

**Annotation**

- As the teacher talks with Aria about David's text, she draws out Aria's understanding of the **message** and what David wants the reader to remember about caring for the goldfish.
- Aria uses elements from the picture and some of the actual wording in David's writing as she **makes the connection** between the dead goldfish and the problem with overfeeding.
- She also responds to the teacher's question about David's purpose for writing with a thoughtful **reason** (which demonstrates her understanding of David's message) and a strong **personal statement**. "Not to do it!"

**Text**



Don't feed the goldfish too much cause the goldfish will die.

**Task: Aria**

David drew a picture of the classroom's goldfish, including the one that had died recently. He prepared a message to go with his picture, and this was both his reading and writing. He drafted his message and then dictated it to the teacher for publication. Then he read his message and shared his picture with his reading group, which includes Aria. David's work is now displayed in the classroom near the goldfish bowl.

Aria "reads the walls" as an **independent** reading task. The teacher roves and asks the students questions to prompt their awareness of writer purpose. The teacher talks with Aria about why she thinks David wrote the message about the goldfish.

**Student response**

**Teacher:** What was David telling us Aria?

**Aria:** One of our goldfish died (pointing to the picture). The dead one's got a straight face, and that one's got a smiley face.

**Teacher:** That was sad wasn't it? (Aria nods.) Does he tell us why the goldfish died.

**Aria:** It had too much food ... and if we feed them too much, the goldfish will die. He wrote that.

**Teacher:** Why do you think he wanted to write that for us to read?

**Aria:** ... Some people might not know about too much food.

**Teacher:** So he wrote us a reminder ...?

**Aria:** Not to do it!

**Teacher:** Yes I think so, too. David's writing is a good reminder for our class about looking after our fish.

**Aria:** And the picture, 'cos that one's dead!

**Tawhai**

**Annotation**

Tawhai is able to describe his picture to his partner. When his partner asks him why he chose to draw it, Tawhai refers to *Perky by the Roadside* and includes some of the language from that text in his explanation, (for example, 'teaching'; 'careful'; 'safe').

Tawhai **links** his ideas to the text and makes reference to events in the text to illustrate how actions have consequences.

Tawhai makes connections with his own **prior knowledge** in describing the important **message** he takes from the story: it's naughty to play on roads.

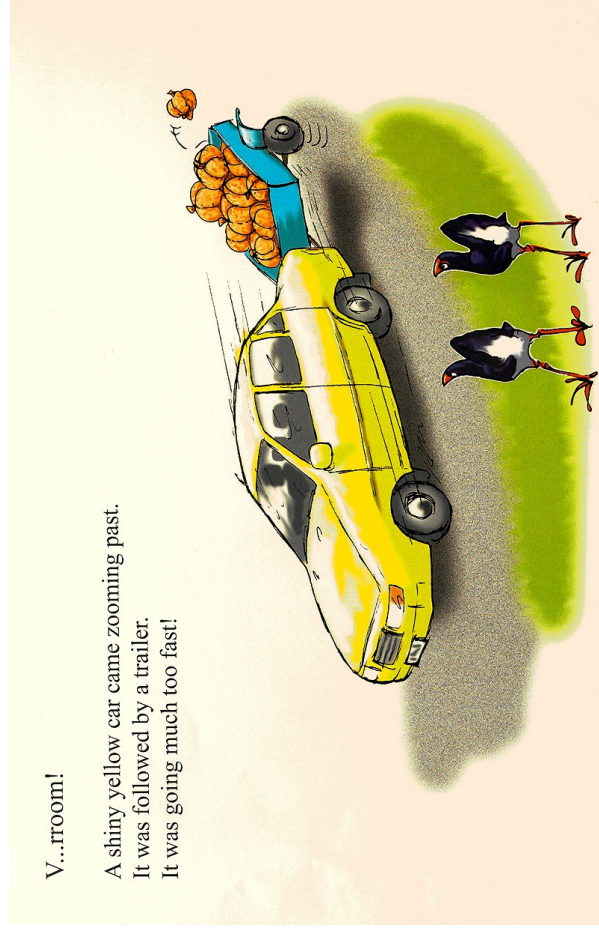
**Text**

*Perky by the Roadside*

This picture book has a maximum of four sentences per page and the story is told with rich, rhyming language. Through the actions of Perky and his mate, the reader is shown the consequences of not caring and then caring.

V...rroom!

A shiny yellow car came zooming past.  
It was followed by a trailer.  
It was going much too fast!



**Task: Tawhai**

While on a school trip, the students see a pukeko on the side of the road and are concerned for its safety. The next day, the teacher reads *Perky by the Roadside* to the students and then asks them to draw a picture of something important from the story that they think the author wants readers to know.

Then the students' task in pairs is to explain to their partner why they chose to draw their particular picture and to have the partner ask a "why" question about the picture.

**Student response**



**Tawhai:** See (pointing to the picture), the big pukeko is teaching the little pukekos to be careful by the road ... and the big one is Perky. They are on the grass. That's safe from the road.

**Peer:** I like your picture. Why did you draw that?

**Tawhai:** It's the same in the book and when we saw them by the road. I liked it when Perky doesn't want the babies to get runned over ... and then they won't grow into big pukekos.

**Peer:** And their mother will be sad.

**Tawhai:** It's naughty to play by the road ... and run on the road like Perky did (earlier in the story). See, Perky is looking after them now so they don't get hurt and they can be safe.

**Peer:** And the cars go fast, and they might get killed.

**Reference**

Oament, Michelle. 2006. *Perky by the Roadside*. New Plymouth: Little Friends Publishing Ltd.

## Kita

### Annotation

In the activity at the end of the shared reading of the text, Kita is able to tell her partner why she thinks the book is funny. She links:

- her **view** and **responses** to evidence from the text and the illustrations (the silly king, his bare feet, cooks & gardeners trying to fix the problem)
- her own **experiences** with her father and his socks and her understanding of what kings should be able to do (as "the boss of everything" who has "heaps of socks").

She is definite in her **opinion** and, with a prompt from the teacher, **expresses** her reason for deciding that the author wrote the story "to make us laugh".

### Text

*The Hole in the King's Sock*

This is a humorous story, following a fairy-tale format, about a king who is getting cold feet, and it's all because there's a hole in his sock! The phrases "That's/This is no good" and "We will mend" are repeated across the text.

### Task: Kita

The teacher read *The Hole in the King's Sock* to the students earlier in the week. Then the students **re-read** the text as a **shared reading** exercise and explored the king's problem.

Now the students' task is to form pairs and take turns sharing their ideas about what is funny in the story and why they think the author wrote it this way.

### Student response

**Kita:** I think it's really funny when he's sitting here (pages 2-3) with no socks on. Kings don't have bare feet! He looks silly with his bare feet poking out. He should get some more socks from his drawer.

**Peer:** What if that's all the socks he's got?

**Kita:** The king is the boss of everything. He must have heaps of socks.

**Peer:** But maybe the king only has these socks.

**Kita:** My dad's got heaps of socks, and he's not even a king. The king is being silly, and he doesn't even go to look for some. And, he even asks the cooks and the garden people to mend them. That's not their job!

**Peer:** No, you can't fix socks with cooking mixture ... Oooh! (Both students laugh.)

**Teacher:** I am hearing some interesting talking. Why do you think the author wrote a story with so many funny things happening and with such a silly king? (Both students respond to the teacher's question.)

**Kita:** 'Cos we laugh when it's funny and people do silly things.

**Teacher:** So, the author wrote the story ...?

**Kita:** ... to make us laugh; and stories make things up, like the king with a hole in his sock and I can't fix it.

### Reference

Meharry, Dot. 2001. *The Hole in the King's Sock*. Ready to Read series. Wellington: Learning Media for the Ministry of Education.

**Joseph**

**Annotation**

Joseph's contributions to the discussion with the teacher and his partner show that he is becoming **aware** of how an **author's choice** of illustrations and sentences can lead a reader to the **author's message**.

Joseph is able to form and **interpret** simple inferences from the text to make **comparisons** between then and now.

**Text**

*The Way It Was*

This text follows a then/now pattern. The narrator, a young girl, compares her life in our contemporary times with that of her great-grandmother, who lived in a time when homes had no electricity and horses were the general mode of transport.

There are between one and three sentences per page, with some running over more than one line. They include both complex and compound sentences, for example, "When it gets dark, I just turn on the light" and "I go to the movies, and I can see movies at home too ... in colour".

**Task: Joseph**

In a **first reading** of the text, the students' task is to consider how they think the author is helping them to make comparisons between the olden days and now.

The students need to consider how the author tells them, as her audience, what she thinks. They must look closely at the illustrations and the author's choice of language to help them interpret the author's message.

**Student response**

**Teacher:** (At the end of page 3) Let's think about how the author is helping us make the comparison between the olden days and now.

**Joseph:** She used old photos of great-grandma, and she has olden clothes on.

**Teacher:** Now look at the words on page 2 again. What words tell you why it might be hard to ride to school on a horse?

**Joseph:** Here: "It was a very long way."

**Teacher:** Everyone turn to your buddies, and tell each other what that sentence makes you think about.

(Students share ideas with their partners.)

**Joseph:** (To his partner) She will have to get up early to get to school ... and what if it's cold and raining? ... She might get freezing ...

**Reference**

Meahmy, Dot. 2004. *The Way It Was*. Ready to Read series. Wellington: Learning Media for the Ministry of Education.

**Jarrold**

**Annotation**

Jarrold uses information from the **discussion** between his peer and the teacher as well as from the **text** and his **prior knowledge** to infer that the two messages in the text are that accidents happen, and that the way people behave when an accident happens can affect their friendships.

**Text**

*Mya's Finger*

This seemingly simple narrative explores complex ideas about feelings and friendship. Lucy and Mya are friends, and Lucy feels terrible when she accidentally shuts Mya's finger in a door.

The story requires students to make connections to their own experiences as they consider the underlying themes of friendship, forgiveness and bravery.

**Task: Jarrold**

During a **second guided reading** of *Mya's Finger*, the students' task is to consider the way the characters have behaved towards one another in the story. They are then asked to think about the message that the author is giving them about how to behave when an accident happens.

**Student response**

**Teacher:** How is Lucy feeling now?

**Peer:** Happy.

**Teacher:** Why do you think she is feeling happy?

**Peer:** 'Cos the teacher said she was brave for telling she did it.

**Teacher:** Can you find anything else that might be making her feel happy?

**Peer:** No ... Oh, 'cos Mya is still her friend (Re-reading aloud from page 8) "I want to sit by Lucy," says Mya, and she smiled." Lucy's lucky 'cos nobody blamed her, did they?

**Teacher:** That is right. Who else in the story tried to make Lucy feel OK?

**Jarrold:** Lucy's mum tried to give her a hug because she said it was an accident.

**Teacher:** How do you think the story might have ended if Lucy's mum, the teacher and Mya hadn't acted like they did?

**Jarrold:** If they got mad, Lucy might be in big trouble and they won't be friends anymore. Like my brother's friend doesn't like him anymore because he made his nose bleed – but it was only an accident.

**Teacher:** So what message is the author giving us in this story about the way to behave when there is an accident?

**Jarrold:** That you shouldn't get mad if it is an accident – you should still be friends.

**Reference**

Paris, Susan. 2012. *Mya's Finger*. Ready to Read series. Wellington: Learning Media for the Ministry of Education.

**Jake**

**Annotation**

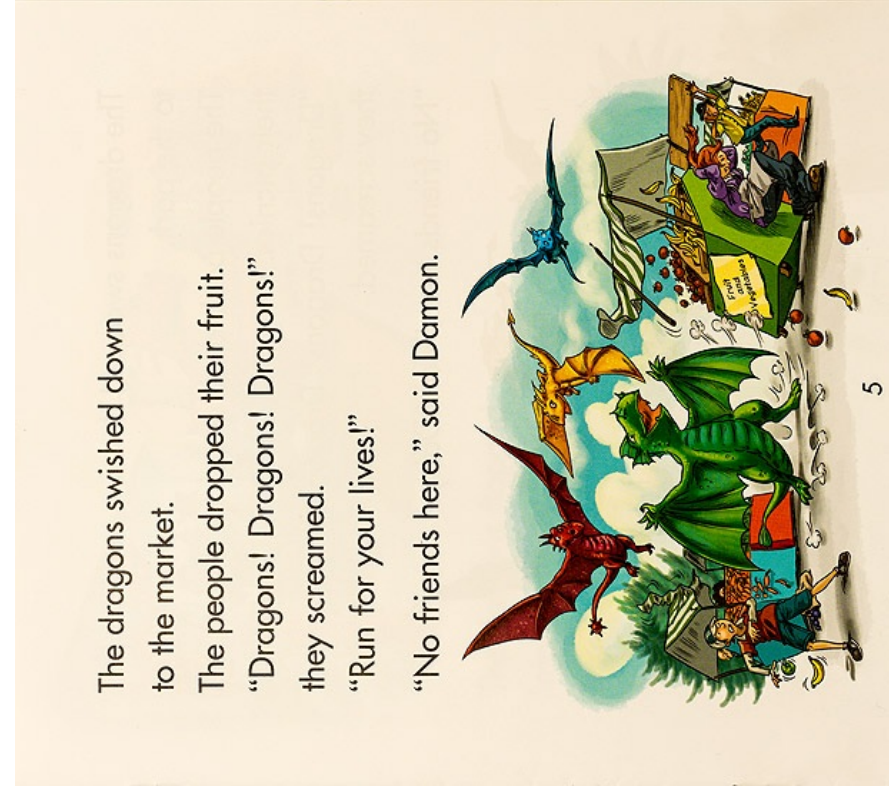
Jake clearly identifies the author's **message** in this story and confidently shares his opinion about why the dragons found it difficult to make friends.

The teacher's questions draw out Jake's awareness of how the author uses events and characters to **convey her message**. He refers to how both the **illustrations** and the **dialogue** show the responses of the dragons and of the people to the events that occur.

**Text**

*Dragons! Dragons! Dragons!*

This is a lively, humorous big book for shared reading about four fiery dragons who are having trouble making friends because people are scared of them. The theme of this book, making friends and getting along with people, is made clear through the events and dialogue in the text.



**Task: Jake**

As the teacher roves during **independent reading**, she discusses the text *Dragons! Dragons! Dragons!* with a student. His task is to identify how the author used the events and the characters to share her message about making friends.

The students have explored many aspects of the text during previous **shared readings**. They can read the text fluently and are confident to talk about what happened as the dragons attempted to make friends. They have looked closely at the relationship between the illustrations and the text and have already explored how the dragons behaved.

**Student response**

**Teacher:** What was this story about Jake?

**Jake:** The dragons are trying to solve the problem to make friends.

**Teacher:** What do you think the author is telling us through this story?

**Jake:** Be kind and friendly ... and the dragons couldn't make friends 'cos they did bad things and the people think they will swoop down and eat them.

**Teacher:** How does the author make us think the dragons were doing bad things?

**Jake:** In the picture, look in the picture (opens the book and shows the teacher page 4). Their faces; they are scared, and they shout, "Run for your lives!"

**Teacher:** So the author tells us in the faces of the people and ...?

**Jake:** And when they shout out. And the people tell everyone to run away.

**Teacher:** So what do you think the author is telling you here about how to make friends?

**Jake:** Making friends is supposed to be doing nice things, and they didn't know how to behave so they didn't know the ways of people, only the ways of dragons.

**Teacher:** So how did the author show us how they got the people to be their friends?

**Jake:** In the library (flicks through to show the teacher pages 8 and 9).

**Teacher:** How is the author telling us?

**Jake:** They are thinking (points to the thought bubbles), and they say to tie up their princesses, and Damon says, "Let's blow smoke over them." That's mean (chuckling).

**Teacher:** So the author is showing us ...?

**Jake:** You have to be nice to make friends and get along with them ... eating sausages is yummy and sometimes you can have cheese in the middle.

**Reference**

Tuahel, Feana. 2011. *Dragons! Dragons! Dragons!*. Ready to Read series. Wellington: Learning Media for the Ministry of Education.



## Braydon

### Annotation

Braydon's explanation to his partner, supported by his written statements, shows that he **recognises the message** the author is deliberately seeking to convey.

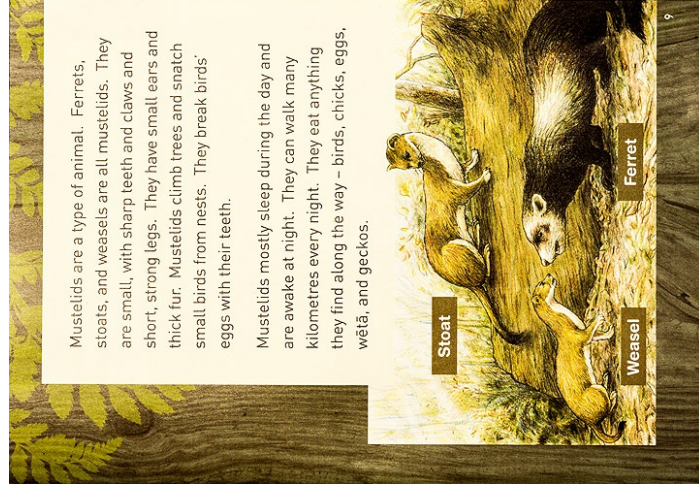
It also demonstrates that Braydon recognises how the author has **conveyed** their message. This includes:

- presenting **opinions** from a respected source – Granddad
- providing **factual details** to support Granddad's opinions
- using the **exclamation mark** to emphasise an important point.

### Text

"Catching Mustelids"

This report deals with the concept of native versus introduced-pest animals. It has a mix of text types, including an explanation and an information report supported by a map and a labelled diagram. It is told from the perspective of a young girl and describes how her granddad catches mustelids (ferrets, stoats and weasels). It has a mix of personal and factual information.



### Task: Braydon

Following a **second reading** of the text, the teacher asks the students to consider the message the author has deliberately chosen to convey to them. Then she asks them to identify and explain to a partner how the author has conveyed that message.

This reading links to a conservation study. During their guided reading of this and other texts, the students have been challenged to think about point of view, what authors are thinking and how authors say things or tell their stories in ways that make us think like that, too.

## Olivia

### Annotation

Olivia uses the information in the text to develop her **opinion** of the **author's intention**. For example, she:

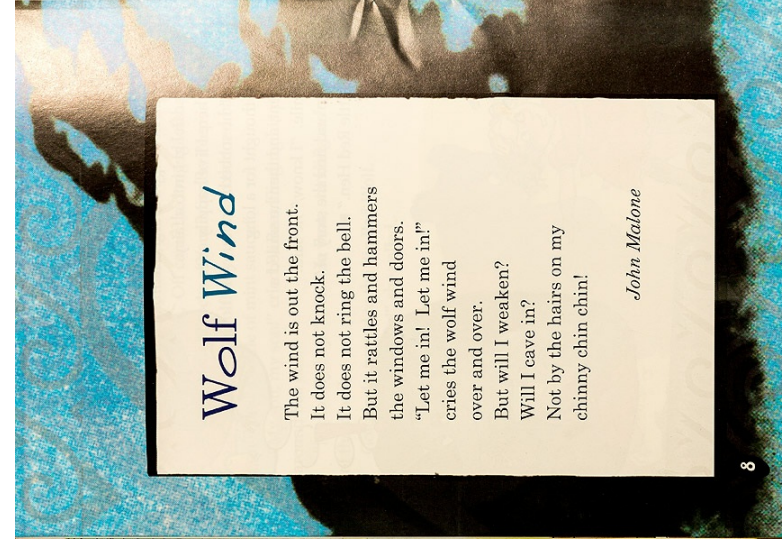
- **recognises** how the author uses figurative language to **influence** the reader

- is beginning to use **literary language** to describe this, for example, her explanation and use of the term "metaphor".

### Text

"Wolf Wind"

This 12-line poem personifies the wind and links it to the fairy tale *The Three Little Pigs* with its use of the well-known refrain, "Not by the hairs on my chinny chin chin!" The poem includes dialogue in the form of the wind calling "Let me in!" and a simple rhyme over the last three lines.



### Task: Olivia

The students have been learning about how poets and authors use particular language features to help create pictures in their readers' minds. They have made visual representations of the poem "Wolf Wind", and now they are discussing what language in the poem helped them create the images in their visual representations.

## Student response

\* She uses grandads words to say "Mustelids are a danger to our native birds so it is important that we catch them" and "There is a place for Mustelids but it isn't in New Zealand". She tells us ~~what~~ they can climb trees and ~~snatch~~ snatch birds from their nests and break birds' eggs with their teeth and kill more than twenty chicks every day. She uses a ! mark when she tells us that's more than 7000 chicks a year!

### Braydon:

I think she is telling us it's alright to kill mustelids because they kill our native birds. So I wrote (reads his first statement) "Mustelids are a danger to our native birds so it is important that we catch them" and "There is a place for mustelids, but it isn't in New Zealand." Like, she tells us that's what he thinks, and then she tells us about how they snatch birds and stuff. Like (reads his second statement), "She tells us they can climb trees and snatch birds from their nests and break birds' eggs with their teeth and kill more than twenty chicks every day."

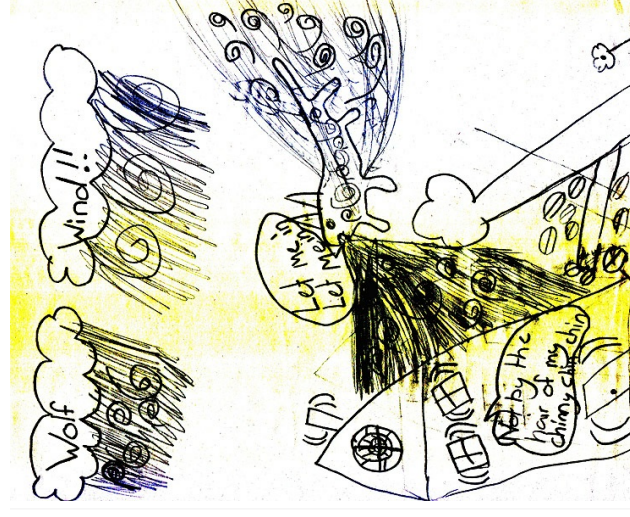
**Peer:** Yes. I wrote some of that too, and she says "He has a useful hobby. He catches mustelids." – That must mean she thinks it's a good idea.

**Braydon:** I know. And she used the exclamation mark too. That's because she wants us to think that it is really bad how many chicks they are killing. I think it is, too.

### Reference

Walli, Bronwen. 2011. "Catching Mustelids." *Junior Journal* 4.3. Wellington: Learning Media for the Ministry of Education, page 8.

## Student response



**Teacher:** That looks really impressive Olivia. I can see lots of things going on. Can you tell me about your picture?

**Olivia:** Well, after we read the poem, I closed my eyes and really thought about the pictures I was getting from the words. Like, when it says, "Let me in! Let me in!" cries the wolf wind over and over", it is making the wind sound scary like the wolf in *The Three Little Pigs* – so that is what I saw in my head. So I drew the wind like a wolf and the speech bubbles to show what he was saying.

**Teacher:** And the house?

**Olivia:** See, it says: "The wind is out the front. It does not knock. It does not ring the bell. But it rattles and hammers the windows and doors." So that is why I drew it on a lean and put those lines (referring to the double-bracket movement lines on either side of the windows, chimney and door of the house) to show that. And here it said: "But will I weaken? Will I cave in? Not by the hairs on my chinny chin chin!" I thought that was the person in the house talking, like in *The Three Little Pigs*. So I used the speech bubbles to show that too.

**Teacher:** That's great Olivia. You have really captured the clever way the poet has created this image of a strong and frightening wind. What special language features do you think he has used to do this?

**Olivia:** I think it is a metaphor because he calls the wind a wolf wind; he doesn't say it is like the wolf – he makes us think it is the wolf.

**Teacher:** Yes, you are right. Well done. When he has the wind talking like a person, we can also say he has used personification. That means he has given the wind the ability to talk like a human. That is something you can look out for in your reading. We will talk some more about this with the group.

### Reference

Malone, John. 2010. "Wolf Wind." *School Journal*, Part 1 Number 4. Wellington: Learning Media for the Ministry of Education, page 8.

## Jodene

### Annotation

Jodene draws on the information in the article and her own prior knowledge as she **evaluates** the big message in the text.

She also makes the **inference** that it is not good to be anxious all the time.

She recognises and describes how the author has used a **personal experience** approach through the eyes of a young person to help get her **message** across and how she has used **facts** to explain the rationale for nervousness and some of its symptoms.

### Text

#### Goosebumps and Butterflies

This article explains what happens in the body when we feel nervous. The article has a mix of text types, including directly addressing the reader with questions, offering an explanation and providing historical and scientific details, supported by a labelled diagram and a close-up photograph. It is told from the perspective of a young person and is written as a mix of personal and factual information.

### Butterflies

If you're nervous about something, you might feel dizzy, sweaty, and shivery. Some people say they get "butterflies" in their stomach. These feelings are caused by the oxygen-filled blood flowing away from your skin and stomach into the large muscles you'd need for running away from that charging lion. My teacher reckons that eating bananas can help to calm those butterflies down and stop you feeling so nervous.



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## Task: Jodene

The students have read and discussed the text with the teacher over **two previous guided reading** sessions, relating the ideas in the text to their own experiences. Now their task is to share responses with peers in a literary circle to evaluate the big message from the text: It is OK to feel nervous sometimes. They also provide evidence of how the author led them to understand this message.

### Student response

**Jodene:** I think it's OK to feel anxious or nervous because it makes you more careful so you don't do something silly like jump off a building or something, but not all the time. That wouldn't be good.

**Peer 1:** Yes. My brother jumped of the shed when he was little and broke his arm. Dad said he was trying to be Superman.

**Jodene:** When kids are little, sometimes they don't know what you are doing so they don't get nervous. My mum says once a car nearly ran me over because I ran away from her and went on the road.

(Further contributions by others in the group about this theme.)

**Teacher:** There has been some good discussion around this idea. Thank you for the thinking you have shared. We all seem to agree with the author that it's OK to feel anxious, particularly when we are in a situation that could be dangerous. Jodene you also said that it's not good to feel like that all the time, and I think that is important to understand, too.

**Jodene:** My mum said if someone or something makes you feel scared, you have to tell someone like your mum or the teacher.

**Teacher:** That's a sensible thing to do. So now I want to hear your ideas on how the author has helped us to have that opinion.

**Jodene:** She writes her story like she is little, and she tells us how she gets nervous about school and has bad dreams and so does her teacher. And she tells us all the things her teacher has told her about it so we know it's OK.

**Peer 2:** Like all the facts about what happens in our body, like, the blood and adrenalin thing. Like, it is kind of normal and helpful. You know, with the adrenalin thing if you need to run or fight when someone is after you.

**Jodene:** Yes, she helps you know the facts about what makes you feel dizzy or sweaty when you are scared – and, like, she tells us why you get the butterflies in your stomach – that happens to me if I know I'm in trouble.

### Reference

Silk-Mantelli, Denise. 2010. "Goosebumps and Butterflies". *School Journal*, Part I Number 4. Wellington: Learning Media for the Ministry of Education, page 10.



## Noah

### Annotation

Noah poses a question to help him form his own **opinion** about the underlying **message** that the author is conveying in the text.

He draws on information from across the text to make **inferences** that support his view.

In response to prompts by the teacher, he recognises that, in parts of the text, the illustrations provide two layers, a past and a present, to help **convey** a particular **point of view**.

### Text

#### *The Bittern*

This is a 12-page graphic novel about the conservation efforts of Dunedin farmer Henare Kāretu, who preserved a wetland in order to protect the habitat of the bittern. The text has been deliberately constructed to support a wide range of readers to understand its content.

There are two to four illustrations per page, and text is provided as yellow-boxed snippets of narrated information or as speech bubbles for dialogue between the characters. There are compound sentences and some complex sentences that include subordinate clauses, for example, "We drove down the hill, not talking until we were almost there". There is also a colourful simile: "running around like headless chickens" and many instances of colloquial language: "C'mon", "heaps", "Wow".



### Task: Noah

Following a previous **guided reading** of the text, the students are **revisiting** the story. Their task is to discuss the author's message and find evidence of the author's attempts to influence readers. They have prepared for this discussion by considering the question: What big messages is the author giving us and how has she put forward her point of view?

The students have been exploring the concept of how people view and use places differently. Many students have read another version of the text (with the same name, *School Journal* Part 3 Number 1, 2009), and the teacher is using this School Journal Story Library supplementary text with a group of students. All the students, when reading either text, are using the facts and opinions presented to formulate their own opinions backed up by information from the text.

### Student response

**Noah:** When I was thinking about it, I thought, "Why would she write this story?" And that made me think that she wanted to tell us why he was famous so that we would understand that we need the wetlands in New Zealand or some birds could die.

**Teacher:** What makes you think that?

**Noah:** They have named that wetland after him, because if their grandad had drained the swamp on his land like the other farmers did, then there wouldn't be any wetlands for the birds. He was the only one to think about that; the others didn't. Now people know he was right, but before, they didn't. They just wanted to have more sheep to get more money.

**Teacher:** You have drawn on a lot of information from across the text to make some convincing points there, Noah. What do others think?

*(Further discussion amongst the group.)*

**Teacher:** Now let's think about the clever way the text is helping her get her point of view across to us.

**Noah:** These pages help, because Dad is telling the kids the story about what happened, and the pictures show what he is telling them about – like, what the other farmers were doing and what made their grandad change his mind *(referring to pages 5 and 6)*.

**Teacher:** So what is special about those pages?

**Noah:** Well, they have got the dad in the car and what he is saying is, like, now. And the drawings of the grandad, like, that was a long time ago, because he's dead now.

**Teacher:** So it is like the past and the present coming together?

**Noah:** Yes.

*(Further discussion amongst the group.)*

### Reference

Noonani, Diana. 2012. *The Bittern*. School Journal Story Library, level 3. Wellington: Learning Media for the Ministry of Education.





## Deer

### Annotation

Matt is reading texts that cover the same themes and topics as the texts the rest of the class is reading while providing more supports for him.

He engages with the **opinions** presented in the four interviews and **considers** them in relation to his own opinions and experiences. For example:

- Although he has strong views about hunting, he is also willing to consider **opposing points of view** and to be **persuaded** that deer numbers need to drop.
- He reviews his earlier opinion and **re-forms** it according to the information presented in the interviews, combining a **key message** from the last two interviews with his own experience and opinion about hunting to suggest a solution of his own.

### Text

*The Wild Deer Debate*

This report presents four different opinions about whether deer should be left to roam free in New Zealand. These opinions range from giving deer complete freedom to eradicating them.

The text follows a typical report structure, with both description and explanation and provides scaffolds and supports for a wide range of readers. Specific phrases, such as "Many New Zealanders ...", and "Some people say ...", signal the different points of view. There is some metaphorical language, for example, "war of words" and "green wall of bush", and many topic-specific words, such as "population", "opinions", "stags", "antlers", "food processing plants", "taxidermists", "1080", "protected species", "eradicate", many of which are supported in the context of the surrounding sentence or paragraph and in the glossary.

### Task: Deer

The class has been investigating the theme of interdependence in science, in particular, the impact of introduced species on the environment. Many of the students have read another version of the text ("Deer Oh Deer", *School Journal* Part 4 Number 3, 2010). The teacher is now using this School Journal Story Library supplementary text during a **guided reading** session with a group of students whose progress needs accelerating. All the students, reading either text, are using the facts and opinions presented to formulate their own opinions backed up by information from the text. Now the students' task in pairs is to share their opinions and explain their particular points of view about deer in New Zealand.

### Student response

**Peer:** So which side of the deer debate are you on Matt?

**Matt:** I want to hunt deer, so I agree with the hunting guys. Though I didn't know how much damage deer do.

**Peer:** Yeah, there's lots of stuff about deer damaging the bush... the woman is saying we have to choose between deer and our environment. I think deer should be eradicated.

**Matt:** Yes, but here she says deer should only be eradicated from national parks. I agree with that. In other places, hunters could keep them controlled. My uncle and his mates go hunting and they always get one or two each.

**Peer:** The man on page 14 says that they should be shot from helicopters. I reckon they'd get more. I've seen that on TV.

## Mapuna

### Annotation

Mapuna describes how Anthony Browne deliberately uses **specific images** and carefully chosen **words** to put across his point of view about zoos and encourage his readers to agree with that **point of view**.

Mapuna also explains his **interpretation** of how Anthony Browne intended these images and words to work together.

### Text

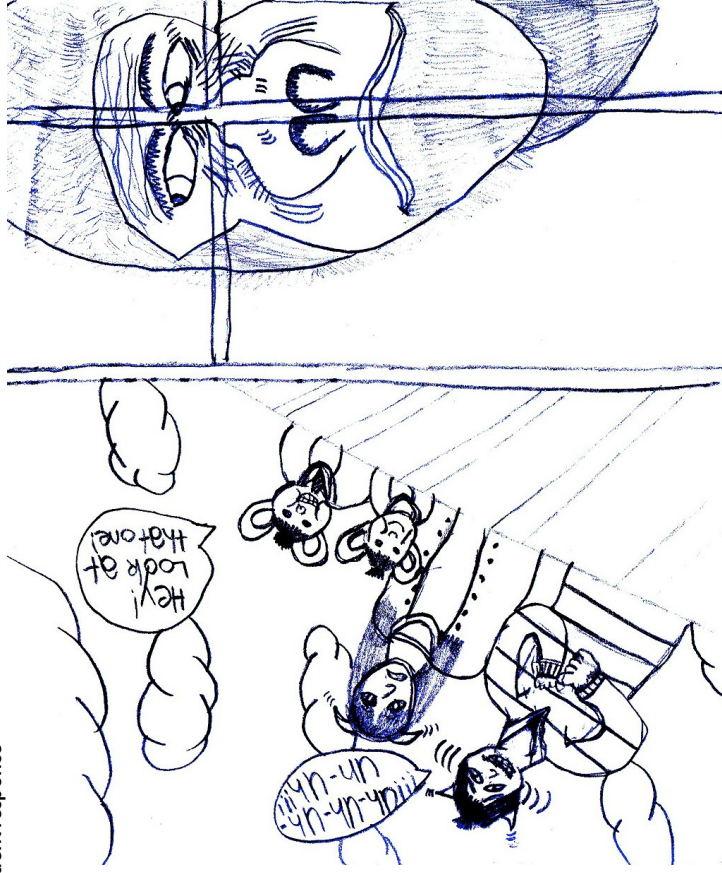
*The Zoo*

This picture book is about a family who spend a day at the zoo, looking at the animals in the cages. The illustrations provide a subtext to the story that suggests that the real animals to watch might not be the ones in the cages, and observant students will notice that many of the background humans actually have animal features – ranging from horns to beaks to tails.

### Task: Mapuna

The students have been **independently** reading a selection of picture books and discussing how images and text work together to convey an author's message. After reading *The Zoo*, their task is to identify instances where the author deliberately chose particular features of language and visual images to influence his readers.

### Student response



**Matt:** But the hunters want to keep hunting, and they say the deer don't damage any more than other animals. I dunno. These two (*flipping to last two interviews*) tell us about all the damage from deer. It's a worry 'cos I never knew how much bad stuff they do to the bush. When I read the first two interviews, I thought "Oh sweet", 'cos I agree with keeping things the way they are. But then, the last two give the other side.

**Peer:** So do you agree with them?

**Matt:** Yea, they sorta changed my mind. It makes you think. The last person, the conservation one, says that everyone has to work together. And we need less deer, especially when they're so bad for the environment. But I think hunters should be paid for killing them. That would be an incentive to kill lots!

### Reference

Traiford, Ian. 2011. *The Wild Deer Debate*. School Journal Story Library, Years 7–8. Wellington: Learning Media for the Ministry of Education.

The picture book *The Zoo* by Anthony Browne appears to be just about a family trip to the zoo.

However, the way he tells the story with pictures and words makes me think it is more than just a simple story. His words and illustrations make me think that some humans have the same behaviours as animals. In one illustration, he makes the dad look like a bull with horns on his head, and then in another like the gorilla beating his chest. He also uses animal-sounding words to describe how he is talking, like "GRRR!" and "snorted and howled".

In some other illustrations, he makes it look like the reader is looking at the family in a zoo cage.

My favourite part is when the gorilla is looking through the bars because it makes me think that he is looking at the family like they are in the cage. The drawing of the gorilla is very detailed, and his face looks wise and sad. The people are drawn flat with plain colours. It's almost like the human (dad) is the gorilla and the real gorilla is more human than the man.

It makes me think that the author has a very important point of view about animals, people, and zoos. He helps us to think that by the mum in the story because she says, "I don't think the zoo is really for animals. I think it is for people," and she looks sad like she has been locked up.

**Teacher:** Mapuna, you've said: "the way he tells the story with pictures and words makes me think it is more than just a simple story." How do you know that this is what Anthony Browne wanted you to think?

**Mapuna:** Well, like, the bull horns on Dad, he didn't choose any old animal, he chose a bull and that's 'cos bulls have a reputation for being big and bad tempered. Like, we associate that behaviour with the dad. And the gorilla, well, there he didn't choose any old animal behaviour, he chose kind of macho behaviour – beating your chest is macho .... I think they are pretty clever choices.

**Teacher:** Why is that?

**Mapuna:** He's chosen animals that have the kind of behaviours that aren't so ... um ... "appropriate" in humans, like, being macho and bad tempered, yeah. And not only that, Anthony Browne makes the dad use animal noises. It backs up what the pictures are saying ... and the verbs, like "snorted" and "howled", they're how we would describe the noises some animals make, and he uses them to describe Dad, and that gives us an animal image in our heads as we read about Dad.

**Teacher:** So what about the part where you said that the gorilla was drawn in great detail but the people weren't?

**Mapuna:** It's his eyes; that really, really sad look, and he's looking out ... I think we're supposed to feel that it isn't fair that the gorilla is in the cage and the people who behave like animals aren't locked up. Like, we probably wouldn't feel sorry for the gorilla if he wasn't drawn so carefully. He's kind of manipulating us.

**Teacher:** Did Anthony Browne give you any other clues about this?

**Mapuna:** Yes, at the end, he made Mum say that she didn't think the zoo is for animals, it's for people. That was how he got his real message through to us. We were being led to his way of thinking, and then ... wham! at the end, he hits us with it. Good eh?

**Teacher:** So was there a reason why Mum said that?

**Mapuna:** Yeah, she was portrayed as being quiet, not that confident, but thoughtful; so he chose her so we would listen. We probably wouldn't have taken notice if Dad had said that.

### Reference

Browne, Anthony. 1992. *The Zoo*. London: Julia McRae.





## Emperor

### Annotation

Jeni questions the **author's motives** in "The Emperor of Peka Peka Beach". She recognises that, although the article appears to be balanced, the **author's own point of view** is **conveyed subtly** through some of her language and content choices.

Jeni uses the co-constructed criteria to **evaluate** the writing and identifies particular words and phrases that show that the author has a pre-determined opinion. For example, she notes a lack of objectivity as well as some emotive language choices.

She uses the same criteria to **evaluate** the second piece, "Happy Feet: unhappy ending?", and **concludes** that although several words and phrases are not objective and have negative connotations, at least the author openly flagged his **bias** at the beginning of the article.

She compares the two articles to emphasise her point.

Finally, she **synthesises** information from the *School Journal* article to propose her own **point of view**.

### Texts

1. "The Emperor of Peka Peka Beach"

This *School Journal* article explores the different opinions of experts, the public, Department of Conservation staff and a business entrepreneur regarding the attempts to save a sick emperor penguin (named Happy Feet), who was found in a distraught and disorientated condition on Peka Peka Beach.

Text features include a logical structure with headings that require some inference, abstract ideas, lengthy quotes from various interested parties, long complex sentences and a reasonable amount of technical and topic-specific vocabulary.

2. "Happy Feet, unhappy ending?"

This online newspaper article contains facts and statistics, as well as opinions, and puts forward a strong case for not rescuing and rehabilitating ill or injured individual birds. It also includes email comments from various members of the public supporting or opposing the author's argument.

The article follows a standard newspaper article format and contains abstract ideas, some long and complex sentences and topic-specific vocabulary. The email responses contain facts, opinions and many instances of emotive language.

**ONE PENGUIN'S FATE...**

To help decide the penguin's fate, a group of experts travelled to Peka Peka beach. They had different opinions about what should be done. Lisa Argilla, a vet from Wellington Zoo, had been trained to do everything possible to save the life of an animal, be it domestic or wild. "He was coughing up sand and sticks and looked so sad and miserable," Lisa remembers. "The protective instinct took over, and I just wanted to get him to the zoo to try and fix him up."

Then there was Peter Simpson, a biodiversity manager from the Department of Conservation. Peter's job is to use limited resources to help entire populations of animals – and one lone penguin wasn't exactly high on his list of priorities. But the incredible amount of media attention was impossible to ignore. "We knew that we couldn't let the penguin die on the beach," Peter says. "Public expectations – and public sentimentality – meant we had to do something. ..."

**NOT OVER YET YET!**

Happy Feet was sent to The Nest, the new animal hospital at Wellington Zoo. Over the next two months, he was given round-the-clock care. After 3 kilograms of sand had been flushed from his gut, he was first given fluids **intravenously**, and later he was fed a kind of fish soup. Eventually, the penguin began to eat whole salmon, 1 kilogram twice a day. To simulate the conditions he would normally experience during an Antarctic winter, Happy Feet's enclosure was kept dark and cold, with plenty of ice to stand on. Lastly, he was given medicines to prevent infections. The penguin's final bill: \$30,000 ... although to this day, he still hasn't paid the money back! A small part of this cost was covered by the zoo but most came from donations from the public.

### Task: Emperor

The students are identifying bias and stereotyping in texts about the causes and effects of decisions made by both government and private agencies to do with saving endangered species. With their teacher, they co-construct criteria for identifying bias. The students' task, as they **read by themselves**, is to use their criteria to analyse two texts, looking for evidence of whether each text is biased or balanced in relation to its purpose.

Following the reading and discussion, the students write two to three paragraphs describing their analysis and findings.

### Student response

#### Co constructed criteria

- Is the writing objective using language that doesn't have negative connotations
- Does the writing include facts and figures, based on research?
- Is there evidence that the writer has a pre-determined opinion?
- Does the writer generalise – rather than allowing for variation?
- Is the writer being specific rather than descriptive?
- Is parallel information presented?

Sept 12 2012. Are the 'Happy Feet' articles fair and balanced?

I thought the School Journal article would be balanced because I skimmed through it and it looked like both sides are equal. But now I think it was a bit biased. My main reason goes back to criterion #2. The writer really wanted us to think that saving Happy Feet was a big waste of money. So I think her whole argument was biased towards making us think the same way as her. For instance, the heading 'One Penguin's Fate' is over emphasising 'one' and she wants us to think it's wrong to save one bird rather than a whole species. She could have said 'The Penguin's Fate, and that wouldn't be so biased. Also, 'Logic Overruled' seems like a real question but it isn't. The whole paragraph talks about why the decision was emotive and not based on logic. You expect to read two sides for this heading, but only one is put forward. The other main reason for my opinion is the last part called the 'Million Dollar Question' and relates to criterion #1. I noticed the word, 'exactly' in the question: 'What exactly did it achieve?' I infer from 'exactly' that the writer thought it was a waste of time. 'Exactly' is used emotively. My question is: why didn't the writer just tell us her opinion from the start?

In the online article, the writer really wants us to agree with his point that rehabilitating a single bird is a waste of time and money, so he uses emotive phrases like 'stole our hearts' and 'swallowed our cash' and emotive words like 'wasteful', 'misplaced', and he describes animals being released back 'into pest-infested and declining habitats'. This isn't objective because they all have negative connotations. He doesn't talk about anything positive about saving a bird but at least we know his opinion from the start. In the School Journal article we think we are reading a balanced article but the writer still has an opinion that she is slipping in.

My opinion is that the children at the end of the SJ were right. I think it is worth the money to save an animal or bird because otherwise the next decision could be to save only some species, then maybe none. I don't think we should choose. They are an important part of our environment. All birds and all animals should be saved.

### References

1. Wilcox, Sarah. 2012. "The Emperor of Peka Peka Beach". *School Journal*, Level 4 October. Wellington: Learning Media for the Ministry of Education, page 12.
2. Linklater, Wayne. 3 August 2011. "Happy Feet, unhappy ending?" *The Dominion Post* online at [staff.co.nz](http://staff.co.nz). Retrieved 20 February 2012 from: [www.staff.co.nz/dominion-post/comment/5378975/Happy-Feet-unhappy-ending](http://www.staff.co.nz/dominion-post/comment/5378975/Happy-Feet-unhappy-ending)

## Student response

## Kendra

## Annotation

Kendra evaluates the author's message as she analyses two selected parts of the poem.

She identifies how the author has **conveyed her message** of homesickness and her struggle with an unfamiliar environment through **deliberate** use of metaphor, personification and visual layout.

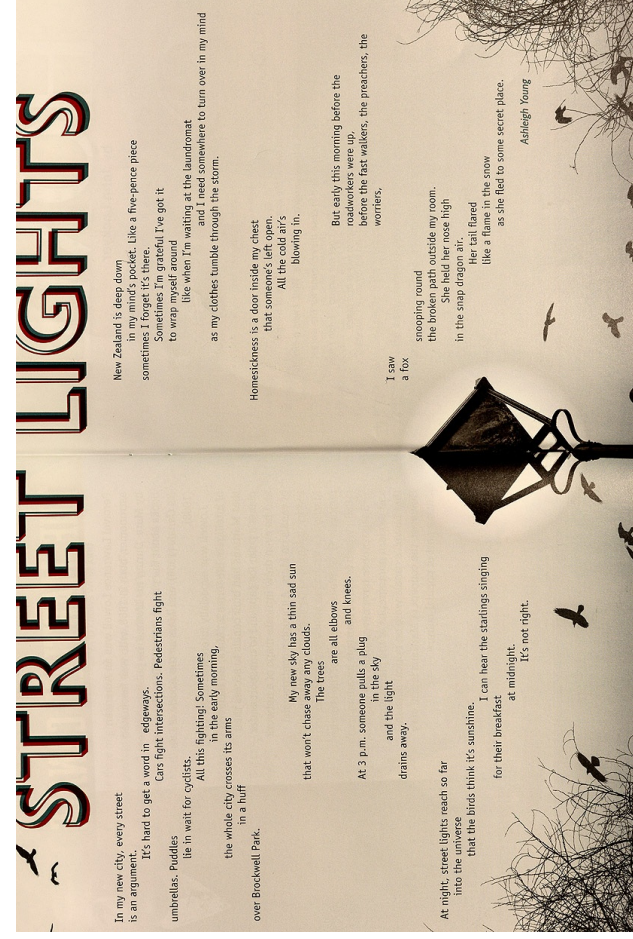
Kendra's analysis demonstrates that she is very aware of how the author has **positioned** the reader by connecting to the reader's emotions through careful use of specific **language features**.

## Text

"Streetslights"

This poem, about living in a city far from home, conveys strong emotions – sadness, anger, homesickness, hope – through its use of figurative language, including: metaphors, such as "every street is an argument", "my mind's pocket", personification, such as "puddles lie in wait", "cars fight intersections", and two similes, "like a five-pence piece" and "like a flame in the snow".

The poem is written as a narrative with a fragmented layout, using jagged and dislocated sentences. It begins with mostly short simple sentences, but longer and more complex sentences are used as the poem develops. There is a mix of past and present tense and three flashbacks.



## Task: Kendra

The students are exploring poetry through reading and writing. They are focussing on the ways in which authors influence their reader's reactions and convey strong images and emotions, and they are exploring the language devices that authors use to influence their readers, including figurative language, specific vocabulary and phrases and the organisation and layout of ideas in a poem. Their task is to select specific sections of a poem for analysis and response.

## Poem extracts

In my new city, every street is an argument. It's hard to get a word in edgeways. Cars fight intersections. Pedestrians fight umbrellas. Puddles lie in wait for cyclists. All this fighting! Sometimes in the early morning, the whole city crosses its arms in a huff over Brockwell Park.

## My response

I felt sad for the writer when I read this poem. She made me feel what she's feeling about being in a strange new city (I think London), that it's unfriendly and everything about it is against her. 😞 She does this by using personification to make the city like people in a really bad mood, arguing and fighting, eg, 'every street is an argument' and 'its 'hard to get a word in edgeways' and ' in a huff'. She makes us think even the puddles are attacking people to get across her message that everything in her new place is unfriendly and unfamiliar. 😞 The way she did this is quite effective because if she said that she felt sad and she didn't like being in the city, I wouldn't have cared much, but writing it like this is way better, I can really see what she is getting at.

New Zealand is deep down in my mind's pocket. Like a five-pence piece sometimes I forget its there. Sometimes I'm grateful I've got it to wrap myself around like when I'm waiting at the Laundromat and I need somewhere to turn over in my mind as my clothes tumble through the storm.

## Overall reflection

The writer could have written a story about feeling homesick but instead she wrote about it as a poem. She doesn't say exactly what she feels- we have to infer everything. I think she really influenced my reactions by using powerful images and figurative language to connect to our emotions. Now I understand what it's like for her so far from her home. 😊

## Reference

Young, Ashleigh. 2011. "Street Lights". *School Journal*, Level 4, October. Wellington: Learning Media for the Ministry of Education, page