

# Introduction

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

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

The notes should be used alongside *The Essential School Journal*, *Effective Literacy Practice in Years 1 to 4*, *Effective Literacy Practice in Years 5 to 8*, and *Guided Reading: Years 1–4*.

## The Teaching Approaches

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

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

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

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

## Guided Reading

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

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

Guided reading involves:

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

These notes include information about:

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

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

In concentrating on these specific purposes, it is important not to lose sight of the bigger picture — the

meaning of the text for its readers and their enjoyment of the reading experience.

## Developing Comprehension Strategies

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

•	making connections
•	forming and testing hypotheses about texts
•	asking questions
•	creating mental images or visualising
•	inferring
•	identifying the writer's purpose and point of view
•	identifying the main idea
•	summarising
•	analysing and synthesising
•	evaluating ideas and information.

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

## Introducing the Text

The introduction should be relatively brief. It should:

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

## Reading and Responding

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

## Discussing the Text (after the reading)

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

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

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

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

adjectives and synonyms for commonly used words.

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

## Selecting Texts: Readability

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

When selecting texts, you should also consider:

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

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

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

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# The Whale Child

by Elizabeth Pulford

From School Journal, PART 2 NO.4 2005

## Overview

On a stormy night, Hannah snuggles up to her great-grandma to listen to her tell the story of a shipwreck that took place on the night of another storm. Great-grandma tells how all on board died except for a newborn baby who was rescued and cared for by a school of whales. She tells how the whale child's closest friend was killed by whalers and how the whale child herself was captured.

## Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of <b>analysing and synthesising</b> , asking questions, inferring, or visualising
•	To help the students explore the techniques the author uses to create the mysterious atmosphere of the story.

## Features of the Text to Consider in Context

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

•	The structure of the text as a story within a story
•	The large amount of information that is not stated directly and needs to be inferred, for example, "she nearly went the way of the youngest whale"
•	The gradual build-up of clues that Hannah's great-grandmother was the whale child
•	The dramatic, mysterious atmosphere and changes of mood that are created through the use of poetic language, including:
	- the traditional fairy-tale introduction: "A long time ago"
	- similes, for example, "the waves were like giant glass towers", "it was as dark as night"
	- alliteration, for example, "wallowing and whaling", "bobbing about like a blue bubble"
	- personification, for example, "weary, wooden bones", "wind and rain rage"
	- rhyme: "swimming and brimming"
	- repetition: "down and down", "further and further"
	- The use of an ellipsis, unanswered questions, and statements of anticipation to create suspense
	- The use of dialogue.

## Readability

Noun frequency level: 9–10 years

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

•	The complexity of some of the poetic language, for example, “as dark as night, as if the ocean had swallowed up the bright sky”
•	The need to infer information from the text
•	The need to follow both threads of the story and the story within it
•	Words and concepts that some students may find challenging: “wallowing”.

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

•	Experiences of reading and writing poetic texts
•	Familiarity with fantasy stories as a text form.

## Sharing Learning Outcomes with Your Students

I will be able to:

•	identify the techniques the author uses to build and sustain the story’s atmosphere
•	ask myself questions as I read to try and work out what is happening in the text
•	read between the lines to understand what is happening
•	use information in the text to help me build pictures in my mind of what is happening in the text.

## A Framework for the Lesson

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

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

### Before reading

•	Introduce the title. “What do you think this story will be about?” Encourage the students to form hypotheses and to formulate questions about the text. Draw on their knowledge of myths connected with the sea, for example, those relating to Māui, Paikea, and the selkies. (Forming hypotheses; asking questions; making connections)
•	Referring to the students’ prior reading, talk about how writers create different moods and/or how they create visual images. (Making connections) Tell them that in this story, the author uses a variety of techniques to create a particular atmosphere.
•	You could also explain that, because the author often uses a “show, don’t tell” technique, they will have to read carefully to infer meaning. Share the learning outcome(s) with the students.

### During reading

•	students to keep the learning outcome in their head while they read, for example, “While you’re reading this, I want you to think of what kind of atmosphere (or mood) the writer is developing” or “While you’re reading, ask yourself questions about what is happening.” (Analysing and synthesising, asking questions) Leave a closer analysis of the text until after this first reading.
•	Encourage the students to share their responses to the text. “Is this what you expected?” (Testing hypotheses) “What picture did you build in your mind of the long, black (boat?” (Visualising)
•	Once the students are familiar with the storyline, have them read the text again, with a closer focus on the particular learning outcome.

### After reading

•	Discuss the ending of the story. “Was it what you expected?” “Does the illustration give you any clues about the whale child?” “Did you predict this earlier in the story?” Ask the students, in pairs, to look back through the story to see if they can find any earlier clues to the whale child’s identity. (Testing hypotheses; inferring)
•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.
•	Ask them to use sticky notes or paper clips to mark features of the text that help to create atmosphere (or you could photocopy the text and have the students use highlighter pens). Encourage the students to share their ideas about the identified sections of text. Draw out the idea that there are changes of mood in the text. Have the students work in pairs to identify a point where the mood changes. “How does the author create this change in mood?” (Analysing and synthesising)
•	Discuss the poetic language in more detail. Have the students discuss, in pairs, a passage that helped to create a particularly vivid picture in their minds of what was happening. “How did the author do this?” (Visualising; analysing and synthesising)
•	Reflect with the students on how well the learning outcome 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?*

•	Talk about how you could read this story aloud to bring out the changes in atmosphere. The students could create sound effects to accompany a reading of the story, focusing on conveying the story’s atmosphere. (Analysing and synthesising)
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# Pest Fish

by David Somerset  
From School Journal, PART 2 NO.4 2005

## Overview

This recount tells how Oliver and his friend Eamon try to get rid of an imported fish called rudd that is infesting the pond on Oliver's family's farm. When they are unsuccessful, Oliver's parents call in an expert to provide an environmentally friendly solution to their problem.

## Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of <b>forming and testing hypotheses</b> (about solving an environmental problem), identifying and summarising main ideas, or making connections.
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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?*

•	The inclusion of factual information within a recount
•	The scientific, technical, and ecological language and ideas
•	The focus on problem solving
•	The supportive photographs
•	The informal, conversational tone, including contractions, dialogue, and colloquial language.

## Readability

Noun frequency level: 8.5–9.5 years

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

•	The language and ideas related to science, technology, and ecology
•	Words or concepts that some students may find challenging: "pest", "Eamon", "native", "shade cloth", "wade", "dry ice"
•	The colloquial expressions, which may be challenging for ESOL students.

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

•	Knowledge of the impact that imported pests can have on the environment
•	Experience of fishing.

## Sharing Learning Outcomes with Your Students

I will be able to:



•	think about ways the characters could solve their problem and reflect on these ideas;
•	identify the main ideas in this article;
•	draw on what I know (about pests and/or fishing) to help me understand the problem in this text.

## A Framework for the Lesson

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

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

### Before reading

•	Introduce the title and share the learning outcome(s) with the students.
•	Tell them that the people in the article have a problem and the article tells us how they deal with it.

### During reading

•	Ask the students to read to “there may be thousands” on page 7 to find out what the problem is. Discuss what else the students have found out. Take time to clarify what they know about pests, especially the idea that creatures (or plants) can become pests if they’re moved from their original environment to a new one, thus upsetting the balance of the food chain. (Identifying main ideas; making connections).
•	Remind the students of the learning outcome and ask them to read to ““There must be a better way to get rid of them,’ says Oliver” on page 8. Review the methods the boys have tried so far. (Identifying main ideas)
•	Ask the students to think, pair, and share about other ways they might be able to get rid of the rudd. Record their ideas on a chart and encourage the students to comment on each other’s hypotheses. (Forming and testing hypotheses)
“There must be a better way to get rid of them.”	
Methods	Comments/Potential difficulties
•	Read on to the end to find out how the problem is finally solved. Talk about the process Doctor Death and his helpers use and why they use it. (Identifying and summarising main ideas) Compare their solution with the students’ ideas. (Testing hypotheses)

### After reading

•	Reflect on the ideas in the text, encouraging the students to return to the text to find evidence to support their ideas. “Why was the rudd such a problem? How do you know?” (Identifying main ideas; inferring)
•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.
•	Have the students identify the sections of text that describe the pond at the beginning of the article, after it had been cleared, and how it might look in the future. Record the ideas on a chart. (Identifying main ideas)
•	Reflect with the students on how well the learning outcome 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 work in pairs to construct a flow chart to show how Doctor Death and his team got rid of the rudd. (Identifying and summarising main ideas)
•	Encourage the students to transfer what they’ve learned about pests and getting rid of them to what they know about other pests, for example, rabbits, possums, or wasps. In pairs, have them choose one pest and write down what problems the pest causes and what could be (or is being) done to help solve the problem. (Making connections; forming hypotheses; analysing and synthesising). You could have the students research this problem further if that fits your teaching purpose.

# Water Power

by Sandra Carrod

From School Journal, PART 2 NO.4 2005

## Overview

In this report, told from a student's perspective, the writer describes the Clyde dam and how it generates electricity, and she shares her impression of the immense size and power of the dam.

## Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of <b>identifying the author's purpose and point of view</b> , identifying and summarising main ideas, or analysing and synthesising.
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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?*

•	The report presented as a first-person recount
•	The informal tone
•	The information about the Clyde Dam — what it looks like and how it generates power
•	The emphasis on the size of the dam, including the double meaning of the word "Power" in the title
•	The scientific, mathematical, and technical language.

## Readability

Noun frequency level: 9–10 years

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

•	The technical language and mathematical concepts
•	The idea of the town being flooded
•	The concept that the energy of water can be converted to electricity
•	Words and concepts that some students may find challenging: "spillways", "powerhouse", "turbines", "waterwheels", "Shafts", "generators", "pylons".

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

•	Their familiarity with technical and scientific concepts related to electricity generation
•	Their knowledge of hydroelectric dams.

## Sharing Learning Outcomes with Your Students

I will be able to:

•	talk about why the author might have written this article
•	identify the main ideas about the dam in this report
•	identify how the writer conveys her impressions about the dam
•	use information from the text to help me work out the meanings of unfamiliar words.

## 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

•	Find out what the students know about how electricity is generated. You may be able to relate this concept to the way flourmills or paddle steamers use the energy of water to turn the wheel. (Making connections) Clarify the basic idea of how hydroelectric power stations work — that they convert the energy of water to electrical energy. Aim to minimise the barriers to their reading the article rather than to develop a detailed understanding of how hydroelectric power stations generate electricity.
•	Tell the students that you have an article about a dam that is part of a hydroelectric power station. Write some of the key technical terms from the article on a chart. Encourage the students to supply definitions of any of these key words that they know. (Making connections)
•	Briefly discuss the photographs in the article, using them to identify some of the key parts of the power station.
•	Share the learning outcome(s) with the students.

### During reading

•	Encourage the students to think about why the author might have written this text as they read.
•	Ask the students to read page 11. Recap the main ideas in this section. You could briefly mention the controversy surrounding the decision to submerge the town. (Identifying and summarising main ideas)
•	Ask the students to read down to “full of spray” on page 12. “What does this section tell us about the dam?” (Identifying and summarising main ideas) Clarify the purpose of the spillways. Create a definition of the word “spillway” together and add it to the chart. (Summarising main ideas)
•	Ask the students to read to the end of page 13. Ask them to think, pair, and share to identify the main ideas about the dam. (Identifying and summarising main ideas)

•	Have the students read to the end of the article. Clarify that the text on page 14 is a simple explanation of how electricity is generated. Review the main ideas about the dam together, encouraging the students to raise any questions they may have. (Identifying and summarising main ideas; asking questions)
•	“What does the author think of the dam? How do you know?” Encourage the students to consider why she might have written the article. Refer to the students’ prior experience of reading non-fiction texts to draw out the idea that non-fiction texts are often more engaging when the writer presents a particular point of view about the topic. (Identifying the author’s purpose and point of view; inferring)

### After reading

•	Have the students go back through the text to find the key words on the chart and work together to create definitions to add to the chart.
•	Briefly discuss any words or phrases that the students found difficult (and that have not already been recorded on the chart) and the strategies they used (or could have used) to work them out.
•	Have the students identify the ways in which the author conveys the idea of the huge size and power of the dam, for example, the use of statistics, adjectives, punctuation for impact, comparisons, and the inclusion of the writer’s feelings. (Analysing and synthesising)
•	Reflect with the students on how well the learning outcome has been achieved and note any teaching points for future sessions.

### Revisiting the Text

•	In pairs, reread the last section of the article, which explains how the power station converts the energy of water into electrical energy. Construct a flow chart to summarise the main ideas in this section. (Summarising main ideas)
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# Seasons

by David Hill

From School Journal, PART 2 NO.4 2005

## Overview

This simply constructed poem creates a series of metaphors to describe the seasonal changes in a tree.

## Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of <b>visualising</b> or analysing and synthesising.
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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?*

•	The series of metaphors for the seasons that each evoke a different mood: “black skeleton”, “white bonfire”, “green galaxy”, “golden rain”
•	The link between the first and last lines, which “frame” the other four stanzas
•	The idea that if you really look at a tree through all the changes of the seasons, you will realise that it does more than just “grow” — it “glows”
•	The repetitive pattern of the four two-line stanzas
•	The use of alliteration: “green galaxy”
•	The use of colour (as well as the theme of seasons) to link the ideas in the poem.

## Readability

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

•	Their familiarity with the cycle of deciduous trees, including the fact that they blossom in spring
•	Their awareness of the way ideas and images can be conveyed through poetry.

## Sharing Learning Outcomes with Your Students

I will be able to:

•	talk about how the writer of this poem conveys his ideas
•	create pictures in my head of what this poem is about.

## 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 for them to read but don't show them the text or tell them the title. Share the learning outcome. Read the poem aloud, asking the students to close their eyes and think about the images they can see in their minds and to think of a possible title for the poem. (Visualising; identifying main ideas) Briefly discuss their ideas and then tell them the title of the poem.
•	Alternatively, you could share the learning outcome and then give out photocopies of the poem cut up into the six stanzas and the title. In pairs, get the students to order the parts of the poem as if they were the writer and then have them share their poems with the rest of the group, explaining why they have ordered them as they have. (Analysing and synthesising)

### During reading

•	Distribute copies of the Journals and have the students read the poem. "Is this how you visualised the tree?" (Visualising) Or "Why do you think David Hill has ordered the ideas in this way?" Note whether the students notice the link between "grows" and "glows" in the opening and closing lines. (Analysing and synthesising)
•	"Do you think the writer likes trees?" "Why do you think that?" (Analysing and synthesising; identifying the author's point of view)

### After reading

•	Explore the writer's use of poetic devices. You could focus on the metaphors in the poem. "What exactly does the writer mean by a 'white bonfire'?" (Check that the students understand that the writer is referring to the blossoms bursting out on the tree in spring.) You could also explore the connotations of depth and density in the "galaxy" image and the link between falling leaves and "golden rain" in autumn. "Why is there a change from "grows" to "glows"?" Draw out the idea that the opening line states a fact and the closing line conveys the writer's opinion. (Analysing and synthesising)
•	You could talk about the structure of the poem, for example, the way the opening and closing lines act as a frame for the poem, the repeated sentence structures, and the names of the seasons and of colours to link the ideas.
•	Reflect with the students on how well the learning outcome 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?*

•	Innovate on the text by having the students create their own metaphors for a tree during the different seasons. Alternatively, you could create a poem together, replacing the central image of a tree with another natural feature that changes with the seasons (for example, mountains or a river).
•	The students could read and enjoy other poems about trees.
•	You could have the students compare this poem with the poem “Sand” by Emma Jane Finch in <i>School Journal</i> 1.5.05. Both poems use descriptive language to convey changes in natural features over time. (Making connections)

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# Heartbeats in the Dark

by Janice Marriott

From School Journal, PART 2 NO.4 2005

## Overview

An overnight stay at his cousin's house makes Darren feel very scared. However, during the night, his sense of responsibility for his grandfather helps him to overcome his fear and gain new confidence. An audio version of this text will be available in February 2006 on the *School Journal* Parts 1 and 2 CD.

## Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of <b>inferring</b> , asking questions, making connections, or analysing and synthesising.
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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?*

•	The first-person narrative in the form of a conversation with an implied listener (the reader)
•	The conversational style including the direct address of the reader and the use of colloquial language ("Gotta go", "yank", "reckon")
•	The drumming motif, which helps to build up tension and drama — the drumming fingers, the heartbeats, the "beat" of Mum's words, and the title
•	The portrayal of Darren's feelings through direct description and through the variations in the rhythm of the drumbeats
•	The focus on the physical manifestations of Darren's fear
•	The rich descriptive vocabulary, for example, "glint", "evil", "dreaded", "looms"
•	The large amount of information that is implied but not stated, for example:
	- Mum's dialogue in the car
	- the adults' lack of awareness of the children's relationship
	- Darren's character and its development
	- The use of short sentences, dashes, ellipses, the adverb "suddenly", and drumbeats to create tension.

## Readability

Suggested guided reading level: 9–10 years.

Note: The noun frequency level for this text is quite low (8–9 years) but the style and complexity of ideas make it more suitable for use with more experienced readers.

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

•	The large amount of inference that is required
•	The connections to children’s fear of the dark and their experiences of family relationships
•	The understanding that the text is in the form of a one-sided conversation with the reader
•	The colloquial expressions, which may be challenging for ESOL students
•	Words and concepts that some students may find challenging: “attic”, “glint”, “glare”, “blazing”, “blackness”, “reckon”.

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

•	Their experience of being afraid
•	Their experiences of extended family relationships
•	Their experience of using inferential skills when reading fiction.

## Sharing Learning Outcomes with Your Students

I will be able to:

•	read “between the lines” to find information that is implied but not stated directly;
•	ask questions in my head as I read to help me focus on what is happening in the text;
•	use what I know about families and fear of the dark to help me understand the feelings of the narrator of this story;
•	identify and talk about some of the things the writer has done to make this text so dramatic.

## 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.

This is a dramatic, complex piece of writing that relies heavily on the reader’s ability to infer. It has many layers of meaning and lends itself to rich discussion both of the content and of the writer’s craft. It would work equally well as a shared or guided text or as a text to be read to students. Note that the following suggestions could be used for a shared or guided reading lesson or you could read the text to students (or have them listen to the audio version, to be distributed in February 2006) and follow it with an exploration of sections of the text on overhead transparencies.

### Before reading

•	You may like to write the title on the board the day before the students read the story. “What does this phrase make you think of?” (Making connections)
•	Alternatively, you could simply read the title and ask the students to predict what the story will be about. (Forming hypotheses)

•	Depending on your students' experience with more sophisticated types of text, you could briefly discuss the possible challenges of the reading. For example, you could tell them that this text has a style that they may find unusual, that it's likely to raise lots of questions in their minds, and that they will need to use the strategy of inferring. Reassure them that it will be worth the effort!
•	Share the learning outcome(s) with the students.

### During reading

•	Vary the level of support, depending on your students' level of confidence. The following suggestions give a relatively high level of support.
•	Ask the students to read page 18. Take some time to draw out what is happening here and to establish the idea that although this is a relatively short section of text, it is rich with ideas. "Who is telling this story?" "Who is he talking to?" "What do you know about him?" "How do you know that?" (Inferring) Clarify that this first episode sets the scene for the rest of the story.
•	Ask the students to ask themselves questions as they read on. Remind them that asking questions as they read helps them to concentrate and to think more clearly about the ideas in the text. (Asking questions)
•	Ask the students to read page 19. Have the students think, pair, and share about a question that they have in their heads about the reading so far. Invite the group to speculate about or perhaps provide answers to the questions. (Asking questions)
•	At this point, you could review the text so far to check the students' understanding, for example: "Who are the characters in this text?" "Where are the characters right now?" "What's Mum scared of?" "What else have you learned about the narrator?" "Why do you think that?" (Inferring)
•	Have the students read on to "worry about me" on page 21. "How does the author let you know that Darren is afraid?" "Do you think Darren is right about Bess? Why or why not?" (Inferring) Encourage the students to predict what will happen next. (Forming hypotheses)
•	Have the students read to the end. "Is this what you thought would happen?" (Testing hypotheses) "How has Darren changed?" "Find the clues in the text that show how Darren is making himself overcome his fear." (Analysing and synthesising)

•	<p>Have the students focus on the end of the story and think of a question. Model a question if necessary, for example: “Why does Darren say this?” “Does Aunt Billie believe him?” “Do you think Darren is still scared of the dark?”</p> <p>Encourage the students to suggest answers to one another’s questions, using inferences from the text. (Asking questions; inferring)</p>
•	<p>Check whether the students have any other questions that they weren’t able to answer and either discuss them or note them for a subsequent session. (Asking questions)</p>

### 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.
•	Return to any of the students’ unanswered questions and talk about how they might be able to find an answer in the text.
•	Explore some of the ways the author creates drama and suspense in the text. You could focus on:
	- the drumming motif — the drumming fingers, the heartbeats, and the “beat” of Mum’s words on page 19, Darren’s footsteps on page 22, and the significance of the title — the vivid descriptions of Darren’s feelings, especially the physical manifestations of his fear
	- the rich descriptive vocabulary
	- the use of short sentences, dashes, ellipses, the adverb “suddenly”, and the drumbeats to create a sense of pace.
•	Reflect with the students on how well the learning outcome 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?*

•	Write a spooky story together during shared writing, using some of the features of this text (for example, the technique of showing rather than telling) to create atmosphere.
•	Have the students write about an experience when they overcame a fear of something, for example, putting their head under water when swimming.
•	Use the text as a basis for a musical composition, using percussion instruments to reflect the way the text conveys the build-up of fear and the triumph of overcoming it.

# Rangoli

by Jill MacGregor

From School Journal, PART 2 NO.4 2005

## Overview

As part of their celebration of Diwali, the Hindu Festival of Light, Sheenal, Sonali, Ritiksha, and Prashant have entered a rangoli competition. This article, which combines the features of a procedural text with those of a recount, describes the process they go through in preparing for the competition, planning their design, and painstakingly creating their beautiful pattern. Note that the “w” in Diwali is pronounced as a “v”. Note also that in Hindu culture, rangoli patterns are used for a number of other purposes as well as in the celebration of Diwali.

## Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of <b>making connections</b> or identifying and summarising main ideas (the steps involved in making a rangoli pattern).
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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?*

•	The combination of the features of a procedural text with those of a recount
•	The introductory text in italics that explains what Diwali and rangoli are
•	The information about making a rangoli pattern
•	The supportive photographs
•	The inclusion of Hindi words in the text, accompanied by explanations in brackets
•	The list of the Hindi words for colour.

## Readability

Noun frequency level: 8.5–9.5 years

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

•	The girls’ names
•	Words and concepts that some students may find challenging: “traditional”, “underfloor heating”, “sacred”, “spongy”.

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

•	Their experiences of working together in a team and of preparing for competitions
•	Their familiarity with the features of procedural texts and recounts
•	Their experiences of taking part in festivals
•	Their experiences of preparing and decorating places for a special occasion.

## Sharing Learning Outcomes with Your Students

I will be able to:

•	select and record information from the text to help me explain how to make a rangoli pattern;
•	use information in the text to help me understand the meanings of new words;
•	think about my experiences of festivals and celebrations and use these ideas to help me understand this text.

### A Framework for the Lesson

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

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

#### Before reading

•	Draw up a chart with two headings, Celebrations and Features. Brainstorm a list of festivals or celebrations with which the students are familiar. Under the heading Celebrations, record what it is that they are celebrating.  Under the heading Features, record some of the main features of the celebrations, for example, giving presents, eating special food, dressing up, or praying. If necessary, draw out the idea that some features will apply to more than one celebration. (Making connections)
•	Tell the students that you have a text about an aspect of Diwali, the Hindu Festival of Light for them to read. If you have students in your group who celebrate Diwali, refer back to what they've said about it for the chart and encourage them to share their experiences. (Making connections)
•	Share the learning outcome(s) with the students.

#### During reading

•	Have the students read the introductory section of text. If necessary, support them with the girls' names. "Why does the writer include this section?" (Identifying the author's purpose) Draw out the idea that the writer is thinking about the needs of the reader and giving them information they might need to understand the text. Ask the students to look out for other ways the writer does this as they read on. (Analysing and synthesising)
•	Get the students to read to "dries the coconut overnight" on page 24. "Why is the word 'paints' in quotation marks?" Check their understanding of the word "traditional" as it is meant in this context. (Inferring)

•	Have the students read to “mixed up” on page 25. Briefly review the writer’s use of definitions in brackets to explain new words. (Analysing and synthesising)
•	Clarify that this article is now describing a procedure and get the students to help you identify the steps the girls have taken so far. Model note-taking by summarising their responses on a chart. (Identifying and summarising main ideas)
•	Ask the students to read to the end of the text, with the purpose of identifying the subsequent steps in the rangoli process. (Identifying and summarising main ideas)
•	Ask the students to think, pair, and share what they have identified as the steps described on pages 24–26. Note their ability to discriminate between the main ideas and supporting detail but leave a closer focus on this until after the first reading. (Identifying and summarising main ideas)
•	Encourage the students to share their responses, both to the photographs of the completed pattern and to the process involved in constructing it. “How do you think the girls are feeling now?” (Making connections; inferring)
•	Read the list of Hindi names for colours together.

#### 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. “Did you find the explanations of the Hindu words useful?” Remind the students of the need to always keep the reader in mind when they are writing.
•	Tell the students that you want them to complete the notes you’ve started on the chart (see “During reading”). Together, review the notes you’ve already done. Clarify the purpose of the notes (to list the steps involved in making a rangoli pattern). Focus the students’ thinking by using questions such as: “Do these notes make sense to you?” “Do we need to add more information?” “Is there anything that doesn’t need to be there?” “Are these steps in the right order?” Once you’ve made any suggested changes, have the students reread pages 24–26 with a partner to identify the next steps in the process. Have them record these steps as brief notes. Move among the students as they do this activity, prompting or giving feedback as necessary to help them pick out the main steps within the extra detail of the recount and to summarise the actions in short phrases. (Identifying and summarising main ideas)

•	Have the students come together as a group to share what they thought were the main steps. Encourage the students to share the reasons for their decisions, using evidence from the text. (Identifying and summarising main ideas; analysing and synthesising)
•	Reflect with the students on how well the learning outcome 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?*

•	As a group, the students could create their own rangoli using coloured sand, sawdust, coconut, or crushed eggshells. (You may need to check whether it's culturally appropriate for your students to handle food products in this manner.) You could invite a member of the local Hindu community to help conduct this activity and to draw out its cultural significance.
•	The students could write about a celebration that they are familiar with, using a framework constructed by the group and including a glossary of important words.



# In Training

by Jaqualine Chapman  
From School Journal, PART 2 NO.4 2005

## Overview

The coach and his team are training hard in preparation for a test — but it's not the type of test that it might seem at first.

## Suggested Teaching Purpose

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

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of <b>asking questions</b> , making connections, or identifying the author's purpose.
•	To help the students understand the play format in order to deliver the lines in a play with pace, fluency, and expression.

## Features of the Text to Consider in Context

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

•	The conventions of a play: a list of characters in upper-case letters, stage directions in italics, directions for specific characters in brackets, and dialogue for each character
•	The humour in the idea of doing fitness training for a spelling competition
•	The clues as to what sort of test the team is preparing for
•	The twist and Lee's role in drawing it out
•	The use of hyphens and capital letters to show that certain words are spelt out
•	The support provided by including each of the spelt-out words in the line that follows
•	The rhyme, repetition, and rhythm of the chants.

## Readability

Noun frequency level: 9–10 years

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

•	The need to get the timing right when doing the chanting
•	The colloquial language (for example, "I don't get it"; "winning nerds"; "fair enough"), which may be challenging for ESOL students.

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

•	Their familiarity with sports training and practice
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•	Their familiarity with spelling words out aloud and with chanting.
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## Sharing Learning Outcomes with Your Students

I will be able to:

•	draw on what I know about training and chanting to help me understand the humour in this play;
•	ask myself questions as I read to try and work out what the characters are training for;
•	say why I think the author might have written this play;
•	follow the stage directions to deliver an entertaining performance.

## A Framework for the Lesson

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

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

### Before reading

•	Introduce the title and discuss what the term “in training” means. “What sorts of things do people train for?” “Have you ever been ‘in training’ for an event?” (Making connections)
•	Show the first page of the text to the students so they can use the information from the illustration and design features to support their thinking. “What sort of play does this look like to you?” (Forming hypotheses) Draw out the idea that this play may not be quite as it seems.
•	Briefly review the conventions of a play. Encourage them to consider such aspects of delivery as expression, timing, volume, and actions.
•	Share the learning outcome(s) with the students.

### During reading

•	Ask the students to read to “Everyone take a deep breath” on page 29. “I wonder how the actors would say these lines?” “What makes you think that?” Draw out the idea that the characters are chanting and model this for them if necessary. (Making connections; analysing and synthesising)
•	Encourage the students to share the questions they have in their heads about the play. (Asking questions) “As you read, I want you to think about what the characters are training for.” (Forming hypotheses) Ask the students to use a paper clip or sticky note to mark the part of the text when they think they’ve worked this out. Tell them that, after the reading, you’ll be asking them to identify the clues that helped them.

•	Ask the students to read to “ten star jumps” on page 29. “Does this page raise any more questions for you?” Note whether the students are questioning the purpose of the spelt-out words. (Asking questions)
•	“What has the author done to help you work out the spelt-out words?” If necessary, clarify the meaning of “stamina”.
•	Have the students read to the end of the play. “When did you first realise what sort of test the team was training for? What clues does the writer provide in the text?” (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.
•	Have the students think, pair, and share about what makes the play funny. (Analysing and synthesising)
•	“Why is Lee important in this play?” Draw out the idea that Lee is asking the same sorts of questions as the reader of the play would be. (Analysing and synthesising)
•	“I wonder why Jaqualine Chapman wrote this play? Do you think she is trying to make a point or is she just having fun with an idea?” “Why do you think that?” (Identifying the author’s purpose)
•	Read through the play together, either allocating parts or reading the whole text in unison. Talk about the importance of reading the play with expression, pace, and fluency, especially when delivering the chants. Discuss how the use of rhyme and repetition helps the dialogue flow.
•	Reflect with the students on how well the learning outcome 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?*

•	In pairs, go back through the play and draw a Venn diagram to record the kinds of training you would do for a sport such as rugby or netball, the kinds you might do for a spelling contest, and the kinds you could do for both.
•	Have the students practise (and possibly present) the play, focusing on delivering it in an energetic, snappy style.