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Outcomes of the teaching sequence

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

- read the story studied fluently and interpret the illustrations at a high level
- 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

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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.
The Pig in the Pond

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The Pig in the Pond by Martin Waddell, illustrated by Jill Barton
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The text

One day the grown-ups said we were going in the berries.

We would take some blankets, a couple of billes and some tea and sugar.

We would have a car and go out to the car and go back.
Synopsis of the story

A very hot pig watches ducks and geese swimming in a cool pond, and naughtily decides to join in. Other animals, and the farmer Neligan, eventually do the same.

Theme

It’s all right to take a risk and do something unexpected sometimes.

Why use this story?

*The Pig in the Pond* is a children’s picture book. Its prime purpose is to entertain. Children will love the story and illustrations, which include a risqué naked farmer and bathing chooks!

This picture book is ideal for the first years of school. Young readers will identify with the very hot pig, who does something she thinks is naughty while her owner is away, only to be joined by the farmer when he returns. It is a joyful, positive and silly book.

Most importantly, the illustrations provide great interpersonal meanings: they show characters’ reactions and celebrate the gossipy nature of the farmyard.

Structure of the text

*The Pig in the Pond* has a clear narrative structure and simple text. Suspense and characters’ reactions increase in strength through repetition. The grammar is very simple, with *and* the only conjunction. Sentences are expanded with phrases that tell us where and how.

**Orientation:** Introduces Neligan and his pig. (One sentence orientation.)

**Complication 1:** Neligan’s pig gets very hot under the sun. She is encouraged by the ducks and geese to jump in the pond. She resists because *pigs don’t swim*.

**Temporary resolution:** Neligan’s pig jumps in the pond and cools down.

**Complication 2:** The rest of the farmyard becomes very alarmed at this unexpected behaviour.

**Resolution:** Neligan arrives and jumps in the pond too. All the farmyard animals join him.
Language features of the text

Easily identified narrative staging alone would not be enough of a reason to use *The Pig in the Pond* as the focus of a teaching sequence. Other language features also need to be considered.

- The author uses grammatically simple sentences, which are a useful start to writing for young children along with a complex sentence describing several actions happening concurrently in order to build suspense.
- Simple introduction to story and main character.
- Beginning the complication of a story with a time phrase. (*One day.*)
- Expanded three-sentence description of the weather.
- Many of the meanings in the text are inferential, requiring reference to the illustrations.
- The author includes many character reactions to build the emotional impact of the story.
- The author uses repetition for emphasis (eg *She rose from the ground and turned round and round*, and SPLASH! SPLASH! SPLASH! SPLASH!). The character responses (animal noises, the meanings of which have to be inferred) increase in intensity through repetition, as the animals get more excited.
- By leaving words out and using ellipses (…), the author builds suspense.
- The author uses a pattern of:
  a. first character’s action
  b. second character’s reaction
  c. first character’s reaction.
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 *The Pig in the Pond* aims to teach:

- how to read the book 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, a story where an animal is tempted to do something that they’re not supposed to do.

**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**

Because this story has so little text, many literate meanings come from examination of the illustrations: most importantly, the role of characters’ reactions in building the interpersonal meanings in the story. Until the animals get so excited that they break into English at the climax of the first complication, their responses are all animal noises. It is only by interpreting the exclamation marks, and by looking at the expressions on the characters’ faces, that we gain full understanding of the emotional impact of the events.

Please note that it is not recommended that you talk about all the points listed below in your first reading of *The Pig in the Pond*. The meanings below will gradually develop as you continue low order literate orientation sessions as part of your Accelerated Literacy lessons.
Teaching focus

• Introduce lesson: the goal is to read and enjoy Martin Waddell’s book, with its funny illustrations by Jill Barton, and find out everything we can about the story.
• Overview of story: this is the tale of a very friendly pig who lives on Neligan’s farm. It is a very hot day, and she would really like to jump in the pond to cool off, but she doesn’t think she is allowed to be in the pond. The pond is for ducks, not pigs.
• But I bet you can guess what happens. That’s right, she does jump in the pond, and we’ll find out as we read through the book just what happens when she does.
• Purpose for working on this story: we’re going to learn how to read this story, and get to know some of the clever ways Martin Waddell writes his stories.

Teaching focus

• The title tells us the main character (the pig), and much of the plot (that she jumps in the pond).
• The illustration matches the title and tells us more about the main character: she is a happy, friendly pig. It also tells us a bit about the setting: there is water everywhere. The duck’s reaction helps us to understand that this pig in the pond is a bit of a problem. She looks very alarmed.
• Author and illustrator.

Teaching focus

• Here is Neligan’s pig again.
• Jill Barton has painted a close-up of her this time. We can see her smiling, friendly face. She is certainly not a grumpy pig. Do you think she looks hot? Her cheeks are very red. Is that sunshine all around her, do you think?
• Author and illustrator again.
• Who the publisher is (if students are interested) and what a publisher does.

Teaching focus

• When a writer and illustrator publish a story, they often thank people who are special to them by dedicating the book to those people. It is a very personal page: we don’t know Charlotte Maeve and Porky Boffin, but that doesn’t matter. Those people know that they are very special to the author and the illustrator.
• (With names like that, maybe they are not even people. Maybe they are pigs. What do you think?)
Teaching focus

- This is where the important characters are introduced: Neligan and Neligan’s pig.
- The illustration tells us lots about how they feel about each other: they are facing each other, looking straight at each other and smiling. Neligan’s arm is stretched out towards his pig, and she is stepping forward towards Neligan.
- This page also tells us about where the story takes place: there is a field, and a farm gate, and a shed (no windows). It looks like a farm in England, not Australia. Australian farms usually have fences, not hedges like this one.

Teaching focus

- There’s Neligan going off to town in his horse and cart.
- You can see more of the setting now: the farm buildings, and the pond.
- The weather is really important: the sun in the sky is the reason that Neligan’s pig is so hot and gets into so much trouble.
- Neligan’s pig is sitting very close to the pond. You can see the sweat dripping off her. She doesn’t look happy now. She is a bit upset. She looks quite unhappy.
- We have to guess what she is thinking because Martin Waddell doesn’t tell us.
- I think she really wants to go in the pond, because she is sitting so close and looking hard at the pond.
- We are introduced to some new characters on this page: the geese and ducks who live in the pond. They are nice and cool in the pond.
- The ducks and geese are looking at the pig and making duck and goose noises.
- They can’t talk English like we can. They quack and honk at the pig. We have to guess what that means. I think they might be saying, ‘Hello, pig.’

Teaching focus

- The pig is still sitting in the sun. She is really hot now, and you can see the sweat shining on her skin.
- It’s important to understand that Neligan’s pig thinks it is wrong to go in the pond because pigs don’t swim.
- The pig has turned her back on the pond. Maybe this is so she won’t be tempted by all that nice cool water.
- But the ducks and the geese don’t let her forget. They are still quacking and honking.
- We wonder what that noise means now. Maybe it means, ‘Come on in. What’s keeping you?’
- The pig’s staring longingly at the pond and the happy ducks and geese, even though her back is turned.
Teaching focus

- The problem is getting worse. The poor pig is getting hotter and hotter. Jill Barton has painted the sweat dripping off the pig. It is really a hot day.
- The geese and ducks are still having a great time in the pond.
- This time they are talking to each other. (We wonder what they are saying.)
- The pig still thinks she shouldn’t want to go in the water. Her eyes are shut tight, as she tries to stop herself thinking about that nice cool pond.

Teaching focus

- The problem gets even worse. The pig is so hot she can’t even stand any more. She is lying on the ground, gasping with the heat, and gulping. That means her throat is dry and she is very thirsty.
- The geese and the ducks don’t make this easy. They are encouraging the pig to come in. On this page, they don’t just quack and honk once. They quack and honk three times.

Teaching focus

- Oh dear. The pig has given in. She rises from the ground, getting ready to jump in the water. Perhaps as she is turning around and around she is telling herself that it really is alright to jump in the water.
- Look at the expression on the pig’s face. She goes from worried to a little bit happy, to very excited. We can tell that something is about to happen…

Teaching focus

- And she’s in with one great big SPLASH. It is such a big splash that nothing else fits on the page, just the splashed water.
- Look at the expression on the pig’s face. Her eyes are shut, maybe because of the splashy water, but there is a big smile on her face. This pig is very happy.
- However, look at the reaction of the ducks and geese.
- They are definitely not happy. They are very alarmed. I don’t think they imagined the pig in the pond would be like this.

Teaching focus

- Martin Waddell is telling us just how happy the pig is in the pond. She’s trying out all sorts of swimming styles, including backstroke!
- What do you think those ducks are thinking?
Teaching focus

- This page confirms that the first problem in the story is solved. Neligan’s pig is no longer hot and worried. She is cool and happy in the pond.
- But now there is a new problem. The pig is so busy in the pond that there is no room for the geese and the ducks. They have been splashed right out of the pond.
- Look at the expressions on their faces. Now they are the ones not happy.

Teaching focus

- So the ducks and the geese decide to let everyone else on the farm know of their big problem. They run in all directions, yelling “Quack!” and “Honk!” many times. In fact, Martin Waddell writes four quacks and four honks to show just how excited they are.
- To make sure we understand what the honks and quacks mean, Martin Waddell tells us. They mean, “The pig’s in the pond!”

Teaching focus

- Off go the ducks and geese all around the farmyard, telling all those different groups of animals about the pig in the pond.
- They tell the bull, goats, sheep and cows.
- The line of animals in the bottom illustration shows the line of gossip.

Teaching focus

- This page shows us the animals’ reaction to the news. They all want to come and see this outrageous thing, the pig in the pond.
- They come running from everywhere, from the fields all around. Look at the expressions on their faces. Do you think they look a bit excited at what they might see?
- But Martin Waddell finishes this page with But then... Those three dots tell us there is something more to come on the next page, but we have to wait, to stay in suspense to see what it is. What could it be? Remember the farmer?

Teaching focus

- At the same time that all the animals arrive at the pond, so does Neligan. All eye contact is on the pig. Neligan is standing with his thumbs in his pocket, thinking, with a strange smile on his face.
- The animals are all still, waiting to see what Neligan will do. They know pigs don’t swim, and they’re not sure what is going to happen. Is the pig going to get into trouble?
- Look at the pig gazing up at Neligan.
- I wonder what she is thinking. I think she thinks she might be about to get into trouble.
Look at the sun in the sky. It is still hot and dry. And it’s still cool in the pond.
But we can’t tell what is going to happen yet. Do you think Neligan looks hot in his coat?

Teaching focus

Neligan is still looking at the pig. The pig says “Oink!” I wonder what it means.
Does it mean, “It’s really nice in here”? Does it mean, ‘What are you doing?’ Is she encouraging Neligan to come into the pond?
The first picture on the page gives us the first clue that Neligan is going to join the pig. He takes off his hat.
In each picture, Neligan looks at the pig, who encourages him, followed by Neligan taking off a piece of clothing.
Notice another three dots at the end of the page? Martin Waddell is keeping us in suspense again. We have to wait until we turn the page to find out what happens, but I’m sure we can all guess by now…

Teaching focus

SPLASH! Neligan joins the pig in the pond. This time the splash is so big it not only takes up the whole page, but the fish and frogs are splashed out of the water too.
Then Martin Waddell asks us a question. He wants us to guess what is going to happen on the next page. Do we think we know what happens?

Teaching focus

The animals all jump in too, even those who also aren’t supposed to swim, like the cat and the hens. This time the splash is so big, it makes a huge SPLLOOOOOOSH sound.
Look at their reactions. They are all so happy and cool.

Teaching focus

Jill Barton has drawn the pond after the splash has died down. The farm animals, and the horse and cart, are all lying and sitting around in the pond, very happy.
Neligan and his pig are looking fondly at each other, having a good laugh.
Teaching focus

- Martin Waddell closes the story as he started: with a simple sentence.
- Look at the way Neligan and the pig are looking at each other. They are both very happy, and the farmer is sharing his hat with the pig because they’re mates.
- The sun is shining still, but Neligan and the pig don’t notice the heat. They are still dripping and cool after their swim.

Read the story aloud

Following low order literate orientation, read the story to the class. Show the students where you are reading with a pointer or marking strip of some kind so that they know you are attending to the words. Read the story expressively and if the students want to read with you allow them to do so but do not slow down and wait for them. Avoid the reading becoming a chant by consistently modelling fluent, expressive reading.

High order literate orientation – Whole book

Teaching focus

Although certain passages lend themselves better than others to writing workshops, it is possible to carry out a high order literate orientation on the whole story so that young readers are able to read and enjoy the entire simple text. The passages listed below are passages where teaching can progress from literate orientation, to transformations, spelling and writing workshops:

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<td>This is the story of Neligan’s pig.</td>
<td>One simple sentence begins the story, and introduces the main characters. Martin Waddell introduces both Neligan and his pig in this one sentence. This tells us that the pig belongs to Neligan. He is her owner.</td>
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**Owner is removed from scene so trouble can start.**

*One day Neligan went into town.*

Martin Waddell begins with a time phrase that lets us know that it was no particular day, just one day on the farm. This time phrase also tells us that the complication has begun.

Farmers often have to go to town on business and it is important for the story that he isn’t home. Unless the farmer disappears, his pig wouldn’t think of jumping in the pond, because she thought *pigs don't swim* – a bit like children when their mothers aren’t around.

---

**Description of weather as cause of problem, and action of main character.**

*It was hot.*

*It was dry.*

*The sun shone in the sky.*

*Neligan’s pig sat by Neligan’s pond.*

The context of this hot weather leads to the pig wanting to jump in the pond. Martin Waddell tells us three things about the weather:

1. First, the temperature.
2. Then how dry it was (so no clouds in the sky).
3. Then how shiny the sun was (which must have made it very hot, given there were no clouds).

In this way he tells us not once, but three times just how hot it was, to emphasise the weather.

Then he tells us what the main character did, and where. (The inference is that the pond is nice and cool, and that explains why the pig sat there.)

---

**Reaction of other characters and author’s comment on what that reaction meant.**

*The ducks went, “Quack!”*  
*The geese went, “Honk!”*  
*They were cool on the water in Neligan’s pond.*

At this stage, only one ‘*quack*’ and ‘*honk*’. The ducks and geese aren’t very excited yet. Martin Waddell contrasts the cool ducks and geese with the hot and sweaty pig.

Martin Waddell doesn’t tell us exactly what “*Quack*” and “*Honk*” mean. We have to guess that from their setting, the pond, and the happy looks on their faces. The exclamation marks at the end of their talking tell us that they are excited.

Then Martin Waddell tells us how they felt – *cool*.

This last sentence has two purposes. Firstly, it explains why the ducks and geese are cool. Secondly, because the pond is Neligan’s, it reminds us that the farmer is very important to these animals, even though he isn’t on the farm at the moment. He is the boss of the farm.
Main character’s problem is reiterated, with contrast.

| The pig sat in the sun.  
| She looked at the pond. |

This time Martin Waddell doesn’t call the pig *Neligan’s pig*, because we already know that. *The pig* means ‘the pig we have been introduced to’.

Martin Waddell creates emphasis through repetition. He has repeated the statement of the problem (the pig being hot), then he draws our attention to the solution by making the pig look at the cool pond.

Martin Waddell is contrasting the heat of the sun, and the cool of the pond.

Characters’ reactions, and author’s comment.

| The ducks went, “Quack!”  
| The geese went, “Honk!”  
| The pig went, “Oink!”  
| She didn’t go in, because pigs don’t swim. |

More reiteration through repetition: the ducks only quack once, so they’re not too excited yet. The characters’ verbal reactions are followed by a comment from the author, which expands on what the problem is.

First the ducks give their reaction. They go “Quack!” but Martin Waddell doesn’t tell us exactly what it means. They are all looking at the pig: are they saying ‘Come on in’?

Then the geese give their reaction.

This time there is a reaction from the pig as well.

In the last sentence, Martin Waddell explains why the pig is hesitating. He begins with a pronoun again, to refer to the pig.

He uses the word, *didn’t*, which is short for ‘did not’.

He uses the word, *in*, to tell us where the pig didn’t go. It means ‘in the pond’ but the meaning is clear, so he left some words out.

The word, *because* tells us that Martin Waddell is about to explain why she didn’t go in.

*Pigs don’t swim* means that all pigs in general don’t swim, not just this one. It’s not something that pigs do, or at least, that’s what Neligan’s pig believes. She thinks she’ll get into trouble if she goes in the pond. Or maybe she thinks she might drown.
## Problem reiterated, and strengthened by degree. Characters’ reactions, and author’s comment.

| The pig sat in the sun getting hotter and hotter.  
The ducks went, “Quack, quack!”  
The geese went, “Honk, honk!”  
The pig went, “Oink, oink!”  
She didn’t go in, because pigs don’t swim. | This passage has the same structure as the previous page.  
This time Martin Waddell tells us what was happening to the pig in the sun. She wasn’t just still hot, she was getting hotter and hotter.  
The reactions from the animals are stronger. We know that because this time they each quack or honk or oink twice, instead of once.  
The reason for the pig not swimming is emphasised though repetition. |
|---|---|

## Problem reiterated and gets even worse. Characters’ reactions, and author’s comment.

| The pig gulped and gasped and looked at the water.  
The ducks went, “Quack, quack, quack!”  
The geese went, “Honk, honk, honk!”  
The pig went, “Oink, oink, oink!” | In this first sentence, the pig performs three actions.  
The first two show that she is really hot and thirsty and needs a drink. The third action, looked, tells us that she is still thinking about the water to cool her down. She is really desperate now.  
The ducks and geese are also getting excited. Their quacking and honking is getting longer and longer. The exclamation marks are still there. |
Literate orientation – High order

Suspense builds towards the climax and temporary resolution.

She rose from the ground and turned round and round stamping her trotters and twirling her tail and…

Martin Waddell uses a string of actions, all happening one after the other and joined with the conjunction and, to show how the main character is moving towards the climax.

No more verbal reactions. These are all physical. This page contrasts with the previous pages, where the pig can only sit and look.

The use of ellipsis (…) continue the suspense over the page.

Note the use of a pronoun at beginning of the sentence.

The choice of the word rose is more stately and slower than ‘jumped up’ or ‘leapt’.

From the ground moves her towards the pond.

The conjunction or joining word and joins the first action, rose, to the next action, turned.

The pig didn’t just turn round once, she turned round again as she got increasingly excited.

While she was turning around, she was also stamping the ground, like a runner ready to take off.

At the same time, she was twirling her tail. Why? Maybe to help her with her run-up; extra speed?

The conjunction and at the end tells us another action is about to happen, but Martin Waddell doesn’t let us in on the secret yet. We have to wait until we turn the page. Those three dots tell us ‘more to come, just wait!’

First climax and temporary resolution.

SPLASH!
SPLASH!
SPLASH!
SPLASH!
SPLASH!
SPLASH!

No more suspense: the first problem of the hot pig has been resolved in a very satisfactory way.

There are so many splashes: the pig didn’t just jump in and lie in the water like pigs might be expected to do, she is having a lovely time doing all sorts of things. The emphasis is on lasting fun.
### New problem

The ducks and the geese were splashed out of the pond. While the pig's problem has been resolved, she has gone and created a new problem for the other pond animals.

### Character response

The ducks went, “Quack, quack, quack, quack!”
The geese went, "Honk, honk, honk, honk!"
Which means, very loudly, “The pig’s in the pond!”

This time the response is not so positive: the ducks and the geese are very alarmed. Martin Waddell interprets their quacking and honking for us this time. The pig has taken over their pond!

Martin Waddell uses the words *which means* to let us know just what the ducks and geese are saying.

“The pig’s in the pond!”
“The pig’s in the pond!”
The word spread about, above and beyond.
“The pig "s in the pond!”
“The pig’s in the pond!”
“At Neligan’s farm, the pig’s in the pond!”

Emphasis of the problem through repetition. This news must be very important for the ducks and the geese. They run around everywhere, spreading the news.

We know that a different animal is talking each time, because the speech marks finish and a new set begin after each repeat.

The *word* here doesn't mean ‘one word’. It means ‘the news’.

The final repeat tells the listeners where the pond is: at Neligan’s farm. Does that mean that the news has gone even beyond Neligan’s farm to someone outside?

“From the fields all around they came to see the pig in the pond at Neligan’s farm. And then…”

Characters show an excited response to this problem: they all come to see.

The animals came from everywhere. This must have been a very important event.

*They* refers to the animals in the illustrations.

Martin Waddell doesn’t name them all.

Author uses *came*, not ‘went’. That choice includes the reader at the centre of events: at Neligan’s farm.

*Then* tells us the next event is about to happen.

Ellipsis (…) is punctuation telling us ‘Just wait. There’s more to come’. This is a good way to build suspense. We have to wait until we turn the page to find out what will happen.
**Owner returns**

Neligan came on his cart!

The farmer has returned. Remember that he has been on his cart in the hot sun too. There is no roof on his cart.

There is no other text on this page. This absence of text builds the suspense even further. The animals are all quietly waiting for Neligan’s response. Neligan is looking at the pig and thinking…

**Character’s response to the problem.**

Neligan looked at the pig in the pond.
The pig went “Oink!”
Neligan took off his hat.
Neligan looked at the pig in the pond.
The pig went “Oink, oink!”

Neligan took off his trousers and boots.
Neligan looked at the pig in the pond.
The pig went “Oink, oink, oink!”

Neligan took off his shirt.
Neligan looked at the pig in the pond.
The pig went “Oink!”
Neligan took off his shirt.
Neligan looked at the pig in the pond.
The pig went “Oink, oink, oink, OINK!”
Neligan took off his pants and…

The word *looked* implies that he is still thinking. He hasn’t said anything. He hasn’t done anything.
We have to guess what that “Oink!” means. Does it mean, “I didn’t really mean it” or “It’s great in here!” or “Am I in trouble?”

Neligan’s first physical reaction is to remove his hat. That doesn’t really tell us how Neligan feels. There’s a similar pattern for the next three repeats: the suspense grows from the increasing amounts of clothing being taken off.

You might need to explain the difference for Martin Waddell between *trousers* and *pants*: *trousers* are his outer garments and *pants* are his (very old-fashioned!) underpants.

The final repeat doesn’t finish with a full stop. This time there are those three dots again, meaning ‘more to come. Wait until we turn the page.’

By this time we have probably guessed what is going to happen on the next page!
Resolution: final conclusion

SPLASH!
Nelligan joined the pig in the pond.
What happened next?
SPLOOOOOOOSH!
They all joined the pig in the pond.

The story’s climax has been reached, and the second problem has been solved. It’s an unexpected conclusion too, with all other characters joining in. The beginning of this resolution is just like the temporary resolution. It has ended with Nelligan, rather than his pig, splashing into the pond.

The choice of the word joined reinforces the fact that the pig is already in the pond.

The rhetorical question allows the author to talk directly with the reader.

Question leads us to understand that there is still more to come. Nelligan in the pond is not the end of the story. What more could possibly happen?

The choice of the word Sploooooosh with so many o's tells us that this splash is much bigger than the previous splashes. It emphasises the size and duration of the splosh, and works together with the illustration to show the impact of those animals in the pond.

The words they all refer to the animals standing around Nelligan. All emphasises the number. Every single one has jumped into the pond.

Coda

And that was the story of Neligian’s pig.

The use of conjunction and at the beginning of sentence emphasises that this is a coda.

That refers to the story covered in all the previous pages, not just the one before. (It performs the same function as this in the opening sentence.)

The choice of was instead of ‘is’ tells us that the story is finished.
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.

Although certain passages lend themselves to writing workshops better than others, it is possible to carry out a high order literate orientation on the whole story. The passages listed below are passages where teaching can progress from literate orientation, to transformations, spelling and writing workshops.

Transformations – Passage one

Text (page 1)

This is the story of Neligan’s pig.

Example of text segmentation

Initially the sentence could be segmented in the following way. Other segmentations could be used.

This / is / the story / of / Neligan’s pig / . /

Goals of the transformations

Comprehension

This is a simple orientation which announces the story, and introduces the main character and her owner, Neligan. It is not difficult to comprehend. Students need to understand that This refers to all the pages that are about to come, and that Neligan’s pig tells us that the pig belongs to Neligan.

Word recognition leading to spelling

Development of word concept and letter concept.
Punctuation
If your students are not yet confident about full-stops, here is a very simple opportunity to talk about the full-stop at the end of a sentence. If they are ready for it, the ’s can be cut off from Neligan’s to show its meaning of ‘belonging to’ or ‘owner of’.

Writing
Transformations on this passage provides the resources for young writers to write the orientation to a story in one simple sentence, including an introduction to the main characters.

Teaching focus
- The author has begun his story simply by telling us that ‘this’ (ie what is in the pages of this book) is a story.
- It is not any old story. It is the story (ie one special, particular story).
- When authors start a story they need to introduce a main character. In this story, the main character is a pig.
- This is not any old pig. It is Neligan’s pig. The ’s tells us that the pig belongs to Neligan. (The illustration gives us more information about who Neligan is.)

Transformations – Passage two

Text (page 2)
One day Neligan went into town. It was hot. It was dry. The sun shone in the sky. Neligan’s pig sat by Neligan’s pond.

Example of text segmentation
Initially the sentence could be segmented in the following way. Other segmentation could be used.

One day / Neligan / went into town / . / . /  
It was / hot / . / 
It was / dry / . / 
The sun / shone / in the sky / . / 
Neligan’s pig / sat / by Neligan’s pond / . /
Goals of the transformations

**Comprehension**
This passage forms the beginning of the complication (i.e., where the problem starts). Students need to understand that, on this page, Martin Waddell is setting up a context where the pig can get herself into trouble: owner leaves, weather is hot, pond is tempting.

**Word recognition leading to spelling**
Development of word concept and letter concept.

**Punctuation**
This page provides an opportunity to reinforce the full-stops and ‘s from the previous page, as well as word and letter concepts.

**Writing**
Transformations on this passage provides the resources for young writers to remove a character from the scene for a particular purpose, write an extended description of the weather, and compose a consequence that follows on from the weather.

**Teaching focus**
- This page is the beginning of the problem. Authors often tell us that a new part of the story is starting by beginning their sentence with a time phrase.
- Martin Waddell had to remove Neligan from the setting, or there would probably have been no problem: the pig wouldn’t have been tempted to go in the water if the farmer was still there.
- Authors often tell us things more than once to emphasise what they want to say. Martin Waddell tells us three things about the weather to emphasise how uncomfortable it is for the pig and set up a reason for the pig to do something naughty.
- The final sentence doesn’t give us a lot of information yet about what the problem is. We can just guess that there is some link between the heat and what Neligan’s pig is doing. Unless we know that pigs are not allowed to swim, we are just wondering at this stage why this is a problem.
Transformations – Passage three

Text (page 3)

The ducks went, “Quack!” The geese went, “Honk!” They were cool on the water in Neligan’s pond.

Example of text segmentation

Initially the sentence could be segmented in the following way. Other segmentation could be used.

The ducks / went / , / “ / Quack / ! / ” / The geese / went / , / “ / Honk / ! / ” / They / were / cool / on the water / in Neligan’s pond / . / 

Goals of the transformations

Comprehension
Page 3 introduces some new characters to the story. Students need to understand that authors provide readers with character responses so that we know how to respond.

Word recognition leading to spelling
Word concept and letter concept.

Punctuation
Work on speech marks, commas and exclamation marks.

Writing
Transformations on this passage provides the resources for young writers to include character’s verbal responses to a particular action, and a particular comment to help clarify meaning.

Teaching focus

- Now that Martin Waddell has put Neligan’s pig by the pond, he introduces two new groups of characters who live on the pond: the ducks and the geese.
- He introduces them by getting them to respond to Neligan’s pig. Authors often include characters’ reactions in their stories to help us know how we, the readers, should be reacting.
- Because they are using animal talk, we can’t really tell what they mean. We have to make a good guess.
- Martin Waddell helps us by making his own comment after the ducks and geese have responded. He tells us how they were feeling because they were on the pond. That helps us to work out what their quacks and honks might mean.
Transformations – Passage four

This transformation is included in case you are working with some slightly older students. It is more complex than the other transformations. It might be suitable as a joint construction with some more advanced students.

Text (pages 7–8)

*She rose from the ground and turned round and round stamping her trotters and twirling her tail and... SPLASH!*

Example of text segmentation

Initially, the sentence could be segmented in the following way. Other segmentations could be used.

*She* / *rose from the ground* / *and* / *turned round and round* / *stamping her trotters* / *and* / *twirling her tail* / *and...* / *SPLASH* / ! /

Goals of the transformations

**Comprehension**

This passage describes four actions in one sentence. The first two are in sequence. The –ing form of the next two actions, *stamping* and *twirling*, tells us that they were happening at the same time as the turning.

**Word recognition leading to spelling**

Development of word concept and letter concept.

**Punctuation**

Revision of ellipsis (…) and exclamation mark.

**Writing**

Transformations on this passage provides the resources for young writers to describe four actions in one sentence in a concise way, rather than using the conjunction ‘and’ several times.

Teaching focus

- *She* refers to the pig.
- This passage describes four actions. *Rose from the ground* is the first action. (No need to chunk further if the children can read this whole segment.)
- *And* is the joining word that joins the first two actions.
- *Turned round and round* is the second action. The repetition of *round* emphasises her turning. She didn’t just do it once.
- *Stamping* is the third action. Because of the ‘–ing’ at the end of the word, we know that she was *stamping* at the same time as she was *turning*. 
- Twirling is the fourth action. She was twirling at the same time as she was turning and stamping. (You could involve the students by acting out this sequence. Rose is an action by itself, followed by turning, stamping and twirling simultaneously.) By acting this out, the students will understand just how excited this pig must have been, and the sequence of actions.)
- The actions don’t finish until the word SPLASH, a sound which implies that she has landed in the water.

Transformations – Passage five

Text (page 22)

Neligan looked at the pig in the pond. The pig went “Oink!” Neligan took off his hat.

Example of text segmentation

Initially the sentence could be segmented in the following way. Other segmentations could be used.

Neligan / looked at / the pig / in the pond / . /  
The pig / went / “ / Oink / ! / " /  
Neligan / took off / his hat.

Goals of the transformations

Comprehension
This passage forms part of the resolution. Martin Waddell is leading us slowly and intriguingly towards the solution.

Word recognition leading to spelling.
Development of word concept and letter concept.

Punctuation
Reinforcement of speech marks, commas, exclamation marks and ellipsis (...), if you have worked on them in previous transformations.

Writing
Transformations on this passage provides the resources for young writers to learn how to build suspense through repetition. The suspense is added to with the ellipsis mark (...), which makes the reader wait even further.
Teaching focus

- The meaning behind Neligan looking at the pig must be inferred. Is the pig about to get into trouble?
- This action is followed by the pig’s verbal reaction. As with many other responses in the book, we must infer the meaning.
- Neligan’s reaction to the ‘Oink’ becomes more revealing with each frame in the sequence.

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 Kindergarten/Year 1 level and so it would be reasonable to assume that students studying this text are in the phonetic stage of spelling. As a result, work on words that help students to recognise and name initial letters in a word (onset), and to begin to recognise the visual patterns of pairs of letters in the rhyme.
Spelling words from the text

All the following words will either reinforce familiar letters/patterns or introduce them. Many are very common words which will support student reading and writing. They will all help with text reconstruction. These are some suggestions. You need not choose all the words.

For younger students, start with initial letters (eg. p, s, d).

p/ig  s/un  d/ay
p/ond  s/at  s/ky

Examples from passage one

Th/is  st/or/y  of  pig
th/e  is

Examples from passage two

Th/e  dr/y  p/ig  w/ent  s/un  d/ay  In/to  t/ow/n
lt  sh/one  sk/y  p/ond  w/as

Examples from passage three

w/e/nt  Th/e  w/e/nt  p/oo/l  d/u/ck/s  H/o/nk  s/un  d/ay
w/re  Th/ey  w/as  p/on/d  Qu/a/ck
w/at/er

Examples from passage four

r/ose  fr/om  th/e  and  gr/ou/nd
st/a/mp/ing  h/er  tr/ott/er/s  t/urn/ed  r/ou/nd
tw/ir/ing  t/ai/l  Spl/ash

Examples from passage five

l/ook/ed  h/is  "  p/ig  Th/e  w/ent  oi/nk  in
t/oo/k  h/at  p/ond  Sh/ir/t
b/oo/t/s  at
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 as appropriate.

Examples

This is the story of Neligan’s pig. In this reconstructed sentence, the students would be able to write most words from their spelling, and the teacher would ‘think out loud as a writer’ to show them how to think through Neligan.

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 The Pig in the Pond would include:

- overall goals such as writing a story where an animal is tempted to do something they’re not supposed to do.
- short-term goals such as:
  - introducing a story and its main character with one simple sentence
  - writing an expanded description of the weather in three sentences
  - writing a sequence of animal responses, followed by an author’s comment that lets us know what they are thinking
  - writing a logical sequence of four actions in one sentence
  - writing a suspense sequence, including some reactions that describe a character’s actions leading towards a resolution.

Workshop one

Following transformations of passage one, introduce a story and its main character with one simple sentence.

**Example:** This is the story of a puppy named Ned.

Workshop two

Following transformations of passage two, write an expanded description of the weather in three sentences.

**Example:** The lightning flashed. The clouds raced across the sky. The branches of the trees were flying about.

Workshop three

Following transformations of passage three, think of some animals who could be together in one setting. Write a sequence of animal responses, followed by an author’s comment that lets us know what they are thinking. (Alternatively, write a sequence of human responses, recognising that they mightn’t need an author’s comment because we can understand them.)

Workshop four

Following transformations of passage four, write a logical sequence of four actions in one sentence.

**Example:** She jumped up and pawed at the door, wagging her tail and whining loudly.
Workshop five

Following transformations of page 22-23, write a suspense sequence. Include some reactions that describe a character’s actions leading towards a resolution.

Example:  
Mum looked at the puppy.  
The puppy wagged its tail.  
Mum walked towards the bed.

Mum looked at the puppy.  
The puppy wagged its tail.  
Mum took off her coat.

Mum looked at the puppy.  
The puppy wagged its tail even harder.  
Mum took off her slippers and …

SPROING!!!  
Mum joined the puppy in bed.

Joint construction

Jointly plan, compose and write a story where an animal is tempted to do something it’s not supposed to do.

Example:  
A puppy who wants to get into bed because it’s cold outside.  
A wombat who wants to get into a tent because it’s raining.  
A dog who jumps into the sea because it’s hot.
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: Kindergarten

**Week: 1**

**Text:** *The Pig in the Pond* by Martin Waddell

**Term: 1**

**Teaching focus:** How to infer interpersonal meanings from the illustrations.

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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<tbody>
<tr>
<td><strong>Low order literate orientation</strong></td>
<td>Introduce story, characters and theme. Use illustrations to provide information needed to understand story. Read story.</td>
<td>Focus on author/illustrator providing information in illustrations. Promote discussion from last lesson's information. Read the story.</td>
<td>Model empathy with Neligan's pig. Promote discussion &amp; encourage links with students' knowledge. Allow students to join in reading the story.</td>
<td>Model empathy with the ducks and geese. Read part of story to do with lesson focus. Make sure students know where it fits in story. Students join in reading.</td>
<td>Model empathy &amp; involvement with other animals and Neligan. Read part of story to do with lesson focus. Make sure students know where it fits in story. Students join in reading.</td>
</tr>
</tbody>
</table>

### Read story/chapters/passage to/with class

**High order literate orientation**

- 'This is the story of Neligan's pig.' Focus on information given by the language choices.
- 'One day Neligan went into town.' Focus on 'One day', 'Neligan' and 'town.'
- It was hot. It was dry. The sun shone in the sky. Focus on information about the weather. Hot weather is the cause of Neligan's pig's trouble.
- Neligan's pig sat by Neligan's pond. Focus on inferential understandings needed for significance of this.
- The ducks went, "Quack!" The geese went, "Honk!" New characters for readers to empathise with. Focus on action (verbal) of characters. Speculate about what they are saying.

**Transformations**

- 'This is the story of Neligan's pig.' This is the orientation to the story. Tells us there will be a complication (because it's a story or narrative) and who the main characters are, and their relationship.
- 'One day Neligan went into town.' This is the complication. Starting with a time phrase, the author tells us the farmer goes away. This frees up the animals to react to the weather.
- It was / hot /. It was / dry / . The sun / shone / in the sky /. Author makes a statement about the weather and then expands on this 2 times. Emphasis for reader how hot and dry it is.
- Neligan's pig / sat / by Neligan's / pond /. Author leaves work for readers to do to understand why this is important. Contrast between weather and the pond.
- The ducks / went // / "Quack!!"/ The geese / went // / "Honk!!"/ New characters introduced. Readers need to speculate about what the quacks and honks mean. Later, when we find out how they felt and where they were, we will have a better chance of guessing what they are saying.
### National Accelerated Literacy Program

**Class:** Kindergarten  
**Week:** 1  
**Term:** 1

**Text:** *The Pig in the Pond* by Martin Waddell

**Teaching focus:** How to infer interpersonal meanings from the illustrations.

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</table>
| **Spelling** | Initial letters/sounds:  
  p  
  s OR  
  Th/is  
  is | Revise Initial letters/sounds:  
  p  
  s  
  d OR revision then,  
  th/e  
  s/ory | Revision then:  
  pig | Revise spelling words from past lessons.  
Jointly reconstruct: *This is the story of Neligan’s pig.*  
Model spelling Neligan. | dry  
sky |
| **Writing** | | | | | If students are ready, suggest other situations in which an animal might be tempted to do something naughty (refer notes p.32).  
Compose a list of possible animals and their owners. |
One day the grown ups said we were going on a trip.

We would take some blankets, a couple of kilos of berries, some tea and sugar.
This is the story of Neligan’s pig.
One day Neligan went into town.

It was hot.

It was dry.

The sun shone in the sky.

Neligan’s pig sat by Neligan’s pond.
The Pig in the Pond – Study passage three (33 words)

The ducks went, “Quack!”

The geese went, “Honk!”

They were cool in the water in Neligan’s pond.
She rose from the ground
and turned round and round
stamping her trotters and
twirling her tail and…
SPLASH!
Neligan looked at the pig in the pond.

The pig went, “Oink!”

Neligan took off his hat.
Early Childhood

These notes have been written to help teachers use the Accelerated Literacy teaching strategies in Kindergarten and up to Year 1.

Outcomes of the teaching sequence

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

- read the story studied fluently and interpret the illustrations at a high level
- 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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