Secondary

These notes have been written to help teachers use the Accelerated Literacy Sequence in Years 7 and 8. However, they could also be used with older students who have difficulties with reading.

Outcomes of the teaching sequence

At the end of this teaching sequence, students should be able to:
- read the passages studied fluently and with a high level of inferential comprehension
- discuss the story; give opinions about the author’s language choices; identify the story’s structure, theme and ideology
- spell chosen words and understand related spelling strategies
- use the story as a model for writing.

Notes

- The following notes have been written for teachers who have attended professional development workshops in teaching Accelerated Literacy. The notes presume some understanding about how to teach the program.
- For a detailed explanation of how to implement the teaching sequence, please refer to the teachers’ handouts from the first professional development workshop. Additionally, you could refer to http://www.nalp.edu.au.
- It is also assumed that teachers have read the text on which these notes are based and have a detailed understanding of the text before beginning a teaching sequence.
- Teachers are responsible for ensuring the suitability of the text on which these notes are based for their particular teaching context.

The National Accelerated Literacy Program is jointly funded by the Australian Government through the Department of Education, Employment and Workplace Relations, and the Northern Territory Government through the Department of Employment, Education and Training, and supported by Charles Darwin University.
A bridge to Wiseman’s Cove
Secondary
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Using this resource
Year level

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The text

A bridge to Wiseman’s Cove by James Moloney was published by University of Queensland Press in 2007. Page numbers herein refer to this edition.

The story is available as an audio book. ISBN: 1740940008

A bridge to Wiseman’s Cove
Synopsis of the story

Carl is unhappy. He has been abandoned by everyone he has ever loved, yet he still hopes for a better life. He works hard and, in spite of many setbacks, finally finds friendship, a home and a family that loves him. Most importantly, he forgives his mother and accepts himself. This is an enjoyable and inspirational book.

Themes

This story explores the question, ‘what is a family?’. Other issues are freedom and responsibility, guilt and redemption, hope and despair.

Why use this story?

Students will be able to empathise with the troubled characters in this book. Each must come to terms with hurtful past experiences before being able to live a complete life again.

Passage one provides an excellent resource for writing. It can be used as a model for showing students how to describe a location and the characters in it to create atmosphere.

Structure of the text

**Orientation:** The Matt family are introduced and some incidents from the past are used to convey how unhappy they are. The family consists of Kerry the mother, and her three children, Sarah, Carl and Harley.

**Complications:** When Kerry doesn’t return from one of her ‘holidays’, Sarah decides she has had enough and sends her brothers to Wattle Bay indefinitely. Nobody is pleased with this. The Matt family is not welcome in Wattle Bay and Carl must work hard to make a life for himself and Harley.
Carl becomes the central character in a number of other narrative threads woven through this story:

- Carl’s sense of responsibility and care for Harley ultimately results in Harley’s redemption. Joy’s sense of loss from the death of her son is lessened, as she is able to offer love and compassion to Harley.
- Skip and Joy have been deeply hurt by a member of the Matt family and remain angry and bitter until Carl’s innocence and inner strength absolve the Matts. Only then can Joy and Skip resume normal lives.
- Beryl is also angry and bitter and dealing with this allows Carl to see firsthand the effect of people’s behaviour. Through this he gains strength and confidence. And through her relationship with Carl, Beryl eventually finds the strength to move on from Wattle Bay and its terrible memories.
- Other characters like Maddie and Justine offer Carl their friendship, understanding and acceptance, thus allowing Carl to accept himself.
- The injured and caged osprey serves as a metaphor for the troubled characters. All the characters must be healed before they can find the freedom to live their lives.

Resolution: The mystery of Kerry’s disappearance is solved and Carl can start to live again with his new ‘family’.

Language features of the text

- Use of a prelude to convey a sense of mystery and provide a strong visual image, which evokes emotion in the reader.
- The author has elaborated on events telling how, when, where and why (eg amid the darkness, from the highway, for a few minutes in the all-night café). The effect on readers of elaborating events like this is to make it possible to follow the sequence of events and visualise settings and actions.
- James Maloney has chosen to use verbs that not only tell what happened but how it happened (eg created, gathering, stretch, hunch).
Accelerated Literacy teaching
Teaching the sequence

The National Accelerated Literacy Program consists of a cycle of interrelated activities based on a sequence beginning with literate orientation and focused on one selected text. The text may vary from a short, illustrated story written for early childhood students to several carefully selected passages from a longer book intended for older students.

Teachers spend, on average, an hour and a half a day teaching Accelerated Literacy. The total number of weeks spent on a text across a sequence of consecutive lessons will vary according to the age of the students and the complexity of the text.

Low and high order literate orientation are carried out before reading. The other strategies use the students’ fluent reading of and common knowledge about a text as teaching resources for extending their literacy competence.

Further information on the teaching sequence can be found at http://www.nalp.edu.au.
In the classroom
The teaching sequence on *A bridge to Wiseman’s Cove* aims to teach:

- how to read the passages studied at 90 per cent accuracy or above
- how to discuss the story, including the meaning and inferences contained in the author’s language choices
- how to spell fluently and write clearly the words taught as part of the teaching sequence
- how to write, with appropriate teacher support, passages including features such as descriptions of particular aspects of a setting which provide a strong visual image and convey an atmosphere.

**Literate orientation**

Literate orientation is a pre-reading strategy that prepares students to read the study text fluently, accurately and independently. The teacher models the literate orientation to the text and explains to students how and why the author made certain language choices. Literate orientation consists of two components: low order literate orientation and high order literate orientation. Both are equally important.

In low order literate orientation the teacher starts the process of ‘pointing the students’ brains’ at the text by modelling a literate interpretation of the text, including its illustrations when necessary.

In high order literate orientation the teacher shifts the students’ focus from the general considerations in the low order literate orientation to a close examination of the author’s wording in the text. The teacher systematically models how to attend closely to the language features of the text and how they construct meaning.

**Low order literate orientation – Whole book**

**Teaching focus**

Introduce the author and explain the meaning of the title. Briefly summarise the story and its themes. Introduce some discussion points from James Moloney’s FAQs about this book.

**Teaching focus**

- The setting is an isolated service station sometime in the middle of the night.
- An unknown woman stows away on a bus.
- Readers will need to read further to understand the significance of this prelude. Readers can speculate about the identity of the *lonely figure*.
- Includes passage one.
This chapter introduces the family: Kerry the mother, plus Sarah, Carl and Harley, each of whom has a different father. All have Kerry’s surname: Matt.

The kids’ fathers had all abandoned the family and for years, Kerry also does so from time to time. Sarah looks after her siblings during their mother’s absences. For Carl, these times are both terrifying and embarrassing.

Carl knows that Kerry feels her children have ruined her life. Carl feels unlovable and is very self-conscious about his overweight lump of a body.

When the eldest child, Sarah, gets a well paying job at a travel agency, Kerry leaves for good. Carl is 15 and worries about his mother. The other two children are rather detached about it: Sarah is indignant and Harley jokes about it.

Includes passage two.

Two months after Kerry leaves, Sarah makes arrangements for herself and her brothers. Sarah wants to live her life and go overseas, so she calls on their Aunt Beryl to temporarily take the two boys.

Carl realises that Sarah is actually acting just like Kerry. Although Sarah says it is only for a few weeks of their school holidays, Carl knows better.

Now Carl has been abandoned by two people he loves.

The two boys endure the bus trip that takes them away from everything familiar.

Carl and Harley’s personalities are contrasted. Carl is older and responsible and stays to mind their bags while Harley, younger and wilder, goes exploring and then takes off on his bike when they reach their destination.

Aunt Beryl is not at home and poor Carl must take two trips to get their bags to her house.

When Beryl finally appears, she is casual and not at all welcoming. The boys don’t even have beds to sleep in.

Beryl tells the boys that Kerry will be back by Christmas, but there is an atmosphere of hopelessness.

The boys are told they must pull their weight while living with Beryl. But Carl is the one who cleans up after dinner.

Carl hopes that when the phone rings it will be his mother.
Teaching focus

- Next morning, with Harley already gone, Carl wanders in the heat down to the main street and observes all the happy families getting their holiday supplies from the store.
- The only other person who’s alone like him is a beautiful girl. Carl follows her to the beach. Unfortunately, she meets up with a friend and, once again, Carl feels like he is the loneliest person on the planet.
- As Carl watches from the dunes, both girls frolic in the water. Meanwhile Carl, who has pale skin, is already sunburnt.

Teaching focus

- Carl is very badly sunburnt, so stays at home the next day.
- Aunt Beryl seems to play the poker machines frequently and wins again this night.
- The next day, Carl has learnt his lesson and uses sunscreen and a hat as he prepares to look for the girl he has become obsessed with.
- Harley is already in trouble with the police, as he has been stealing food from the shop. It seems that the Matts have a bad reputation in this town. Harley steals sweets for his new friends because he has no money, is troubled and confused, and misses Sarah and Kerry. He doesn’t understand why they have gone. And Carl wishes he were a statue, with no painful feelings, which will weather away to nothing.
- Beryl is told about the thefts and is livid. She obviously resents having to look after them both and hits Harley. Carl has some money and gives Beryl some to placate her. Later Carl regrets giving her so much.

Teaching focus

- Carl’s days are spent waiting at the bus stop in case his mother appears, watching out for Harley and looking for the girl he had followed to the beach. All three activities are rather hopeless.
- One day the girl reappears at the café and Carl observes the group of boys and girls interacting. The leader of the boys is called Nathan. As usual, Carl is an outsider and embarrasses himself.

Teaching focus

- At Christmas dinner, Carl discovers that Beryl’s boyfriend is Nathan’s brother.
- On New Year’s Eve, Beryl unkindly tells Carl he is a sorry case. She also expects him to make sure Harley stays out of trouble.
- As Carl is trailing Harley, he comes across the girl again. She has been given too much alcohol by the boys and Carl helps her friend Justine take her
home. The girl’s name is Maddie. Maddie vomits on Carl but he doesn’t mind so much. He sees her almost naked, feels embarrassed but can’t stop thinking about her.

- As Harley sleeps on the beach, Carl sits unhappily beside him wishing he could escape the town and even escape his own name.

**Teaching focus**

- Carl swims rarely. He is self-conscious about his weight and he prefers wandering along the beach.
- Carl spends some time with Bruce, Beryl’s boyfriend, who reveals himself to be an unsavoury character with no morals.
- When they are discussing Maddie (the Duncan girl), Beryl alludes to the fact that she is unattainable and not just because she has a boyfriend. Readers will have to wait to find out what this means.

**Teaching focus**

- Beryl tells the boys she expects them to be going home even if Sarah is not back yet. Carl tells her that Sarah was expecting them to live with Beryl. Beryl is very angry when a new tenant answers her phone call to their home, confirming that Sarah is indeed not coming back. Unfairly, she blames Carl.
- In a rage, Beryl kicks the boys out but after they spend the night on the beach, she has calmed down. Carl rightly assumes she has remembered she can access Kerry’s welfare payments. She allows them to stay as long as they (Harley especially) behave themselves.

**Teaching focus**

- As the holidays end, Carl and Harley must attend the local schools. Carl rides the bus with Maddie, Justine and Nathan but is not a part of their group.
- Carl makes a proper meal for Beryl on his birthday and Beryl speaks tenderly to him about his mum. She explains that she can’t replace Kerry as a mother. They discuss why Kerry left them and conclude that this time she probably won’t be back.

**Teaching focus**

- Because Carl has turned 16, his welfare payments stop. Beryl urges him to either get part-time work or leave school to work full-time.
- Meanwhile Harley is skipping school and Beryl considers this Carl’s responsibility. She threatens to *stick him in an orphanage*. She is talking like this to force Carl to leave school and work full-time. She wants the money.
- So Carl dutifully leaves school and gets a temporary job. All the money goes to Beryl.
- While he is in town looking for more work, he meets Joy Duncan, Maddie’s mother. She offers Carl a little building work, which he accepts.
Teaching focus

- Joy drives Carl to the barge that she and her husband own. They have to cross to the island where she lives. There is a rival barge undercutting them. This is a big problem, as it is the Duncan’s livelihood.
- Joy and Carl work all morning building a cage for an injured osprey she is caring for. When Carl is enthusiastic about the bird she offers to take him with her when she finally releases it.
- Joy reacts strangely when she discovers who Carl’s aunt is. This is a mild reaction compared to her husband’s in the next chapter.

Teaching focus

- This chapter is pivotal to the story. On the way back to the mainland, it occurs to Carl that the Duncan’s barge business could do with someone on deck directing the drivers and taking the money. He excitedly suggests this to Skip, Joy’s husband, and offers to work cheaply for a few days so they can judge if it increases business. Skip is at first quite enthusiastic. However, when he learns Carl’s name he explodes in a rage and orders him off the barge.
- Carl is confused and hurt by this reaction until Joy explains it to him. It seems that 20 years ago there was bad feeling between Carl’s grandfather and Skip, which resulted in Skip being badly injured. He has never forgiven the Matts for this.
- Joy decides this feud had lasted long enough and argues with Skip until he gives in. Carl has a job.

Teaching focus

- Carl works hard the first day on the Duncan’s barge but the other barge, Wattle Lady, attracts more business because there is a spruiker directing cars straight onto it. This gives the enterprising Carl an idea for the next day. Carl buys a hat with his $30 pay and dredges up an old school uniform.
- The next day, Carl courageously does a little spruiking himself in his new ‘uniform’ and is quite successful. So successful, indeed, that the man from Wattle Lady punches both him and Skip on the third day.

Teaching focus

- As the situation returns to normal, and Wattle Lady does more full trips across the strait, Carl desperately tries to think of a way to attract more cars onto the red barge.
- He hits upon the idea of rinsing the salt off the returning cars. This is an incentive for the drivers to choose the red barge. It seems to be a success and Skip asks him to stay on for another few weeks. He will be paid according to the number of cars using the barge. Carl is very happy.
Teaching focus

- Things don’t go smoothly for Carl for long. Harley gets into a serious fight at school and is suspended. Carl knows that Beryl won’t be interested in supervising Harley while he is at home.
- The school principal seems to be supportive of Carl and his situation.

Teaching focus

- It is obvious when they deposit Harley at Beryl’s house that he won’t stay, so Carl suggests he come onto the barge. But he misbehaves and disrupts Carl’s car washing routine.
- In spite of Carl’s misgivings, Joy takes Harley home. When he returns at the end of the day, he is bubbling with the pleasure of making his first cake with Joy. Touchingly, he has insisted that Carl has the first bite of the chocolate cake.

Teaching focus

- Beryl is furious when she learns of Harley’s fight. She locks up his bike in an effort to control his behaviour. So instead of riding around he steals some spray cans and paints graffiti all over town. By the time Carl returns home from work Beryl has hit Harley. Carl is afraid of the deep hatred he senses between these two.
- He tries to reason with Harley and explains that the consequence of his behaviour will be that they are both fostered out.
- But Harley is only young and resolves to run away from any unpleasant situation. Carl worries deeply over Harley’s future. Would his behaviour keep getting worse? Were the Matts cursed?

Teaching focus

- When Carl arrives home from work he is relieved to see Harley’s bike outside. That relief turns to fury as he realises that Beryl and Bruce have tied Harley up all day. Harley is responding by barking like a dog, and threatening to run away as soon as he is released.
- After trying unsuccessfully to break the chain, Carl confronts Beryl at the club. It is difficult for him to express his feelings but he manages to shout loudly, in front of everybody, that she must never do this again.

Teaching focus

- To keep Harley out of Beryl’s way, Carl takes him to the barge, intending to tell Skip he can’t work. Surprisingly, Skip is sympathetic and even laughs at the graffiti story. He tells the boys to spend the day on the island with Joy, who enjoyed Harley’s company the last time.
• Justine, Maddie’s friend, is also on the island although Maddie has gone to visit her sister for the holidays. Together they inspect the osprey and a baby possum Justine has, and then Harley insists they make another cake.
• Carl muses about the powerful osprey, whose wing is not yet healed enough to fly. He desperately hopes to be there when it is finally set free.

Teaching focus
• Carl and Justine find themselves alone in the Duncan’s lounge room and Justine tells Carl about the Duncans.
• He learns that Maddie is unhappy on the island, but Skip won’t move to the mainland. Joy is worried she will leave like her older sister did.
• Maddie is treated badly by her boyfriend, Nathan. Justine assures Carl that she needs friends.
• Carl also learns that the Duncans had a little boy but he died before Maddie was born. The photo Carl sees shows a boy about the same age as Harley.

Teaching focus
• An incident in the kitchen reveals to Joy the sad life Carl and Harley have had. When Harley drops the mixing bowl and breaks it, he collapses with anger and despair. Meanwhile Carl stands between Harley and Joy to protect his brother.
• Joy calms them both down then probes for a bit of information about their mother. She is shocked that she hasn’t been reported missing, although she has been gone for five months.
• Carl pretends that he thinks Kerry will come back, but Joy sees he is lying.
• Joy tells Carl how important he has become to Skip and the barge business. Carl cries. He is intensely happy that Skip needs him but saddened because Skip can’t tell him so because he is a Matt.

Teaching focus
• As Joy arranges to mind Harley over Easter, Carl can get back to work on the red barge.
• After a busy Easter, Joy insists he has Tuesday off and this is when Justine visits and forces him to talk about his mother.
• Describing his mother is very difficult for Carl but he tells the story of the failed veggie garden, which shows how capricious, dissatisfied and restless his mother was before she left for good.
Teaching focus
- For a while Harley seems settled and ironically is now best friends with the boy, Liam Wilson, whom he had fought before.
- Harley spoils it a little by stealing money from Beryl’s purse so Carl can’t ever relax about him.
- Harley’s new love is sailing and one day he is involved in an accident and is lost in the bay.
- Carl asks Skip to help in the search but he refuses.

Teaching focus
- For once, Carl won’t take no for an answer and demands that Skip use his knowledge of the bay to help in the search for Harley.
- Skip is blinded by his grudge against the Matts, but Carl finally convinces him to help.
- Together in the dinghy, Carl and Skip eventually find Harley exhausted and cold but alive.

Teaching focus
- The boys stay over on the island but Maddie ignores Carl.
- Skip and Carl talk over the rescue and Carl sees the emotion in Skip. For the Duncans, Harley is like their lost little boy.
- The Duncans have a proposal for Carl. They want to care for Harley until their mother returns. On Wiseman’s Cove he responds to Joy’s care and the stimulating environment. They rightly predict that he would go completely wild at Beryl’s and they care about his future. Carl decides to tackle Beryl alone about this offer.

Teaching focus
- Beryl was always going to be difficult and at first she refuses point blank to allow Harley to live with the Duncans.
- Carl is angry but uses all his powers of persuasion and his knowledge of Beryl’s needs to convince her that she will benefit from the arrangement.
- She can keep the welfare payments and she won’t have to worry about Harley.

Teaching focus
- Harley is ecstatic when told of the plan next morning.
- When they arrive at Joy’s house, she invites Carl to join them on a drive around the island the next day. At first he is reluctant because he is uncomfortable around Maddie, who continues to ignore him.
- But when Joy tells him she plans to release the osprey then, Carl can’t refuse.
Teaching focus
- Joy, Harley, Justine, Carl and Maddie drive to the Champagne Pools on the island. The trip is uncomfortable as Justine tries to get a conversation happening and Maddie refuses to join in.
- As it turns out, Maddie is upset about going to live with her sister but when she and Joy talk it over she feels better and even apologises to Carl for being rude. She kisses him on the cheek to thank him for saving her on New Year’s Eve and also because he is like family now. Carl decides he will think about this later.

Teaching focus
- The teenagers now chat happily about lots of issues: boys, the barge, Maddie going away. Justine observes that Carl has lost weight. Carl is beginning to have a sense of humour.
- Joy allows Carl to free the osprey and it is a moving experience for all of them.
- Later they all swim and Carl experiences something new when Justine insists he rub sunscreen on her back.
- After they all frolic in the water, Carl relaxes and, remembering the osprey, muses about freedom.

Teaching focus
- In this chapter, Carl’s new-found confidence gives him the strength to stand up to Nathan and protect Maddie.
- Justine walks onto the barge one day and invites Carl to a farewell party for Maddie. She will make pizzas.
- Later, at the club, Bruce Trelfo tries to force Carl to work for his tow truck business. But Carl prefers to remain loyal to Skip. It seems that Bruce has a vested interest in Skip’s failure. Other people at the club know about Carl saving Harley and one even buys him a beer.
- Justine’s party is the first party Carl has ever been invited to. At first it goes well. The other kids are impressed with Carl saving his brother and working on the barge.
- When Nathan Trelfo arrives late with a gift for Maddie it seems she has forgiven him.
- However, when they decide to leave together, Carl stands in the way because he knows Maddie will be hurt again.
- Although Nathan tries to rally support amongst his old friends, Carl is the one they admire now. Nathan reveals himself to be a petty liar and Maddie finally refuses to go with him.
Teaching focus

- The party continues as the kids wonder what it is about Carl that prevented Nathan punching him.
- They watch a video and Justine and Carl hold hands. Later the three friends have fun making and eating more pizza.
- Maddie informs Carl that Joy would have asked him to live at Wiseman’s Cove as well as Harley except she was worried about Maddie and Carl getting along.

Teaching focus

- As Justine walks Carl home to Beryl’s place, they discuss Carl’s feelings about his mother. As Justine puts it, Carl is beginning to come to life and expect more for himself. Carl is bitter about his life and admits to Justine that it is his mother’s fault.
- Justine and Carl are beginning to become attached to each other.

Teaching focus

- Carl’s euphoria after the party is soon dispelled. Beryl is angry about the fact that Carl has refused Bruce’s job offer. Carl’s new confidence allows him to stand firm against her tirade.
- This provokes Beryl to tell him more about the reasons the Duncans and the Matts couldn’t get on: Carl’s grandfather not only crippled Skip but in the same incident accidentally killed Skip and Joy’s little boy. He was sent to goal for manslaughter.
- Carl is devastated and resolves to run away from Wattle Beach and the Duncans. He can’t face the issues at all.
- That night, as Carl is thinking things through, he realises that he has been abandoned by everyone he has ever loved: Kerry, Sarah and even Harley.
- Beryl is upset because Bruce has rejected her. It seems he owns half of Wattle Lady and that is why he wanted Carl to leave the red barge. He is taking his frustration out on Beryl.
- Confused, Carl changes his mind about running away and decides not to act in a typical Matt way. He decides he will not abandon Beryl when she needs him.

Teaching focus

- Carl is unhappy and retreats into himself again. He avoids Justine and devotes all his energy to working. He observes what is to be a carwash being built for customers of Wattle Lady. Skip thinks this will finish their barge business.
- Beryl fills Carl in on some more family history. She hasn’t seen his grandad since he went to goal. After Kerry left town and her mum died, Beryl was all alone.
Teaching focus
- Straight away, the carwash affects the red barge business badly. They have very few customers now.
- The red barge runs aground one day and Skip suspects foul play. Perhaps it was the strangers who came to the island without fishing rods. Freeing the barge cost all their savings.
- Carl finds it difficult without the car rinsing to take his mind off his worries.
- On his way home one night, Justine meets him and angrily accuses him of going back to his old ways. He can’t speak to her about his misery.

Teaching focus
- Someone has been shooting at Wattle Lady and damaged some windows. The police think it may have been Skip. They take his rifle to test it.
- There are very few customers now but the strangers without fishing rods travel on the barge and talk to Skip in the wheelhouse. Skip is not telling Carl anything apart from the fact that they are going to give up the barge business. For Carl, this is devastating. He feels like the barge and the Duncans are his life.

Teaching focus
- With the news that there is to be a bridge built across to the island, Bruce announces he is leaving. He has lost all the money he invested in Wattle Lady and the carwash. He is also under suspicion for the vandalism. Beryl begs him to take her with him. Again, he rejects her.
- Joy tells Carl that they have been able to sell the barge for a good price to the developers. She wants him to live with her now but Carl stubbornly insists he will support Beryl. Joy now does what should have been done months earlier. She takes Carl to the Missing Persons Bureau to look for his mother.

Teaching focus
- Though gruelling for Carl, he agrees to look through photos of deceased, unidentified people. He recognises his mother in one of the photos but can’t bring himself to say so. Apparently she had died in a bus crash. Readers will remember back to the prelude and the unknown woman stowing away on a bus.
Teaching focus

- Joy guesses Carl has seen his mother’s photo. She is so upset she can’t continue driving back to Wattle Beach. They argue as Carl is overcome with despair and hopelessness. For him, Kerry’s death is the ultimate abandonment. He also feels guilt for being a Matt and therefore somehow involved in the death of Joy’s little boy.

Teaching focus

- Carl returns home to find that Beryl has gone, probably with Bruce. He decides to leave as well, but somehow goes down to the beach first where Justine finds him. Everyone is looking for him and Joy has more information about his poor mother.
- They all go back to Wiseman’s Cove and Joy tells Carl about his mother. She was on her way back to her children, after a five-day holiday, when the bus crashed. Carl is finally able to cry for his mother and for himself as he realises she hadn’t deliberately abandoned them. At last, he feels alive enough to feel the pain and to start a happy life at Wattle Beach with the Duncans.

Read the story aloud

Having read the whole book, sections at a time, you may choose to read the whole book or parts of it again, particularly the sections that include the study passages. This rereading will help keep the study passages in context.

Refine the focus to the study passage

Once you have made a start on reading the book and have read at least the first chapter, you can begin to study passage one more closely.

Low order literate orientation – Passage one

This passage is the opening paragraph of the book. It is part of a short prelude which provides an introductory incident that prepares the reader for the main story. At first it is difficult to see the significance of the prelude. This doesn’t become clear until the end of the last chapter. The image the paragraph evokes of a circle of warmth and movement amid the darkness serves to draw readers into the circle of warmth and movement as well. The image of warmth and light and the closeness of the group of passengers gathering like moths around a grimy bulb contrasts with the loneliness and isolation of the figure introduced in the following paragraph. The completeness of the figure’s isolation is made powerful through this contrast.
High order literate orientation – Passage one

Text (page 1)

Teaching focus

- The author constructs a paragraph that creates a strong visual image and evokes feeling.
- Language like *The lights of the service station created a circle of warmth and movement amid the darkness* establishes an impression that is more than just a visual image.
- James Moloney introduced a setting before placing characters in it. This is a technique writers use to influence readers into taking a desired orientation to a story.

<table>
<thead>
<tr>
<th>Structure of text and wording</th>
<th>Why language choices were made</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Setting</strong></td>
<td>One significant feature of this setting, <em>The lights of the service station</em>, are described to convey atmosphere. The image of a <em>circle of warmth and movement amid the darkness</em>, rather than just a circle of bright light, establishes a positive, welcoming atmosphere. It sounds like a place that people would be attracted to. There are no names of people or specific places provided in the prelude but the implication is that the service station is on a lonely country road where there is no other refuge for travellers. After long hours of driving at night, the lights of a service station would be a welcome sight.</td>
</tr>
<tr>
<td><strong>Characters introduced into setting</strong></td>
<td>Into this welcoming setting, <em>weary travellers</em> arrive. They don’t just decide to stop because they are weary, though: they are <em>pulled in from the highway</em>. This image gives the impression of travellers driving and driving almost as though they have no choice until they are <em>pulled in</em> by the warmth and movement of the service station.</td>
</tr>
<tr>
<td><strong>What the characters did</strong></td>
<td>The author continues with the image of the service station being irresistible. It is as though the bulb has had moths gather around it so often that it has become dirty. There have probably been a great number of travellers pulled into this service station over the years.</td>
</tr>
</tbody>
</table>

For a description of high order literate orientation, refer to page 10.
Why the characters did these things

1. to refill the petrol tank,
   Finally in this paragraph, the author provides three examples of why weary travellers would need to stop at the service station.

2. stretch aching muscles
   The all-night café was obviously a place where people would only spend a few minutes. They would stay long enough for a cup of tea but the place was not inviting enough to stay longer.

3. and hunch over a cup of tea for a few minutes in the all-night café.
   The service station was a place where people were drawn to spend a few minutes catering to their needs on a long trip. It was a place where people were anonymous. They were pulled in but did not stay for long enough to notice others. No names are used in this passage. The images are of weary people stopping but quickly moving on. Feeling a little better for their stop, perhaps, but not impressed by it.

Complete the teaching sequence, high order literate orientation, transformations, spelling and writing for passage one before beginning work on other study passages.

High order literate orientation – Passage two
Text (page 4)

Teaching focus

• This passage describes the background of the children who are the central characters in the novel by looking at the behaviour of their mother, Kerry Matt. The author demonstrates the effect of Kerry’s behaviour by telling readers how it made the children feel.

• The description of this incident leaves readers with an understanding of Kerry’s inability to cope with her life.

Structure of text and wording

| Why language choices were made |
| A statement about the feeling. |
| And there was embarrassment. |
| Previously in this chapter the author described how each of the three Matt children had a different father. To avoid embarrassment they all took Matt as their family name. However, there was far more potential for embarrassment from their mother’s behaviour. |
An incident that serves as an example of how the feeling was attained.

<table>
<thead>
<tr>
<th>When Carl was four years old, his mother lost him at the shopping mall.</th>
<th>More powerful than just stating that Kerry was a poor parent is the example the author provides of one very embarrassing incident involving Carl Matt. First of all, the author states Carl’s age at the time this incident occurred. He was four years old – this happened 11 years previously. For Carl, though, the events are still clear in his memory. What happened is stated clearly – <em>his mother lost him at the shopping mall.</em> Note that the author doesn’t say, ‘Carl got lost at the shopping mall.’ Carl didn’t get lost as some children do when they run off or play around.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Responses</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The faces still haunted his sleep.</strong></td>
<td>The author then provides Carl’s reaction to the memory. Although he was only four years old at the time, <em>the faces still haunted his sleep.</em> In other words, this incident had such a powerful effect on him that he still had bad memories of it. The faces that <em>still haunted his sleep</em> would be those of the people he saw as the incident unfolded.</td>
</tr>
<tr>
<td><strong>A kindly man calmed his terror, dried his tears with a musty handkerchief and held his hand as they walked to the Information desk.</strong></td>
<td>Next, the author describes how two people tried to help Carl. First, a <em>kindly man</em> did three things. He <em>calmed his terror.</em> This statement gives readers another glimpse of Carl and the fear he had endured so early in his life. The <em>kindly man</em> did all he could for Carl but it was not enough.</td>
</tr>
<tr>
<td><strong>The woman there hugged him and sat him on the counter cooing, ‘Mummy won’t be long. She’s looking for you,’ sounding less convinced as each hour passed.</strong></td>
<td>The next person to try to help Carl was the woman at the Information desk. She too was very comforting. She <em>hugged him</em> and talked in a comforting voice. She expected that this occasion would be like most cases of lost children where the parent frantically rushes around looking for their child, eventually going to the Information desk. In this case, however, no such thing happened. The effect of this experience on a four-year-old child would be disturbing. He must have sensed the woman’s growing concern, annoyance at the interruption to her routine, and irritation with his mother. He must have felt anxiety as the time passed and his mother didn’t come for him.</td>
</tr>
<tr>
<td>Then the police and the questions and the disapproval and the ride home in the police car to find Kerry dry-eyed and unrepentant. ‘I’m on my own,’ she shouted at the coppers.</td>
<td>Eventually and understandably the woman on the Information desk called the police. The subsequent events would have had an upsetting effect on Carl. The powerlessness of a four-year-old child in this mystifying process would be traumatic. The result of the ride home in the police car was to find Kerry dry-eyed and unrepentant. This is a very telling statement. If she had appeared upset by Carl’s disappearance then the police and any other observers of the event would more willingly excuse her behaviour. Instead she seemed not to care – unnatural behaviour from society’s construction of good motherhood. In fact she made the situation worse by shouting at the coppers, ‘I’m on my own.’ That may have been enough reason in her own mind to desert a little four-year-old boy at a shopping mall but it would not have been enough for Carl.</td>
</tr>
<tr>
<td>Only after the police had left did she begin to cry.</td>
<td>The next sentence has a different effect from the previous one. Only after the police had left did she begin to cry. It would appear that her other behaviour was defiant but that underneath she knew that she had treated Carl badly. She was in a state where she could not cope with her life and had no-one to help her. This concluding sentence sums up the way Kerry copes with her unsatisfactory life. When she becomes unbearably unhappy, she runs away from the situation. Her children become accustomed to this behaviour but it still has unfortunate and lasting effects on their own lives.</td>
</tr>
</tbody>
</table>

Complete the teaching sequence, high order literate orientation, transformations, spelling and writing for passage two before beginning work on other study passages.

High order literate orientation – Passage three

Text (page 5)

Teaching focus

This passage is an important part of the novel for the insight it provides into the mind and emotions of Carl Matt. Carl is 15, the age where children feel anxious about their appearance and place in the world. For Carl, this is a time of despair as he copes with his mother’s emotional problems and the image he has of his body. Carl carries this image of himself through the whole novel and it is how he copes with the problems introduced here that make him such a memorable character.
Carl’s emotions are the starting point in this paragraph as he absorbs his mother’s stress and frustration. The way the author describes Carl’s experience awakens readers’ sympathy for Carl and helps us realise that his shape and size is the focus for much of his low self-esteem. Each reference to size or shape is described from a negative angle. Carl’s own perception of his body is negative, and even a complete stranger, a shop assistant who tries to fit him with clothes, despairs of its size and shape. This passage helps readers identify with Carl.

<table>
<thead>
<tr>
<th>Structure and wording of text</th>
<th>Why language choices were made</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unspoken words</strong></td>
<td></td>
</tr>
<tr>
<td>What are you doing here?</td>
<td>Although it was not the children’s fault that they had been born.</td>
</tr>
<tr>
<td>You’re mucking up my life.</td>
<td>Although Kerry was really mucking up her own life.</td>
</tr>
<tr>
<td>I can’t stand it.</td>
<td>An observation that always seemed to herald a forthcoming absence and to justify her leaving.</td>
</tr>
<tr>
<td><strong>How Carl felt</strong></td>
<td></td>
</tr>
<tr>
<td>Kerry didn’t actually say these words but Carl heard them.</td>
<td>When Kerry was upset she shouted a lot but not the actual words Carl heard. These were the words he imagined behind her shouting. The words injured Carl in several ways.</td>
</tr>
<tr>
<td>Or at least, he saw them shooting out of her mouth,</td>
<td>The author elaborates on exactly how Carl ‘saw’ the words. This sounds as though the words were like missiles, aimed to hurt.</td>
</tr>
<tr>
<td>straining upwards</td>
<td>The words, <em>straining upwards</em>, make it sound as though they had a will of their own.</td>
</tr>
<tr>
<td>to form a speech balloon like frames from a comic book.</td>
<td>This comparison with a comic book helps readers to imagine Carl’s predicament.</td>
</tr>
<tr>
<td>He felt them too, barbs of his mother’s misery piercing his own flesh.</td>
<td>In addition, <em>Carl felt</em> the words. This is a particularly poignant image as Carl realised that his mother was herself hurt and miserable but he could do nothing about it but absorb it himself. He has a mother who can’t cope with her family and takes her frustrations out on him.</td>
</tr>
</tbody>
</table>
He pictured himself, a bloated pincushion on sturdy legs. A slow-moving target.

There is no self-pity implicit in this illusion. Just an acceptance of the situation. Throughout the book Carl pictures himself as bloated and unattractive. Here he also sees himself as a target for his mother’s barbed words. Someone unable to retaliate. Perhaps serving a purpose in allowing his mother this outlet for her misery.

<table>
<thead>
<tr>
<th>Statement about Carl and elaboration</th>
</tr>
</thead>
<tbody>
<tr>
<td>For Carl had grown to be a great lump of a kid,</td>
</tr>
<tr>
<td>This part of the paragraph picks up Carl’s size and elaborates on it. It is not just that Carl thinks he is large, this description shows that others saw him this way too. He had grown to be a great lump of a kid. This is not a flattering description of size.</td>
</tr>
<tr>
<td>nearly six feet tall on his fourteenth birthday</td>
</tr>
<tr>
<td>Although he was nearly six feet tall on his fourteenth birthday, his size was not something to be proud of.</td>
</tr>
<tr>
<td>and square, like a box on stumpy legs, according to Sarah.</td>
</tr>
<tr>
<td>The author goes on to write about how much of a lump he appeared. This is not an attractive image. That this was how his sister thought of him made it worse.</td>
</tr>
<tr>
<td>From the shoulders down, the sides of his torso fell straight, so that there was no separate chest or stomach, no waist or buttocks. Just flesh.</td>
</tr>
<tr>
<td>Next the author goes into even more detail about Carl’s shape. Physically, Carl appears to have very little going for him. He feels unattractive and is.</td>
</tr>
<tr>
<td>It was difficult to find school shirts to fit him and salesmen in the menswear department would stand tape in hand before him, despairing.</td>
</tr>
<tr>
<td>To further emphasise the consequences of his shape and size, the author describes a difficulty it causes. This must have been so humiliating.</td>
</tr>
<tr>
<td>He became so used to the image in the mirror, of a stomach bulging through the line of buttons, that he habitually held his hands over his middle as camouflage.</td>
</tr>
<tr>
<td>This final image of Carl underlines his low self-esteem. At this stage, the central character in the novel is a sad figure, although he doesn’t seem to feel self pity. He accepts his lot in life and the unhappiness he has to endure. There seems no way out for him.</td>
</tr>
</tbody>
</table>

Complete the teaching sequence, high order literate orientation, transformations, spelling and writing for passage three before beginning work on other study passages.
Further passages for study

Other passages may also be usefully studied. The text of these passages can be found in the Photocopiable Masters section of this book.

Transformations

Transformations is an activity designed to change students’ orientation to the text under consideration from that of a reader looking for meaning to that of a writer learning how the author used various literary techniques to achieve a particular effect or purpose.

In addition, transformations provides a key opportunity for ‘handover’ of understanding about the language choices in the text. The questioning techniques in this part of the teaching sequence reflect the growing common knowledge shared between class members, and between class members and the teacher. A successful handover might mean, for example, that there is less need for preformulation.

Transformations – Passage one

Teaching focus

Language choice

<table>
<thead>
<tr>
<th>The lights of the service station</th>
<th>Points for discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>created</td>
<td></td>
</tr>
<tr>
<td>a circle of warmth and movement</td>
<td></td>
</tr>
<tr>
<td>amid the darkness.</td>
<td></td>
</tr>
</tbody>
</table>

Setting: One feature of the setting

The prelude to the novel is set in a service station in an unknown location at night. A feature of the setting – light – is introduced before the people are placed in it. The effect on the reader would be very different if the station was shrouded in darkness.

The author writes about the light as though it had the ability to create something, rather than just shine. The word choice seems to give the light the power to think for itself.

Light shining out into the darkness often forms a circle shape. Here it does more than just illuminate. This image has an appealing quality to it.

Having the warmth and movement amid the darkness provides a contrast between the light and dark and has the effect of making the darkness appear more intense.
Introduction of characters
Now that the author has a context for some participants, he introduces weary travellers. This word choice tells us that these people have travelled an immense distance. They have also been travelling at night – another reason for their weariness.

What the characters did
The attractiveness of the lights of the service station enticed the weary travellers to stop there. It almost implies that the travellers had no choice.

This tells readers where the travellers pulled in from. A highway is a busy road. The service station was not located on a small road.

This simile is an expansion that compares the travellers with moths being attracted to a light bulb. There is an element of compulsion, with the travellers unable to resist being pulled in.

The author constructs the scene as somewhat rundown. This is a place that travellers can’t help stopping at on the long highway, but the truth is that it is not all that pleasant.

Why the characters pulled in
Having created that impression, the author provides three reasons why weary travellers would stop at this spot, despite its griminess. The first reason is to refill the petrol tank.

The second reason is to stretch aching muscles that have been cramped after long hours of driving.

The third reason is to have a cup of tea. The word hunch shows how tired the travellers were.

They did not break their journey for long here. It probably wasn’t a great cup of tea or perhaps there was no food attractive enough to tempt them to stay longer and eat.

Even the term all-night café implies a degree of unattractiveness. The image conjured up by those words is not alluring but speaks of cheapness and quick convenience.
Transformations – Passage two

Teaching focus

When writers make a claim about a character’s behaviour, they often provide an example that illustrates that claim. This passage starts with a statement about the feeling that Kerry’s poor behaviour evoked. Then the author provides an example of the behaviour while maintaining some sympathy for the parent as well as for the child.

Language choice

And there was embarrassment.

When Carl was four years old, his mother lost him at the shopping mall. The faces still haunted his sleep. A kindly man calmed his terror, dried his tears with a musty handkerchief and held his hand as they walked to the Information desk. The woman there hugged him and sat him on the counter cooing, ‘Mummy won’t be long. She’s looking for you,’ sounding less convinced as each hour passed.

Then the police and the questions and the disapproval and the ride home in the police car to find Kerry dry-eyed and unrepentant. ‘I’m on my own,’ she shouted at the coppers.

Only after the police had left did she begin to cry.

Points for discussion

Statement about a feeling
Authors use many different techniques to provide insight into their characters’ feelings. Here, the author provides an example of the kind of embarrassing situations Carl has had to endure his whole life.

An incident as an example
Carl:
Carl’s response signifies emotional trauma. The author stages the responses from the strangers, from sympathy to exasperation.

Strangers:
The response from Kerry towards the police exacerbates the embarrassment we read about in the first sentence.

Kerry:
When Kerry finally cries, in private, readers feel sympathy for her as well as Carl.
Transformations – Passage three

Teaching focus

Unspoken words
Authors often provide insights into what their characters are thinking. This happens right through this book. This part of the text is taken from the previous paragraph, where Carl reflects upon the signs that helped him predict when Kerry was going to escape. These are the words that he thinks she would like to say, not what she actually says. These unspoken words lead into the next paragraph, where the author describes Carl’s reaction to her frantic mood, the screeching, the recrimination.

Effect
Now the author is providing a response from Carl to these unspoken words. The words Carl attached to Kerry’s behaviour had a severe effect on him and this part of the text treats the unspoken words as weapons that have the ability to wound. The author writes that Carl heard the words (even though they weren’t said), saw them and felt them. They caused him to see himself in a very negative way.

Statement and elaboration
While the first part of the paragraph has given readers an insight into Carl’s perception of himself, this part of the text provides a physical description of Carl as he appeared to others.

- First, the author provides an overall view of Carl with a focus on his size (large for his age).
- Then Moloney moves to a more detailed description of Carl’s physical features from top to bottom – with reference to his shape

All references to Carl’s appearance are negative or make his size and shape problematic.
Spelling

The spelling segment of the Accelerated Literacy teaching sequence follows transformations once the teacher is reasonably sure that students are able to recognise many of the words from the text out of context. Teachers are then able to use the students’ ability to hold a stable image of a word in their memory to show how that word can be broken into letter pattern chunks. Spelling activities include joint reconstructed writing.

How to choose spelling words

Keep the following points in mind when choosing words to work on in spelling:

- Are there any words that have patterns (or letters) that students have worked on before?
- Are there any new patterns that occur more than once or are commonly occurring?
- Are there any words that have interesting origins or roots that will help students develop an understanding of English?
- Which words will help students with joint reconstructed writing?
- Which words that students have already been taught need revision?
- Consider students’ age and stage of spelling development.

Suggestions for spelling

This text has been benchmarked at secondary level and so it would be reasonable to assume that students studying this text would be well into negotiating the transitional stage of spelling. Consequently, work on words that help students use visual strategies to notice larger chunks of letters that go together to make orthographic patterns.

Examples from passage one

- **–ea–**
  - cr/ea/t/ed
  - w/ear/ed
  - t/ea

- **–igh–**
  - l/igh/t
  - all-n/igh/t
  - h/igh/w/ai

- **–ch–**
  - str/etch
  - h/un/ch
  - a/ch/ing

- **–d, –ed**
  - cr/eate/d
  - p/ull/ed

- **–th–**
  - w/arm/th
  - g/ath/er/ing
  - m/oth/s

- Soft c precedes e,i, or y
  - s/er/vi
c
circle
**Examples from passage two**

<table>
<thead>
<tr>
<th>-ou-</th>
<th>-ear-</th>
<th>-oo-</th>
<th>-st-</th>
<th>-ce-</th>
<th>-ss-</th>
</tr>
</thead>
<tbody>
<tr>
<td>f/our</td>
<td>y/ear/s</td>
<td>c/oo/ing</td>
<td>l/ost</td>
<td>f/ace/s</td>
<td>ern/barr/ass/ment</td>
</tr>
<tr>
<td>c/ount/er</td>
<td>t/ear/s</td>
<td>l/ook/ing</td>
<td>st/all</td>
<td>c/on/vince/d</td>
<td>p/ass/ed</td>
</tr>
<tr>
<td>s/ound/ing</td>
<td>m/usty</td>
<td>qu/est/ion/s</td>
<td>p/ol/ice</td>
<td>l/ess</td>
<td></td>
</tr>
<tr>
<td>h/our</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sh/out/ed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**What you could say**

We are going to learn to spell some words from the text we have been studying. Can everybody read this word? That’s right, it is *weary*. This is how the travellers felt when they pulled in to the service station. And how about this word? Yes, *tea*. This is what they drank while they were having a break at the service station. These words both have the same pattern in them.

Let me cut up this word so we can look at its bits first. So if I cut off *y*, what does this say? That’s right, *wear*. And then if I cut off the *w*? Yes, *ear*. Right, let’s put the chunks back together: *Wear*. And if I add this? *Weary*. Right. This word includes a common pattern in English.

Let’s practise that on the boards. *Ear* is a common pattern. In *weary*, it says *ear*. Remember it needs an *e* and an *a* together, and then the *r*. We see *ea* together all the time. I’m just going to turn it over now so you have to look at the letters in your heads. Say it as you write it. That helps you to remember how it sounds and how it looks together. You can say it out loud or under your breath. That’s what good spellers do.

Continue as above, checking students are writing the word in its chunks, not copying it down letter by letter. Point out connections with other spelling patterns learnt. Students who can spell these words might also enjoy discussing their origins.

**Etymology**

Etymological information on selected words is always interesting for students. Many websites, as well as dictionaries and other books, provide etymological information. Two informative websites are [http://www.etymonline.com](http://www.etymonline.com) and [http://www.thefreedictionary.com](http://www.thefreedictionary.com)

**Examples**

circle: c.1305, from the Latin *circulus* ‘small ring’ (eg circus).
Joint reconstructed writing

Joint reconstructed writing provides a transition from spelling activities to writing activities and works best when taken from transformations. Joint reconstructed writing involves the teacher and students working together to reconstruct the text using the same words as the author. It successfully reduces the stress associated with working out what to write about, what to write and how to write it. Stress associated with spelling is greatly reduced, giving students the mental space to think about subject matter and language choices.

The teacher ‘thinks aloud’ to reconstruct a passage with the students, using the writer’s language choices. This is a culmination of all the shared knowledge built up so far about language choices used in the construction and positioning of particular phrases and includes the dimensions of letter formation, the role of initial consonants and blends, and visual patterns.

Reconstruct sentences, paragraphs and sections of text from the transformations.

For example in passage one the author picked one aspect of the setting to describe carefully. He then described the nameless characters and their behaviour conveying an atmosphere of fatigue, shabbiness and transience.

Writing

Writing activities should not be based only on patterning, but also on a principled understanding of why writers use specific techniques. For example, it is not much use substituting words to write a ‘new’ sentence or paragraph if students do not know what the skill they are learning is about or when to use it.

Writing goals consist of goals for the whole teaching sequence (overall goals), as well as goals for individual lessons (short-term goals).

Goals for *A bridge to Wiseman’s Cove* would include:

- overall goals such as writing passages which include features such as descriptions of particular aspects of a setting that provide a strong visual image and convey an atmosphere.
- short-term goals such as writing a prelude that includes setting, characters and language choices creating an atmosphere; illustrating how and why a character felt a particular way; and describing a physical feature in a way that evokes an emotional response from the reader.
Workshop one

Using passage one as a model, write a prelude to a story which focuses on a particular aspect of a setting in order to produce an atmosphere.

Ideally, the teacher would work with the students jointly first. For example, you could write about a character already known to the students, such as Lockie, from *Lockie Leonard – Legend* by Tim Winton (and other Lockie Leonard books), Karana from *The Island of the Blue Dolphins* by Scott O’Dell or Phillip and Timothy from *The Cay* by Theodore Taylor.

Perhaps you could write about Lockie Leonard taking a new surfboard to the beach. When he arrived at the beach he found that the wind was making the waves enormous. A writer might decide to write about the waves to make them exciting, so that when Lockie arrived he was happy that his board would get a good try out.

To write like James Moloney, writers would need to write about a significant feature of the sea (eg the wind producing large waves), then have Lockie arrive and write about what he did and why he was there.

Suggested plan:

<table>
<thead>
<tr>
<th>Feature of setting</th>
<th>The wind has whipped up large waves</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction of character/s</td>
<td>Lockie arrives</td>
</tr>
<tr>
<td>What character/s did</td>
<td>Ride the waves</td>
</tr>
<tr>
<td>And why they did this</td>
<td>Wanted to enjoy surfing with a new board and show he was a good surfer.</td>
</tr>
</tbody>
</table>

*The tremendous wind whipped the waves into great seething, crashing walls of water. Lockie arrived as eager as a puppy with his first bone, ready to challenge the waves, enjoy the feel of his new surf board and show himself that he was a good enough surfer to cope with any wave the sea could produce.*

The teacher would work jointly with the class on several possible situations before asking the students to try to write independently.
Workshop two

Using passage two as a model, write a passage illustrating how and why a character felt a particular way. State a feeling something produces in a character, then recount an incident that exemplifies the way the feeling was produced.

**Statement of feeling**

**Where and when incident happened**

**Details of incident**

**How it made the character feel**

This strategy could be used in writing whenever a writer wanted to illustrate how and why a character felt a particular way. For example, teachers could take an incident from another story and write about something that happened to characters in that story. The following example has been based on *The Cay* by Theodore Taylor.

**Phillip and Erik ran home afraid.**

*During the night petrol tanks on the nearby island of Aruba had been torpedoed by German submarines. Their school had been closed and at first they felt excited. They decided to go into Willemstad to explore. When they arrived there, they found soldiers marching around in the old fort. The soldiers chased the boys away. Then they went to look at the harbour and found all the usual ships were absent. The sea was empty. They realised that they were in danger and ran home as fast as they could.*
Workshop three

Using the whole or part of passage three as a model, take a physical feature and describe it in a way that evokes emotions (eg sympathy, scorn, admiration).

For example, on page 13 the author describes Nugent as mostly bald with a ludicrous island of bristly hair remaining just above his forehead. This short description is enough to let readers know Nugent is not a likeable character. A heroic figure or likeable person would not be described as having ‘a ludicrous island of bristly hair’.

On page 12, a bus, not a person, is the subject of an unflattering description: The bus was tired, like an old man. It wheezed and farted its way through the town, out into the hinterland and on towards the coast, gnashing the teeth of its gearbox, stumbling over the potholes, swaying as the sparse traffic scurried past.

The bus was old and struggling, so the author has taken the worn-out quality of the bus and made it seem to be like human tiredness. The author is then able to write about the way the bus moved by comparing it with an old man, or at least a particular type of old man. This is a very powerful way to communicate images.

On page 8, James Moloney describes a second-hand dealer.

He was a tall man. Nose like a bird’s beak. Eyes of a bird too. He gave Carl a brief glance and went on surveying the room, jerking his head in precise movements, the way a hawk explores the ground beneath it. The eyes missed nothing.

In this description the author has compared the character with a bird. He has taken several features of a hawk and compared them to the facial features and movement of this character. The effect is to create an image of a predatory person with no warmth or pleasant features.
Appendices
Sample weekly plan

The following weekly plan is included as a *guide only* to the way teachers could move through the teaching sequence over a period of time. The plan’s content has been condensed. In reality, working through this text will take some weeks, and the following one-week plan could actually take two or even three weeks to complete. Parts of a session that are not finished in one lesson can be picked up in the next. Teachers will need to introduce the subsequent lesson/s carefully so students know what to expect, what the purpose of the lesson is, and where they are in the teaching sequence.
### Class: Year 7  
**Week: 1**  
**Term: 2**  

**Text:** *A bridge to Wiseman’s Cove* by James Moloney

**Teaching focus:** To write a passage creating an atmosphere.

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson focus</strong></td>
<td>Why a story would start with a prelude.</td>
<td>Students to keep the information and emotion derived from prelude in ‘the back of their minds’ as they read the book.</td>
<td>Kerry Matt. Focus on and empathise with her flawed character.</td>
<td>Carl Matt. Focus on how influential his mother has been in forming his character.</td>
<td>Carl Matt. Focus on the changes wrought by other people since moving to Wattle Beach; positive and negative.</td>
</tr>
<tr>
<td><strong>Low order literate orientation</strong></td>
<td>Brief overview of story, characters and themes. Read up to ‘Wattle Beach’.</td>
<td>Discuss in more detail Matt family and their personalities and situation. Read up to ‘Birds of Prey’.</td>
<td>Clarify and discuss Matt family relationships with people of Wattle Beach. Read up to ‘Wiseman’s Cove’.</td>
<td>Focus on Carl’s personality and the changes he is making for himself. Read up to ‘The curse of the Matts’.</td>
<td>Focus on Carl’s relationship with Harley. Read up to ‘Justine’.</td>
</tr>
</tbody>
</table>

**Read story with the class. Students join in when they can.**

| High order literate orientation | Focus on language choice, which creates a setting with a certain atmosphere.  
*The lights of the service station created a circle of warmth and movement amid the darkness.* | Focus on the language which denotes fatigue, seediness, and transience.  
*Weary travellers pulled in from the highway, gathering like moths around a grimy bulb to refill the petrol tank, stretch aching muscles and hunch over a cup of tea for a few minutes in the all-night café.* | Review if necessary. Discuss emotion and atmosphere the language choices help create.  
Focus on simple statement, which is then expanded by a telling example.  
*And there was embarrassment.*  
When Carl was four years old, his mother lost him at the shopping mall.  
The faces still haunted his sleep. | Focus on how the example conveys the emotions Carl felt and can still remember clearly after all these years.  
A kindly man calmed his terror, dried his tears with a musty handkerchief and held his hand as they walked to the Information desk. | Focus on how the author uses this technique to start the story.  
*The lights of the service station created a circle of warmth and movement amid the darkness.* |
| Transformations | Discuss how and why author uses this technique to start the story.  
*The lights of the service station created a circle of warmth and movement amid the darkness.* | Discuss how and why the author builds this atmosphere for readers. Discuss the simple and its implications.  
*Weary travellers pulled in from the highway, gathering like moths around a grimy bulb.* | Discuss reasons author gives for travellers to stop briefly and the implications.  
to refill the petrol tank / stretch aching muscles / and hunch over a cup of tea / for a few minutes / in the all-night café. | How and why does the author provide an example from so long ago of Kerry’s negligence?  
And there was / embarrassment.  
When Carl was four years old, his mother lost him at the shopping mall.  
The faces still haunted his sleep. | How and why does the author provide an example from so long ago of Kerry’s negligence? Discuss how other adults also let Carl down.  
A kindly man calmed his terror, dried his tears with a musty handkerchief and held his hand as they walked to the Information desk. |
**Class:** Year 7  
**Week:** 1  
**Term:** 2

**Text:** *A bridge to Wiseman’s Cove* by James Moloney

**Teaching focus:** To write a passage creating an atmosphere.

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</table>
| **Spelling** | creat-ed  
             w/earl-y  
             blea | Revise spelling form last lesson then:  
             ligh-t/s  
             all-n/ght  
             h/gh/w/y | Revise spelling form last lessons then:  
             c/irc/e  
             s/hv/cce | Revise then:  
             str/etch  
             h/unch  
             ach/ing | Revise then:  
             w/armth  
             g/ith/er/ing  
             m/oth/s  
             Jointly reconstruct the next sentence. |  
| **Writing** | | | | | Discuss scenario for joint construction of a passage conveying an atmosphere. |
A bridge to Wiseman’s Cove – Study passage one (53 words)

The lights of the service station created a circle of warmth and movement amid the darkness.

Weary travellers pulled in from the highway,

gathering like moths around a grimy bulb to refill the petrol tank,

stretch aching muscles

and hunch over a cup of tea for a few minutes in the all-night cafe.
A bridge to Wiseman’s Cove – Study passage two (118 words)

And there was embarrassment.

When Carl was four years old,

his mother lost him at the shopping mall.

The faces still haunted his sleep.

A kindly man calmed his terror,

dried his tears with a musty handkerchief

and held his hand

as they walked to the Information desk.

The woman there hugged him
and sat him on the counter cooing,

‘Mummy won't be long.

She’s looking for you,'

sounding less convinced as each hour passed.

Then the police and the questions and the disapproval and the ride home in the police car to find Kerry dry-eyed and unrepentant.

‘I'm on my own,'

she shouted at the coppers.

Only after the police had left did she begin to cry.
What are you doing here?

You’re mucking up my life.

I can’t stand it.

Kerry didn’t actually say these words

but Carl heard them.

Or at least, he saw them shooting out of her mouth,

straining upwards to form a speech balloon like frames
from a comic book.

He felt them too,

barbs of his mother’s misery piercing his own flesh.
He pictured himself, a bloated pincushion on sturdy legs.

A slow-moving target.

For Carl had grown to be a great lump of a kid, nearly six feet tall on his fourteenth birthday and square, like a box on stumpy legs, according to Sarah.

From the shoulders down, the sides of his torso fell straight,

so that there was no separate chest or stomach, no waist or buttocks. Just flesh.

It was difficult to find school shirts to fit him

and salesmen in the menswear department would stand tape in hand before him,

despairing.
He became so used to the image in the mirror, of a stomach bulging through the line of buttons,

that he habitually held his hands over his middle as camouflage.
Sergeant Simmonds turned the page in front of him and Kerry Matt’s lifeless eyes stared up from the desk.

He couldn’t move, couldn’t look away or cry out. Stared into the photograph, into the face of his mother. The face was severely bruised and swollen. He doubted anyone who hadn’t known his mother recently would have recognised her. But it was her.

“How did this one die?” he asked softly.
They drove northward again. Carl saw nothing of the city streets, saw only the picture of his mother placed before his eyes, heard his own voice ask the questions and Sergeant Simmonds’ tempered replies. ‘Bus crash,’ he’d said. Simple words that ended a life. Extinguished hope.
Carl’s first job on Friday morning was the placement of Skip’s hastily painted signs. Vermilion enamel on cardboard.

FREE CAR WASH

RED BARGE

The signs had an immediate effect and once again Skip’s barge kept place with Wattle Lady through the morning. Word spread like seeds on the wind.

Carl’s routine was quickly set. At the Wattle Beach end he guided the car aboard and took the money. But when the barge started to load at Wiseman’s Cove, he began spraying the undercarriage as soon as the first one was parked. He worked in a continual mist, clothes soaked, hair matted and dripping, shoes long-since discarded. He looked like he’d been dragged along behind the barge instead of rushing about its deck. Drivers thanked him. Praised him. Those with foreign accents tipped him. At dusk, when the last car was gone, Skip Duncan slipped down the ladder, smiling wider than the strait they sailed across so many times a day. “We beat ‘em today.
We beat ‘em.” Despite his leg, he was dancing a sailor’s jig. “Might win out yet,” he declared before he remembered who he was talking to and tried to hide his glee.

Carl slumped against the hull, shivering in the evening breeze. He was exhausted but happier than he’d been since he arrived in Wattle Beach, happier than he’d been since his mother disappeared.
These notes have been written to help teachers use the Accelerated Literacy Sequence in Years 7 and 8. However, they could also be used with older students who have difficulties with reading.

Outcomes of the teaching sequence

At the end of this teaching sequence, students should be able to:

• read the passages studied fluently and with a high level of inferential comprehension
• discuss the story: give opinions about the author’s language choices; identify the story’s structure, theme and ideology
• spell chosen words and understand related spelling strategies
• use the story as a model for writing.

Notes

• The following notes have been written for teachers who have attended professional development workshops in teaching Accelerated Literacy. The notes presume some understanding about how to teach the program.
• For a detailed explanation of how to implement the teaching sequence, please refer to the teachers’ handouts from the first professional development workshop. Additionally, you could refer to http://www.nalp.edu.au.
• It is also assumed that teachers have read the text on which these notes are based and have a detailed understanding of the text before beginning a teaching sequence.
• Teachers are responsible for ensuring the suitability of the text on which these notes are based for their particular teaching context.

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