraphs to the story.
•	Have the students select some of the examples of imagery. Record them on a class chart or shared folder for them to refer to for their subsequent writing.

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Hauhake Harakeke

by Sue Rei and the children of Pōmare School
From School Journal, PART 2 NO.3 2005

Overview

This recount describes a special celebration dedicated to the harvesting of flax planted seventeen years earlier as a community project. The children at this school learn about the tikanga (protocols) for harvesting harakeke (flax) and about how it can be used. The recount includes a glossary and a waiata about harakeke. A recording of another version of this waiata is available on the audiotape *Te Pū Harakeke* in the He Purapura series.

This text can be explored on more than one level, depending on the purpose for the reading. As well as the information about harakeke, it includes cultural perceptions about Māori having a personalised relationship with ngā Atua (the gods). This involves a link between harakeke and the idea of people (and gods) working together across generations and across time, weaving together the past, present, and future.

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 identifying the authors' purpose and point of view , making connections, and identifying and summarising main ideas |
| • | To help the students to learn about the cultural significance of harakeke. |

Features of the Text to Consider in Context

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

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|---|---|
| • | The information about tikanga associated with harakeke harvesting and weaving |
| • | The ideas about the place of ngā Atua in the writers' lives |
| • | The ideas of the harakeke representing the different generations in a whānau and of the plaited fibres being like people working together |
| • | The waiata and its English translation |
| • | The structure of the text as a recount in the present tense, using first-person plural narration |
| • | The markers of time, for example, "When", "After the adults have cut the harakeke", "Then", "After that", "Before we leave" |
| • | The Māori vocabulary and the inclusion of a glossary. |

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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|---|--|
| • | The Māori vocabulary (not all of which is defined in the glossary) and its pronunciation |
| • | The imagery that links harakeke with people |
| • | Words and concepts that some students may find challenging: "harvesting", "ceremony", "harakeke", "shelter", "scooter", "kuia" (female elder), "traditional", "customs", "karakia" (prayer), "hīmene" (hymn), "blades", "respect", "strengthen", "weaving", "item", "plait", "kete" (basket), "waiata harakeke" (song about flax). |

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

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|---|---|
| • | Their familiarity with Māori vocabulary, culture, and customs |
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- | | |
|---|---|
| • | Their familiarity with the protocols surrounding harakeke and with its uses |
| • | Their familiarity with the idea of a spiritual relationship with ngā Atua. |

Sharing Learning Outcomes with Your Students

I will be able to:

- | | |
|---|--|
| • | talk about the authors' point of view and reasons for writing this text; |
| • | identify the main ideas; |
| • | make connections between the different parts of this text; |
| • | understand and explain some of the ideas about why harakeke is important to Māori. |

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 photographs on the first page of the text and ask them to share what they know about flax. “What does a flax bush look like?” “What’s the Māori name for flax?” If you have a flax bush near the classroom, get the students to look at how it grows, observing the new shoots coming up in the centre of each fan. (Making connections) |
| • | Tell the students you have a text for them to read about a group of students and their teacher who are taking part in a ceremony with other community members to harvest flax that was planted many years earlier. |
| • | Share the teaching purpose and learning outcomes with the students. |

During reading

- | | |
|---|--|
| • | Read the opening phrase together. If necessary, refer the students to the glossary. Draw out the sense of celebration, emphasised here by the exclamation mark and the use of large print. |
| • | Ask the students to read the first block of text. “What does ‘hauhake harakeke’ mean?” Encourage them to look for evidence in the text and remind them about the glossary as a way of confirming the meaning. (Identifying main ideas) |
| • | Clarify that Tāwhirimātea is the god of wind and storms. “What kind of fan do the authors mean?” (Making connections; inferring) Talk about the clues in the text that suggest how the authors feel about the hauhake harakeke, for example, the cheerful opening and the idea of the flax welcoming them. (Identifying the authors’ point of view) You could also discuss the idea of Tāwhirimātea being a spiritual part of the celebration. |
| • | Get them to read to the end of page 7. “What is Nanny’s gift?” “Why might Nanny feel that it’s important to share it?” (Inferring) If necessary, tell the students that Tāne Mahuta is the guardian of the forest. |
| • | Ask the students to read to “makes us feel proud” on page 8. Discuss why the harakeke might make them feel proud. (Inferring) |
| • | Draw a diagram of a fan of flax on the board and ask the students to help you label the tipuna, whaea, matua, and rito blades. (Identifying main ideas) Review what they’ve read about the people involved in this special day to draw out the idea that there’s a range of generations. Help the students to see connections between the diagram of the harakeke and the people taking part in the day, particularly the kaumātua, kuia, parents, and children. (Making connections) Review the idea of Tāwhirimātea and Tāne Mahuta being there in spirit. |
| • | Ask the students to read to the end of page 8. Have them think, pair, and share about the tikanga relating to cutting harakeke, which Nanny has explained. (Identifying main ideas) |
| • | “Why do you think these rules might have been made?” (Forming hypotheses) |

•	Get the students to read pages 9 and 10. Discuss how the children taking part in the ceremony felt at the end of the day and ask the students to find evidence of this in the text. (Identifying the authors' point of view)
•	Read the waiata together (in both languages). "Why do you think the authors chose to include the waiata?" (Identifying the authors' purpose)
•	If this is part of your purpose for the reading, help the students to draw out the connections between the image of the plaited flax fibres and the idea of people working together over time for a common purpose. You could ask them to reread the bottom paragraph on page 6 and all of page 7 to remind themselves of the people involved in the harvesting, including some parents of the children who are narrating the recount. (Making connections; analysing and synthesising)

After reading

•	"What do you think the authors' main purpose was in writing this article?" (For example, to tell about what happened at the harvesting ceremony; to convey a feeling of celebration; to explain the tikanga around harvesting flax; to encourage people to have respect for the environment and for people of different generations and ngā Atua.) "Why do you think this?" (Identifying the authors' purpose)
•	Discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out. Use the glossary to clarify meanings of any unfamiliar Māori words in the text.
•	If you have students who need more support with identifying main ideas, ask them to look back at the first five paragraphs. "Where is the main idea in these paragraphs?" "What sort of information comes after the main idea?" Help the students to identify some of these supporting ideas. (Identifying main ideas)
•	Ask the students to think, pair, and share any questions they have about harakeke, for example, why it shouldn't be cut in the rain. (Asking questions)
•	Focus on the structure of the recount. Ask the students to identify some of the markers of time used in the text. "How do these words help us when we're reading a recount?" (Analysing)
•	Reflect with the students on how well the purpose has been achieved and note any teaching points for future sessions.

Revisiting the Text

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

•	Ask the students to draw a diagram of harakeke and to label it like their family tree, showing themselves, their parents, their grandparents, and any previous generations they know about. (Making connections; analysing and synthesising the idea of the links between people)
•	The students could read "Te Pūpū Harakeke" in 2.3.03 or "Born to Weave" in 2.2.04. They could make a simple item from flax, for example, the porotaka in this Journal. (Making connections)
•	Write a letter to a local kaumātua or invite a parent to visit the classroom to answer any questions the students have about harakeke. (Asking questions; making connections; analysing and synthesising)

Fridge-Rex 3000

by Simon Cooke
From School Journal, PART 2 NO.3 2005

Overview

Colin the fridge doesn't cool the food any more, so Sam's family upgrades to a Fridge-Rex 3000. Unfortunately, the family soon realise they've bought more than they bargained for — the new fridge has plans to rule the world. Together, they finally manage to thwart its evil plans.

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 analysing and synthesising , identifying the author's purpose and point of view, and forming and testing hypotheses
•	To help the students to identify the elements of fantasy in the story, including the way the author has given human characteristics to inanimate objects.

Features of the Text to Consider in Context

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

•	The elements of fantasy and science fiction
•	The attribution of human characteristics to the two fridges (strongly supported by the illustrations)
•	The personalities of the characters, conveyed through their actions and speech
•	The large amount of dialogue
•	The clear narrative structure
•	The conclusion that links back to the introduction
•	The messages implicit in the story — the ideas that new isn't necessarily better, that technology is only useful when it suits its purpose, that teamwork can solve problems, that friendship and loyalty are important.

Readability

Noun frequency level: 8–9 years

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

•	The concept of fridges talking and acting like humans
•	The implicit messages
•	Words and phrases that some students may find challenging: “supposed”, “cobwebs”, “Fridge-a-Rama”, “expensive”, “top-of-the-line model”, “advanced”, “delivery”, “loomed”, “scattered”, “furious”, “mechanical”, “smirking”, “chilled”, “comfy”, “refuses”, “stormed”, “grinding”, “conquered”, “universe”, “hatch”, “topple”, “shoved”, “blast off lever”, “spurted”, “celebrate”.

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

•	Experience with reading or viewing fantasy or science fiction
•	Experiences of broken or malfunctioning appliances.

Sharing Learning Outcomes with Your Students

I will be able to:

•	identify the elements of fantasy and science fiction in the story;
•	think about ways the author has described the characters in this story;
•	speculate about messages that the author suggests through the story;
•	predict what will happen next in the story and check my predictions as I 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

A number of suggestions are given here. Select from these according to your purpose for the reading.

•	Ask the students whether they've ever had something special that broke and couldn't be fixed. "How did you feel about having to throw it out?" (Making connections)
•	Tell the students that they're going to read a story about a fridge called Colin. Introduce the concept of giving human qualities to an animal or thing (anthropomorphism) and link this concept to familiar examples, such as Thomas the Tank Engine or the Sorting Hat in the Harry Potter books. (Making connections) Explain that sometimes authors write stories about talking objects as an entertaining way of getting messages about real life across to the reader. (Identifying the author's purpose)
•	Discuss the characteristics of fantasy and science fiction writing. You could describe science fiction writing as fiction that shows imagined changes in science and technology.
•	Share the teaching purpose and learning outcomes with the students.

During reading

•	Ask the students to read page 12 to find out the initial problem. (Identifying main ideas) "What does this page tell you about Colin?" (Analysing) "How do you think the author wants you to feel about him?" (Identifying the author's purpose) Ask the students to share their ideas about what they think is going to happen. (Forming hypotheses)
•	Ask the students to read to "All right, I'll take it!" on page 13. "What features does Dad actually want in a fridge?" Ask them to find evidence in the text to support their answer. "How does the salesman convince him to buy <i>this</i> fridge?" (Identifying main ideas) "In the light of your predictions about the story, do you think Dad has made a good decision?" (Testing hypotheses; evaluating)
•	Read to the end of page 13. Draw out the students' ideas about what "the fridge loomed" might mean. Have a dictionary handy for checking. "Why do you think the author has chosen to use this word?" (Analysing and synthesising) "What ideas is the author suggesting about the new fridge?" "Does this fit with your earlier predictions about the story?" (Identifying the author's purpose; testing hypotheses)
•	Ask the students to read page 14 and to reflect about what the Fridge-Rex 3000 might be planning to do. (Testing hypotheses) "What do <i>you</i> want to happen?" "What does the author want you to think about Sam?" (Identifying the author's purpose and point of view)
•	Have the students read to the end of the story and encourage them to share their responses. "Is this what you thought would happen?" (Testing hypotheses) Briefly review the initial problem. "Has the problem been solved?" Draw out the idea that Colin is still malfunctioning but that the family's attitude has changed. "What was the main problem in this story?" "What messages might the author be wanting to give through this story?" (Identifying main ideas; identifying the author's purpose)

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.
•	Using highlighter pens and a photocopy of the story, ask the students to think, pair, and share their ideas about which parts of the story are fantasy and science fiction. Have the students share the reasons for their selections. Draw out the idea that fantasy stories are often more believable and enjoyable if they include aspects of real life that readers can relate to. (Analysing; identifying the author's purpose)
•	Focus on the author's use of characterisation. "When do you first realise that the Fridge-Rex 3000 is a 'villain'?" (Analysing and synthesising; inferring) You could create a comparison chart of the characterisations of the two fridges, using evidence from the text. (Analysing and synthesising) Draw out the idea that the author uses characterisation in this story to influence the reader's point of view and to hook the reader into the story because the reader cares about what happens to the "good guys". "Whose side were you on when you were reading?" (Synthesising; identifying the author's purpose and point of view)
•	Explore the language of science fiction. Have the students read page 16. Ask them to identify the words or phrases that remind them of science fiction books and movies. (Analysing; making connections)
•	Discuss the role of the Fridge-a-Rama salesperson. "Do you think the salesman knew what Rex was like?" "Do you agree with his excuse (on page 15)? Why or why not?" (Evaluating)
•	Reflect with the students on how well the purpose of the lesson has been achieved and note any teaching points for future sessions.

Revisiting the Text

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

•	Use the story for Readers' Theatre. Photocopy it and assign a part to each student (Colin, Sam, Dad, Mum, Fridge-Rex 3000, the salesman, and a narrator). Have each student highlight the words their character says on their copy (leaving out "said Sam", "asked Dad", and so on). Then have them read the story aloud as a play, paying special attention to the descriptive language (for example, "in a horrible, mechanical voice") and punctuation to help them read it expressively. (Analysing and synthesising)
•	During shared writing, create a paragraph or two about a villain using some of the ideas from the character comparison chart. (Analysing and synthesising)
•	Have the students write a brief summary or comic strip version of the story from the point of view of either Colin or Fridge-Rex 3000. (Analysing and synthesising)
•	Have the students draw a sketch of Sam and add extracts from the text that describe or suggest his character. (Analysing and synthesising)
•	Have the students debate or write an argument about whether technology is a good thing. (Evaluating)

Horrible Hands

by Beth Braddock
From School Journal, PART 2 NO.3 2005

Overview

This procedural text describes how to freeze coloured ice in the shape of hands.

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 forming and testing hypotheses and analysing and synthesising
•	To help the students to identify the features of procedural texts.

Features of the Text to Consider in Context

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

•	The structure of the text as a procedure, with an introductory sentence stating the aim of the activity, a list of materials, and a numbered sequence of steps
•	The use of imperative verbs
•	The use of alliteration and assonance for humorous effect — “horrible hands”, “frozen fingers to frighten your friends”, “icky ice blocks”.

Readability

Noun frequency level: 8–9 years

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

•	The conventions of written instructions.
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What prior knowledge would support my students in reading this text?

•	Their familiarity with the structure and layout of procedural texts or recipes
•	Their experience with playing practical jokes.

Sharing Learning Outcomes with Your Students

I will be able to:

•	identify the features of a procedural text;
•	use my knowledge of instructions to predict what the next step will be and check my predictions;
•	identify examples of alliteration and assonance and explain why they are used.

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

•	Share the teaching purpose and learning outcomes with the students.
•	Ask the students to share their experiences of playing practical jokes on people. (Making connections)
•	Before handing out the Journals, read aloud the first sentence and ask the students what kind of text they think it will be. “How can you tell?” (Forming hypotheses)
•	Ask them to tell you what they would expect to find in a procedural text or activity (that is, a list of materials and a sequence of steps containing imperative verbs). Then distribute the Journals.

During reading

•	Have the students read the first sentence to themselves and find examples of alliteration. “What effect does this have?” Draw out the idea that the use of alliteration here and in the title helps to reinforce that this is a lighthearted, spooky activity with the purpose of tricking people. (Analysing)
•	Ask the students to read the list of materials and predict how each one might be used. (Forming hypotheses)
•	Ask them to read to “not touching each other” and think, pair, and share their ideas about why the fingers shouldn’t be touching. (Forming hypotheses)
•	“What materials haven’t been used yet?” Ask them to predict what might be done with the remaining materials. (Forming hypotheses)
•	Get them to read to the end of the activity and check their predictions. (Testing hypotheses)
•	“What kind of word comes at the beginning of nearly every instruction?” “Why might you want to use this kind of verb?” (Analysing)
•	Ask the students to find examples of alliteration and assonance (the repetition of similar vowel sounds) in the last instruction. “What effect does this have?” (Analysing)

After reading

•	Ask the students to choose two of the instructions and rewrite them as if they had done the activity and were reporting on what they did (for example, “We added a few drops of food colouring”). “What happened to the verbs when you did that?” (Analysing and synthesising)
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•	Reflect with the students on how well the purpose has been achieved and note any teaching points for future sessions.
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Revisiting the Text

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

•	The students could write instructions for another procedure, using this text as a model (for example, brushing teeth, making a hot drink, or playing a different practical joke).
•	Have the students write a poem about horrible hands or frozen fingers, using some alliteration.
•	Make some horrible hands together.

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Porotaka

by Maria Samuela

From School Journal, PART 2 NO.3 2005

Overview

When a power cut interrupts their video game, Papa takes the opportunity to teach his four grandchildren some traditional Cook Islands games.

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 identifying the author's purpose and point of view , forming and testing hypotheses, analysing and synthesising, and making connections
•	To help the students to learn about traditional Cook Islands games.

Features of the Text to Consider in Context

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

•	The information about traditional Cook Islands games
•	The author's message about alternatives to watching television
•	The Cook Islands Māori names and vocabulary — “porotaka”, “Moe”, “Papa”, “Ma’uke”, “pere”, “Mere”, “mokopuna”
•	The large amount of dialogue
•	The contractions “What’re”, “gonna”, “C’mon”, “wasn’t”, “power’s”
•	The instructions for making porotaka that follow this story.

Readability

Noun frequency level: 8.5–9.5 years

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

•	Words and phrases that some students may find challenging: “game controller”, “dodged”, “sidestepped”, “Wallaby”, “electronic”, “knucklebones”, “champ”, “woven”, “emerged”, “announced”, and the Cook Islands Māori vocabulary.
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What prior knowledge would support my students in reading this text?

•	Experience with playing video games, playing knucklebones, or weaving flax
•	Experience of power cuts.

Sharing Learning Outcomes with Your Students

I will be able to:

•	say why the author might have written this story;
•	predict what will happen next and check my predictions;
•	make connections with my own experiences to help me understand how the characters are feeling in 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

•	Share the teaching purpose and learning outcomes with the students.
•	Talk about the differences between the activities that different generations enjoy. “Do your parents or grandparents tell you about what life was like when they were children?” “Do you enjoy listening? Why or why not?” “What games did your grandparents play when they were your age?” “What games do you play that your grandparents didn’t?” (Making connections)

During reading

•	Ask the students to read page 20. “What have the children been doing?” “How do you know?” (Inferring) Ask them how the author makes the reader feel that the children are really excited about playing their video game, for example, through the use of exclamations, exclamation marks, and vivid verbs. (Identifying the author’s purpose; analysing)
•	“How are the children feeling by the end of the page?” (Inferring) “How would you feel if that happened to you?” Ask the students to predict what might happen next. (Forming hypotheses; making connections)
•	Ask the students to read page 21. If necessary, clarify that Ma’uke is a small island in the Cook Islands and check that they realise that Papa is the children’s grandfather. “What do Teresa and Moe think when Papa starts to tell them about the games he used to play?” “How do you know?” You could link this to the discussion before the reading. (Inferring; making connections) “What do you notice about the last sentence on this page?” “Why do the girls laugh?” (Analysing; inferring) (Check that the students know what knucklebones are.)

•	Get them to read page 22. “What do you notice about what’s happening on this page?” Draw out the idea that the children have become interested in what Papa is saying and doing. (Analysing and synthesising)
•	Ask the students to speculate about what kind of game could be played with a porotaka. (Forming hypotheses)
•	Ask the students to read to the end of the story. “Were you right about the porotaka?” (Testing hypotheses) “Do you think the children will go back inside to play? Why or why not?” Have them read to the end of the story and discuss with a partner whether they would have made the same decision. (Forming and testing hypotheses; evaluating)
•	“Why do you think the author wrote this story?” (Identifying the author’s purpose and point of view) “Did this story change your ideas at all?” (Evaluating)

After reading

•	Ask the students to go back and, on a photocopy of the story, highlight the parts that show how the children feel about the different sorts of games. Use this information to make a graph together showing how the children’s feelings change throughout the story. The students could cut out the highlighted phrases from the text and stick them on the lines of the graph in the appropriate places. (Analysing and synthesising; identifying the author’s purpose)
•	Reflect with the students on how well the purpose of the lesson has been achieved and note any teaching points for future sessions.

Revisiting the Text

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

•	Help the students carry out the activity “Make a Porotaka” in this Journal and/or interview their parents or other older relations about the games they used to play. If possible, have the students try out the games and/or the porotaka and construct a “Plus, Minus, Interesting” chart about them. Reflect whether this has changed their viewpoint about traditional games and/or helped them understand why the characters in the story changed their opinions.
•	Create a list of five current games and five more traditional games and have the students work in pairs to rank them in order of popularity. Encourage them to justify and defend their decisions!
•	Compare the ways in which the authors convey ideas about technology in this text and in the story “Fridge-Rex 3000” on page 13 of this Journal.

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Blow, Wind, Blow!

by Alan Bagnall

From School Journal, PART 2 NO.3 2005

Overview

This is a poem about the effect that wind has on the landscape.

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 analysing and synthesising and visualising
•	To help the students to explore the structure of a poem.

Features of the Text to Consider in Context

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

•	The structure of the poem in three four-line stanzas with an ABCB rhyme scheme
•	The repetitive structure of the first two stanzas
•	The contrasting rhythm and perspective of the last stanza, with the writer addressing the wind directly
•	The verbs and adjective ending in "ing" — "raging [in]", "foaming", "building", "shifting", "trying [to blow]"
•	The use of punctuation for impact in the last stanza.

Readability

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

•	Tracking the subject of the first two stanzas, for example, recognising that it's the wind and not the trees that is "raging in from foaming seas".
•	For some students, particularly ESOL students, the way the idea is in each stanza developed over four lines.

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

•	Experience with reading poetry and familiarity with the features of rhyming poems
•	Knowledge of the effects of wind on the landscape.

Sharing Learning Outcomes with Your Students

I will be able to:

•	visualise the effects of the wind on the landscape as I read the poem;
•	comment on the author's choice of language;

•	explore the structure of the poem.
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A Framework for the Lesson

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

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

Before reading

•	Tell the students you have a poem about the wind for them to read. Ask them to imagine they are standing on a beach on a windy day. Have them describe the possible effects of wind on the landscape. (Visualising; making connections)
•	If you feel it's necessary, revise some of the special features of poetry that the students will meet in this poem, for example, the text split into short sections (lines and stanzas), the use of rhyme, the exploration of one main idea, the use of highly descriptive language.
•	Share the teaching purpose and learning outcomes with the students.

During reading

•	Ask the students to shut their eyes while you read the poem to them. Discuss the pictures that formed in their heads. (Visualising) "Does this match your ideas about the wind?" (Making connections; evaluating)
•	Carry out a shared reading of the poem and then briefly record the main ideas from the first two stanzas on the whiteboard. "What does the wind do?" Note the repetition of words and of grammatically similar constructions. (Identifying main ideas; analysing)
•	"How does the writer make the poem sound so lively and dramatic?" If necessary, draw the students' attention to the high proportion of verbs. (Analysing)
•	"How is the last stanza different from the other two?" Clarify that the writer is now addressing the wind directly. (Analysing)
•	"How does the narrator feel about the wind in this stanza?" "How do you know?" "How does this stanza tie into the rest of the poem?" Draw out the idea that the narrator feels as if the wind is trying to change him, just as it has changed the trees and land. (Analysing and synthesising)
•	"Do you think this poem is effective?" "Why or why not?" (Analysing and synthesising; evaluating)

After reading

•	lines rhyme?” “How do the rhymes add to the poem?” Draw out the idea that rhyme helps with the rhythm (because the reader puts emphasis on the rhyming words) and (in this poem) the use of rhyme also helps to separate the ideas in each stanza. (Analysing and synthesising)
•	Record the words ending in “ing” on the whiteboard. Remind the students that words ending in “ing” are usually verbs, but the writer of the poem has used one of these “ing” words as an adjective. Have the students identify the adjective (“foaming”). The students may be surprised to note that the author has constructed a vivid poem that only uses one adjective. “Why has the author placed so much importance on verbs?” (Analysing and synthesising)
•	Reflect with the students on how well the purpose has been achieved and note any teaching points for future sessions.

Revisiting the Text

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

•	The students could perform the poem, adding sound effects and movement.
•	They could write their own poem about a different weather element, using the structure of this poem as a model.
•	Add some of the vivid verbs from this poem to a class chart that the students can refer to for their subsequent writing.

Fear of Numbers

by Philippa Werry

From School Journal, PART 2 NO.3 2005

Overview

The relieving teacher in this play suffers from “numerophobia”. Her fear threatens to disrupt the class’s activities — until they come up with a cure.

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 forming and testing hypotheses , identifying the author’s purpose, and analysing and synthesising
•	To think about the importance of numbers in everyday life
•	To explore ideas about phobias (real and imaginary) and how they might affect people’s lives.

Features of the Text to Consider in Context

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

•	The conventions of a play, for example, stage directions in italics, a list of characters, and bold type for emphasis
•	The ideas about the pervasiveness of maths in people’s lives
•	The maths vocabulary — “degrees”, “times tables”, “measure”, “estimating”, “divide”, “millions”, “billions”, “trillions”, “one hundred percent”
•	The humour in the idea of “numerophobia”
•	The idea that some people may have negative attitudes to numbers and maths
•	The verbal humour, for example, “My mum feels like that, too”, “one hundred percent OK”, “allergic to bananas”.

Readability

Noun frequency level: 8–9 years

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

•	The maths concepts
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•	Words and phrases that some students may find challenging: “nervously”, “gulps”, “temperature”, “especially”, “numerophobia”, “allergic”, “explained”, “guesswork”, “estimating”, “disappointed”, “relieved”, “librarian”, “spines”, “suspiciously”, “sobbing”, “speedometer”, “counselling”, and the maths vocabulary listed above.
•	The difference between an allergy and a phobia (in order to understand the teacher’s confused use of the terms on page 29 and the revelation on page 31).

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

•	Familiarity with reading plays
•	Knowledge of different mathematical concepts and terms and of every day mathematical applications
•	An awareness of the concepts of allergies and phobias.

Sharing Learning Outcomes with Your Students

I will be able to:

•	predict some problems that the people in the play will encounter and check my predictions;
•	explain why the author might have written this play;
•	explain how numbers are important in everyday life.

A Framework for the Lesson

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

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

Before reading

•	Tell the students you have a play for them to read about a teacher who has an unusual problem with numbers.
•	Discuss some of the ways that we use maths in our everyday lives, for example, when cooking, shopping, or playing sport. (Making connections)
•	Introduce the terms “phobia” and “allergy”. “What’s a phobia?” As a group, think of words that end in “phobia” and discuss their meanings. Ask the students, in pairs, to discuss what an allergy is and their experiences of allergies. (Making connections)
•	Share the teaching purpose and learning outcomes with the students.

During reading

•	Ask the students to read to the end of page 29. “What’s the teacher’s problem?” (Summarising main ideas) “While you’re reading this text, think about whether there really <i>is</i> such a thing as ‘numerophobia’”. (Evaluating) Ask the students to predict what activities the class wouldn’t be able to do because of the teacher’s fear of numbers. “What message might the author be trying to give us about maths?” (Forming hypotheses; identifying the author’s purpose)
•	Ask the students to read to “I think you’re scared of them!” on page 31 and have them turn their Journals face down while you briefly discuss the text. Clarify that a fear (or phobia) can often be overcome whereas an allergy is usually incurable.
•	Discuss how a fear of numbers could affect the teacher’s everyday life. (Making connections) Ask them to predict some solutions to the teacher’s problem. (Forming hypotheses)
•	Have the students read to the end of the play to check their predictions. (Testing hypotheses) Enjoy the humorous ending together.
•	Discuss how they can tell whether the teacher is telling the truth when she claims she’s been cured. If necessary, prompt them to reread her dialogue on page 32 (where she refers to numbers). (Analysing and synthesising)
•	“Could this situation be true? Why or why not?” (Evaluating, identifying the author’s purpose) “How do you feel about maths?” (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.
•	Discuss the personality of the teacher and ask the students to find a passage that best illustrates it. “How does she change during the play?” (Analysing; evaluating)
•	Ask the students to revisit their predictions about the message that the author was trying to convey. “Does she have a message, or is she just having fun with an idea — or both? Has she been successful? Why or why not?” (Identifying the author’s purpose; evaluating)
•	Reflect with the students on how well the purpose has been achieved and note any teaching points for future sessions.

Revisiting the Text

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

•	Have the students keep a personal diary or note on a class chart all the activities they do that use maths in one day, as well as the type of application, for example, measuring.
•	Have the students perform the play on audiotape, using their voices to bring out the personalities of the characters and the humour in the asides, for example, Child 2's comment: "My mum feels like that, too" on page 31.
•	Have the students find out more about unusual phobias. You could explore the derivations of words such as "arachnophobia" or "hippophobia", or you could ask the students to think critically (or creatively) about how a particular phobia might affect a person's life. (The tenth edition of <i>The Concise Oxford Dictionary</i> has a list of interesting phobias and their meanings on page 1074.)
•	You could have the students invent an unlikely phobia (as the author has done in this play) and explore the possible consequences.
•	Have the students brainstorm ideas solutions for numerophobia.

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