Lower Primary

These notes have been written to help teachers use the Accelerated Literacy teaching strategies in Years 2 and 3. 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.
Duck Sounds
Lower Primary
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Using this resource
Year level

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The text


Teaching DVDs

*Duck Sounds: Teaching Notes* are supported by a teaching DVD.

Teaching DVDs are designed to support classroom teaching by demonstrating best practice for the program. They are video clips of real teaching in real classrooms, shot so teachers can watch Accelerated Literacy teaching in practice. They provide authentic examples of the negotiation roles taken by one teacher and a class and are not all that could be said. Refer to [http://www.nalp.edu.au](http://www.nalp.edu.au) for further information.
Duck Sounds
Synopsis of the story

*Duck Sounds* is a narrative written by James Moloney, a popular children’s author. The story tells how Jock, the main character and the youngest in his family, saves the lives of the ducks in a park near his home. A man has been using a duck whistle to attract the ducks, before catching them to eat. Jock uses his own ability to make duck sounds using spit in his hand and his detailed knowledge of the park, as well as courage and ingenuity, to stop the man killing one duck in particular, which also makes it impossible for him to kill any other ducks.

Theme

The theme of this story is good triumphing over bad. Here a clever character outwits a stronger, bad character. The main character’s love of nature and kind heart are threads that run through the story.

Why use this story?

*Duck Sounds* is an amusing story. A kind and thoughtful child is the main character and a large, disagreeable adult is the villain. Students can relate to the child in the story, as well as the situation in which he finds himself. The study passages illustrate how the author introduces and describes a character and a setting, and how he stages a series of events to create suspense.

Structure of the text

*Duck Sounds* has a traditional narrative structure, with an orientation, complication and resolution. James Moloney adds fun to the book by providing a prologue called ‘Instructions for Reading This Story’. The instructions explain Jock’s technique for making duck sounds.
Orientation: Chapters 1–3

We are introduced to the main character, Jock. We find out about some of the characteristics that will stand him in good stead later in the story when he finds he has a problem to solve. Jock is independent, energetic and thoughtful towards others. The setting is also introduced. The main action of the story takes place in a park, early on a cold Sunday morning. We know that Jock loves the park and knows every centimetre of it. All these facts are crucial to the resolution of the story. The sequence of events that leads to the complication begins: Jock hears a noise, which he knows is unusual for that early time of day, and hurries to the park to investigate. He discovers that a rather unfriendly man is using a whistle to capture a duck.

Complication: Chapter 4

Jock is angered by the capture of the duck. He thinks it will be lonely, but the man tells him that this won’t be a problem by lunchtime, when it will be making friends with some nice potatoes. The man is fat, greedy and unfriendly, and all of these characteristics will contribute to his downfall later in the story. Jock has to do something to save the duck, and quickly. He has no time to get help.

Resolution: Chapters 5–7

Jock rapidly thinks of a plan. His knowledge of the park and skill at making duck sounds with his hand resolve the complication. Jock’s plan relies on the man’s greed. The resolution is carefully staged to provide maximum suspense for readers. Not only does Jock solve the problem, but he ensures that it will never occur again.

Language features of the text

- The author reveals Jock’s personality by describing how he feels about starting his day. He also describes Jock’s feelings and knowledge about the park. He includes an exciting action–reaction sequence.
- The story is narrated in the third person. The thoughts, feelings and reactions of the main character, Jock, and the villain are shared with readers. Some thoughts can be inferred from the events. For example, the reader comes to understand Jock’s plan to save the duck as the events leading to the resolution are described.
- The events in the story are staged over the course of one morning, although events in the past and the future are referred to. The author tells readers what sometimes happens in the mornings by starting a sentence with Sometimes, but then uses One cold Sunday morning to begin the series of events specific to this story.
• Other time markers used by the author to refer to moments during that same morning are: That morning, Now, When, This time, At that moment, Then and It was time.

• The author elaborates on events by describing how, when, where and why (eg in his house, on and on, for hours, by himself). Elaborating events in the orientation makes the writing more explicit; the author provides the details readers need to understand the passage of events and visualise settings and actions.

• The author makes the writing more colourful and descriptive by using verbs that not only tell us what events happened, but also how they happened (eg couldn’t wait, stirring, snuggled, rattled, creaking, squawking, sneaked, slipped, loved, hung, hurried, broke).

• The author chose, for the most part, to use short sentences in this story, particularly in the orientation. This technique works well because at this level students are still learning to decode. Less complex sentences allow students to retain meaning while reading. Rather than use clauses within sentences to expand on the information, multiple sentences are used. For example, Chapter 2, page 11:

Jock slipped out of bed and went to the window. He loved the view from his window. Most children can only see houses or roads from their bedrooms. Jock looked out onto a huge park.

• The author does, however, include a small number of conjunctions throughout the rest of the story to expand the clauses (eg and, but, then, when, so, until, that, as, because). Using these conjunctions allows the author to add information, contrast two points and provide reasons for the events.

• The first words of many sentences stage the story (eg Sometimes, One cold Sunday morning, That morning, Now, When, Instead) and emphasise important events or information (eg Jock couldn’t wait, But he felt lonely, Inside the house, That was strange).

Books with similar themes

The Magic Finger by Roald Dahl
The Mouse Deer and the Crocodile by Margaret Graetz
The Lion and the Mouse by Patricia Scott
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
In the classroom

The teaching sequence on *Duck Sounds* 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, a description of a setting and a description of a character that includes his or her feelings
- how to write, with appropriate teacher support, an action-reaction sequence.

**Literate orientation**

Literate orientation is a pre-reading strategy that prepares students to read the study text fluently, accurately and independently. The teacher models a literate orientation to the text and discusses 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 general considerations 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**

- Introduction of the aims of the teaching sequence
- Summary of the story
  - The main character is Jock.
  - He lives near a park that he loves and knows very well. He loves nature.
  - He is energetic and loves the start of each day, but gets lonely eating breakfast by himself.
  - The events happen early on a cold Sunday morning.
  - Jock investigates unusual sounds coming from the park.
  - He discovers a man trying to catch a duck for his lunch.
  - Because Jock knows the park very well and has a clever way of making duck sounds, he can save the duck the man has caught and prevent him from ever catching another.
- The theme is that a weak character can outsmart a strong character.
What you could say

We are going to read *Duck Sounds* by James Moloney. We’ll study this story and look at how James Moloney, the author, has written it. We will look closely at some parts of the story so that we can read it easily and find out about some of the writing techniques the author uses. James Moloney usually writes for teenagers.

This is a story about a boy about your age called Jock, who lives next door to a park with a duck pond. He loves getting up early, but he doesn’t really like eating breakfast by himself. Early one cold morning he hears some ducks quacking. This is unusual, so he goes to the park to investigate. He finds a man using a duck whistle to catch ducks. Jock loves the ducks and doesn’t want them to be someone’s lunch. He thinks of a clever way to free the duck the man catches and get the duck whistle. He has to do this by being smart because the man is much bigger and stronger than him. He couldn’t just grab the duck from him. The man wouldn’t listen to him when he asked him to set the duck free. Stories often describe good weaker or younger characters outsmarting bad, stronger or older ones. We will read some other stories in which the same thing happens.

Teaching focus

- The main character, Jock, and a duck are illustrated.
- Jock is making *Quack Quack* noises.
- Jock’s special talent for making duck sounds is important to the story.
- Jock’s special relationship with ducks is important to the story.
- The setting is a park, which is implied by the leaves surrounding Jock and the duck.

Teaching focus

Orientation

Page 4

- Jock is always the first one in his family to wake up, while his two sisters always sleep in. Jock can’t wait to start each day.
- But he gets lonely eating breakfast by himself.
- He can easily make his own breakfast, because he is an independent little boy. (We can see this in the illustration.)

Pages 6-7

- Sometimes Jock solves his problem of not wanting to eat breakfast by himself by waiting and listening in bed until he hears his sisters getting up. His eyes may be closed, but he is listening intently for noises such as footsteps or bed springs creaking. His ability to listen intently is important in the story.
- It is very early one Sunday morning. We can tell it is cold because Jock is snuggling under the blankets to keep warm.
- The time on the clock is 6.30, so it is still very early in the morning.
Pages 8–10

- Jock is listening intently. Suddenly, he hears a squawking noise, like a duck.
- Jock thinks that is strange because of the time of day. He knows the habits of the ducks that live in the park next door.
- As the picture shows, Jock jumps out of bed to go and look out the window.

*Read Chapter 1 to the class.*

Teaching focus

Pages 11–13

- Discuss the view from Jock’s window. This is the view he loves. Instead of houses or a road, he looks out on to a beautiful park.
- Usually Jock can see a pond and the ducks, but today the pond is hidden by the thick mist.
- It’s so cold and early that nobody else is around.

Pages 15–16

- Jock dresses quickly and goes to the park to investigate the strange noises he keeps hearing. He knows it is unusual to hear ducks at this hour, so he is curious.
- The picture shows the hole in the hedge, which Jock uses to go in and out of the park. It is *his own private entrance*.
- He can’t see what is happening because of the mist.
- He knows every centimetre of this park.
- He loves the park and the ducks.

Pages 16–18

- Here we see Jock running to the pond. He sees four ducks that remind him of his sisters. They haven’t started their day yet either, because they are *barely moving*.
- Discuss Jock’s close relationship with the ducks and the park more generally.
- Jock hears another strange squawk.
- He identifies the direction from which it is coming.

*Read Chapter 2 to the class.*

Teaching focus

Pages 19–21

- The mist clears, allowing Jock to see a man crouching at the edge of the pond. The man is blowing on something that makes sounds like a duck.
- A new character is being introduced.
- The man is not a nice character because he is trying to catch a duck by making duck sounds. Jock doesn’t know this yet, and asks the man how he is making the sounds.
The man is relieved to see that it is only a child asking him about the duck sounds. We can tell by the author’s description of the man’s smile that he is up to mischief: *It was a smart, unfriendly smile.*

Ask the students: Do you think the author wants us to dislike this character?

**Page 22-23**

- The man demonstrates the whistle to Jock.
- He tells Jock that this duck whistle was made by his grandfather and that it’s better than any you can buy.

What you could say

Do you see the word *Quack* in the illustration? It’s coming from the whistle. The whistle makes sounds like a real duck.

**Teaching focus**

**Pages 24–25**

- The man’s duck whistle sounds so real that a small duck approaches, quacking as it comes.
- The man stays hidden by the side of the pond.

What you could say

See how Jock is still smiling? He doesn’t know what the man is up to.

**Teaching focus**

**Pages 26–28**

- Discuss the writer’s technique. The reader probably realises what will happen before Jock does.
- The man quickly catches the duck.
- The man puts the duck into a bag so it can’t escape.
- The lines in the illustration show that the duck is wriggling around. The duck is quacking, because *Quack* is written next to the bag.
- Discuss how Jock and the reader are feeling about the duck’s capture.

*Read Chapter 3 to the class.*

**Teaching focus**

**Complication**

**Pages 29-30**

- Jock is shocked and cries out, *Hey! You can’t do that.*
- Jock feels angry and chases after the man, who walks slowly because of his big stomach. This is important later in the story.
- At first Jock just thinks the duck will be lonely (remember, he knows how that feels).
- Discuss what sort of a person Jock is. (He cares about animals and nature.)
Pages 32–33

- The man tells Jock what he intends doing with the duck. In a roundabout way, he tells Jock he is going to cook and then eat the duck.
- The man is sarcastic. He is not a nice man at all.

What you could say

Look at the man rubbing his stomach in anticipation of eating the duck. We are told that he is smiling and licking his lips, also in anticipation of his lunch.

Teaching focus

Page 34

- Jock’s reaction to this information is shock. He suddenly realises what the man is planning to do.
- More information is given about the man’s favourite food. He loves duck and wishes this duck was bigger so he could eat more. This information proves useful to Jock later on, when he solves the problem.

Read Chapter 4 to the class.

Teaching focus

Pages 36–37

- Discuss how the illustrator has conveyed Jock’s mood. He is far away, small and dwarfed by the big tree. He looks helpless.
- Jock realises that he hasn’t the strength to tackle the man and that there is no time to get help. He must solve the problem by himself.

Pages 38–39

- Jock is thinking hard. He knows the path the man will use to leave the park.
- Discuss how well Jock knows the park.
- Discuss the fact that the man will take a while to leave the park, which gives Jock time to try and save the duck.

Resolution

Pages 40–41

- The reader doesn’t know what Jock’s idea is yet. The author stages the resolution so we are kept in suspense while we watch Jock run through the trees and garden beds.
Pages 42–44
• Now Jock is hiding close to the path.
• Jock rejects his first plan (to jump out and snatch the bag) because he realises the man would see him.
• He needs to trick the man in order to save the duck.
• Jock has an idea, but the author doesn’t tell us what. We are left in suspense while Jock prepares to rescue the duck.

Read Chapter 5 to the class.

Teaching focus

Page 45
• Jock’s ability to make duck sounds with his hand becomes part of his plan.
• Discuss using suspense as a writing technique. Model how exciting it is for readers.

Pages 46–47
• Jock is making a quacking sound not with a whistle, but with his mouth and hand.

What you could say
Jock is still hidden and we can just see the man in the distance. He will have heard the new quacking sound. It is loud, too. See how the Quack is written in big letters.

Teaching focus

Pages 48–49
• The man makes sure the quack is not coming from the bag.
• Why would the man change his plans? The duck sounds are realistic and the man is greedy. He wants a bigger meal. He wants a bigger duck.
• Jock makes the duck sound as loud as he can. He is counting on the man’s greed.

Pages 50–51
• The trick is working. The man uses his duck whistle. He is trying to lure what he thinks is a bigger duck towards him.
• Jock replies with a duck sound, just like the real duck did. Jock is still hiding.

Pages 52–53
• We know that Jock has a plan. He is very clever to trick an adult.
• The author doesn’t reveal what the plan is in order to prolong the suspense, but we are beginning to work it out.
• The second part of the plan seems to involve the man tripping over, because Jock is tying pieces of vine together.
Pages 54–55
- We are still in suspense about what is going to happen.
- The man is very close to Jock now, but still can’t see him.
- Will the trick work? Model feeling the excitement and suspense.

Pages 56–58
- When the man realises that it is not a duck making the quacking sounds, he becomes very angry. Is Jock in danger? The man steps towards him.
- Then the man trips and drops two things. Ask students what these are.

Read Chapter 6 to the class.

Teaching focus

Pages 59–61
- Jock uses his knowledge of the park to escape the man and return to the pond before him.
- Jock unties the string around the bag and drops the duck back into the pond. He has solved the problem.

Pages 62–64
- The picture shows a smiling Jock.
- The duck is flying back safely to its friends in the middle of the pond.
- Discuss how the man would feel. Remember, not only has he lost the duck, but he also has had to walk all the way back along the path to the pond. He is a big fat man, so he is puffing.

Pages 64–65
- The man says he will catch another duck next Sunday morning. He hasn’t realised that Jock has his duck whistle.
- When he sees the whistle, the man tries to grab it.

Pages 66–67
- The picture shows the duck whistle flying through the air.
- It lands in the middle of the pond. The man will never get it back.

Pages 68–69
- Discuss the man’s feelings about his loss of the whistle.
- Discuss Jock’s feelings about the loss of the whistle.
- Jock keeps his secret of how to make duck sounds.

Pages 70–71
- Jock will watch out for the man and tell the police if he ever tries to catch a duck again. Note again how close his house is to the park.

Pages 72–75
- Jock has solved the problem.
- Look at the picture and discuss the man’s feelings.
- Jock goes home. His sisters are awake and he tells them the whole story. Discuss their reactions.

Read Chapter 7 to the class.
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 passages

Once you have made a start on reading the book and have read at least the first four chapters, return to passage one to start looking at the author’s language choices in detail. You can then spend some of each lesson reading the book to students and some of it working on the study passages.

High order literate orientation – Passage one

Text (pages 4–6)

Jock was always the first one in his house to wake up. His two sisters liked to sleep on and on, for hours. What a waste! Jock couldn't wait to start each day. But he felt lonely eating breakfast by himself. Sometimes he would stay in bed and listen for the sounds of his sisters stirring. Then he would get up and have breakfast.

Teaching focus

What does this passage tell us about Jock?

- He is an early riser: This implies that he is energetic, eager to start the day and full of curiosity.
- The author contrasts Jock with his sisters, who like to sleep in.
- The author also places Jock’s need for company in opposition to his need for food. This implies that he is thoughtful and decisive: He doesn’t wake his sisters, but he doesn’t wait for them either.
<table>
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<tr>
<th>Structure of text and wording</th>
<th>Why language choices were made</th>
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<tbody>
<tr>
<td><strong>Statement about Jock</strong></td>
<td></td>
</tr>
<tr>
<td>Jock was always the first one in his house to wake up.</td>
<td>The main character, Jock, and his two sisters are introduced. No one else in the family is relevant to the story. We find out what Jock always does in the mornings. He was the first one in his house to wake up. The house is important because of its proximity to the park. The story couldn’t have happened if Jock had not been the only one awake in his house. He was the only one who heard the unusual noises.</td>
</tr>
<tr>
<td><strong>Contrast with his sisters</strong></td>
<td></td>
</tr>
<tr>
<td>His two sisters liked to sleep on and on, for hours.</td>
<td>Because the story is written from Jock’s point of view, the author exaggerates how long his sisters sleep in. They probably sleep in only a short while, but it seems like ages to Jock. Later on, the author tells us that they were taking forever to wake up. The author is expanding on Jock’s perception of time. Because he is excited about each day, any delay seems protracted.</td>
</tr>
<tr>
<td><strong>Expansion of statement: How Jock felt about being first awake</strong></td>
<td></td>
</tr>
<tr>
<td>What a waste!</td>
<td>The author is telling us Jock’s exact thoughts about sleeping in. He doesn’t use speech marks, but we know this is what Jock thinks.</td>
</tr>
<tr>
<td>Jock couldn’t wait to start each day.</td>
<td>The phrase couldn’t wait implies Jock’s excitement about what each day might bring. It tells us that he is a keen, energetic person.</td>
</tr>
<tr>
<td>But he felt lonely eating breakfast by himself.</td>
<td>The conjunction but qualifies the previous sentence. Even though he loves to get up and start the day, he would rather have company for breakfast. We know that he can get his own breakfast (we see that in the first illustration), but he felt lonely eating breakfast by himself. He is a little boy who has been alone all night, and now he is ready for company. Consequently, Jock feels empathy for any creature that might be lonely. He is a very kind person. This is an important piece of information for understanding the story.</td>
</tr>
</tbody>
</table>
What he did about it

<table>
<thead>
<tr>
<th>Sometimes he would stay in bed and listen for the sounds of his sisters stirring. Then he would get up and have breakfast.</th>
</tr>
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<tbody>
<tr>
<td>Jock dislikes being alone so much that sometimes he would stay in bed, even though he prefers to start his day earlier. The word stirring refers to the noises his sisters make when they get out of bed and walk around. Jock is a considerate person and does not disturb his sisters’ sleep. His consideration for others is also important to the story. Sometimes tells us Jock didn’t wait in bed every morning, but at other times the sounds of his sisters getting up are his signal to get up and have breakfast. What the reader infers is that Jock often gets up and has breakfast with his sisters.</td>
</tr>
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</table>

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

High order literate orientation – Passage two

Text (pages 11–14)

*Jock slipped out of bed and went to the window. He loved the view from his window. Most children can only see houses or roads from their bedrooms. Jock looked out onto a huge park.*

*That morning, a thick grey mist hung like milky porridge around the trees and over the pond in the middle of the park. The mist hid his view of the ducks.*

*Sometimes he saw people walking their dogs in the park, but the cold had kept them away this morning. Everything was still and silent. Then he heard that squawk again. Yes, it was definitely a duck.*

Teaching focus

- Jock’s view of the park and his feelings about it.
- The description of what the park looked like that morning and what normally happened in the mornings.
- Jock gets out of bed because he has twice heard an unusual sound through his partly open window.
- When he hears the noise again, he realises that it sounds like a duck squawking and decides to investigate because the ducks are not usually awake so early.
<table>
<thead>
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<tbody>
<tr>
<td><strong>What Jock did</strong></td>
<td></td>
</tr>
<tr>
<td>Jock slipped out of bed</td>
<td>To <em>slip out of bed</em> means sliding out from under the covers smoothly and quietly. Remember, Jock is very considerate.</td>
</tr>
<tr>
<td>and went to the window.</td>
<td>Because he normally has a view over the park and the pond, Jock thinks he will be able to see what is happening from his window.</td>
</tr>
<tr>
<td><strong>How Jock felt</strong></td>
<td></td>
</tr>
<tr>
<td>He loved the view from his window.</td>
<td>We already know quite a lot about Jock. Now we find out how he feels about the view from his window. A view from a window is like a framed picture and he <em>loved</em> this particular picture. We don’t find out what this ‘picture’ or <em>view</em> is yet.</td>
</tr>
<tr>
<td><strong>Contrast with most bedrooms</strong></td>
<td></td>
</tr>
<tr>
<td>Most children can only see houses or roads from their bedrooms.</td>
<td>Normally, in cities, towns and suburbs, houses are close together. Usually, all people can see through their windows is their garden, the street and other houses. Jock appreciates his view.</td>
</tr>
<tr>
<td><strong>What Jock did</strong></td>
<td></td>
</tr>
<tr>
<td>Jock looked out onto a huge park.</td>
<td>Now we are told why Jock loved his view. It is a contrast with what most other children see. It’s like a landscape painting. Because the park is <em>huge</em>, it fills the entire window frame. All he can see from his window is parkland. We know this park has a pond where some wild ducks live.</td>
</tr>
<tr>
<td><strong>What Jock saw</strong></td>
<td></td>
</tr>
<tr>
<td>That morning,</td>
<td><em>That morning</em> is referring to <em>One cold Sunday morning</em> in Chapter 1. This is the same morning.</td>
</tr>
<tr>
<td>a thick grey mist hung like milky porridge around the trees and over the pond in the middle of the park.</td>
<td>A mist is made up of fine droplets of water floating in the air. Mist usually sits above a low area such as a pond. It is <em>thick</em>, so you can’t see through it. It is <em>grey</em> like a low cloud. The simile (the mist is <em>like milky porridge</em>) tells us that it is smooth. The author describes the mist using image-building language. Then he tells us where the mist is, which helps to explain what happens next.</td>
</tr>
<tr>
<td>The mist hid his view of the ducks.</td>
<td>Although mist is natural, the author describes it as though it deliberately hid his view of the ducks.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Contrast with what he sometimes saw</strong></td>
<td></td>
</tr>
<tr>
<td>Sometimes he saw people walking their dogs in the park.</td>
<td>We are told how well Jock knows this park. He knows what usually happens there. Sometimes indicates that Jock probably looks out of his window a lot, and he knows people’s habits.</td>
</tr>
<tr>
<td><strong>Expansion of what Jock saw</strong></td>
<td></td>
</tr>
<tr>
<td>but the cold had kept them away this morning.</td>
<td>The conjunction but tells us that this particular morning is different. The author personifies the cold. The cold doesn’t keep people away. People decide whether it is too cold to go out. It is important for the story that no one else is in the park this particular morning.</td>
</tr>
<tr>
<td>Everything was still and silent.</td>
<td>Jock can’t hear or see anything. The mist is thick and may be deadening the normal early morning park sounds.</td>
</tr>
<tr>
<td><strong>What Jock heard</strong></td>
<td></td>
</tr>
<tr>
<td>Then he heard that squawk again.</td>
<td>Then Jock hears that squawk again. With no other sounds to distract him, he can easily recognise it. The author reveals Jock’s thinking process. There is no doubt in Jock’s mind that the sound is coming from a duck. This seems strange because it is so early in the morning. (We know this from the previous passage.)</td>
</tr>
</tbody>
</table>

**Complete the teaching sequence, high order literate orientation, transformations, spelling and writing on passage two before beginning work on passage three.**
High order literate orientation – Passage three

In this passage we read about a sequence of events describing how the man in the park catches a duck. The sequence includes the man’s action, the duck’s reaction and the observer’s (Jock’s) feelings.

Text (pages 24–28)

He blew on it again and this time the quack was answered. A little duck had come from the middle of the pond. The man blew again. The real duck quacked in reply and came closer.

The man stayed carefully hidden. He blew on that strange whistle again.

The duck came closer still.

Jock didn’t guess what he was up to, until it was too late. The man moved like lightning. His hand flashed out through the reeds and caught the little duck around its neck. As Jock watched in amazement, the duck was stuffed roughly into a canvas bag. Then a string was tied tightly around the top.

The duck quacked in protest.

Teaching focus

We know that each time the man blows on his whistle, a sound like a duck’s quack is made.

<table>
<thead>
<tr>
<th>Structure of text and wording</th>
<th>Why language choices were made</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Action</strong></td>
<td></td>
</tr>
<tr>
<td><em>He blew on it again</em></td>
<td>We know who <em>He</em> is. Jock and the reader have already met the man, who is not a nice character. We also know about <em>it</em>, which is the duck whistle the man’s grandfather made. The man has blown on the whistle previously and here he does it again.</td>
</tr>
<tr>
<td><strong>Reaction</strong></td>
<td></td>
</tr>
<tr>
<td><em>and this time the quack was answered.</em></td>
<td>This time when the whistle makes the quack sound, it is answered. Humans answer, ducks don’t. The duck is personified, which means that the author is talking about it as though it has human reactions.</td>
</tr>
</tbody>
</table>
A little duck had come from the middle of the pond.

A real duck from the pond is reacting to what sounds like another real duck in two ways. It is answering the *quack* with a *quack* of its own, and it is swimming towards the edge of the pond, closer to the man.

### Action

*The man blew again.*

The man repeats the action of blowing the whistle. The author doesn’t say that it made a realistic *quack* sound. We understand this because a duck quacks in reply to the sound. The sound is so realistic that it deceives a real duck.

### Reaction

*The real duck quacked in reply*

The duck comes a little closer to the hidden man. We can infer that: the duck whistle makes a realistic duck sound each time it is blown; the duck thinks it is a real duck and is therefore responding; and the real duck is gradually coming closer to the duck sounds because it can’t see the man, who remains hidden.

*and came closer.*

In three short clauses the author has created a complex visual and conceptual image.

### Action

*The man stayed carefully hidden.*

The author reminds us of where the man is, and why, to keep the images and the action clear.

*He blew on that strange whistle again.*

Again, the man’s action is to blow on the whistle. We infer that the same duck sound is made because the author calls it *that strange whistle*, a whistle that makes a duck-like sound.

### Reaction

*The duck came closer still.*

The duck’s reaction to the sound is to come closer still to the edge of the pond (an unsafe place for a wild duck).

### Observer’s thoughts

*Jock didn’t guess what he was up to, until it was too late.*

This is all new for Jock and so he doesn’t grasp what is going on. He has never seen a duck whistle before. He doesn’t guess why the man is luring the duck towards him until it is too late to do anything about it. If he had guessed, it would have been easy for him to scare the duck out of harm’s way.
The man moved like lightning. The author uses a simile, comparing the man’s action to the speed of lightning. He had to be quick or the duck would have seen him and escaped.

His hand flashed out through the reeds His hand flashed out (like lightning flashes across the sky) through the reeds. He moves only his hand, not his body. Had he stood up first, it would have alarmed the duck and it might have escaped.

and caught the little duck around its neck. He catches the duck by a part of its body that is easy to grip, even if it started to struggle or bite.

As Jock watched in amazement, The author tells us how Jock is feeling as he watches this drama. People are often amazed when they see something they have never seen or imagined before, so Jock’s first response is amazement. The action is happening very quickly, so Jock hasn’t got time to think through what the man’s motive may be.

the duck was stuffed roughly into a canvas bag. We are given another indication of what sort of person this man is. He is not gentle with the duck. To him, it is already lunch.

Then a string was tied tightly around the top. The man ties a string around the top of the bag so the duck cannot escape. The author uses the passive voice. Writing it this way shows how quickly the action happened.

The duck quacked in protest. The duck reacts by quacking (and wriggling) in the bag.
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.

Goals of the transformations

Comprehension

The transformations passages are included in the orientation to this story. Students need to be aware of all the information contained in these passages and understand the inferences in the author’s language choices.

Word recognition leading to spelling

With younger students in particular, word recognition and spelling of the words are important goals of the transformations. The main spelling focus for these transformations will be engaging in joint reconstructed writing so that students can take on the role of the author to consider the language choices that are important in the orientation to the narrative.

Writing

Transformations and joint reconstructed writing on these passages will prepare students for other writing exercises in which they experiment with James Moloney’s strategies for writing an orientation for a narrative.

Overview

The three passages chosen for High Order Literate Orientation and Transformations in these notes are from the Orientation of the narrative. There is a common thread running through these passages that deals with the thoughts and feelings of the main character, Jock. The reader is positioned to empathise with the main character and to know so much about him that the rest of the story seems very credible.
In passage one, we find out about Jock’s personality through his attitude to sleeping in.
In passage two, we are told how much he loves the park and his special knowledge about it.
In passage three, we share Jock’s thoughts and feelings about an action-reaction sequence he observes.

Transformations – Passage one

Teaching focus

- Authors typically include information about key characters in the orientation to a narrative.
- The information they include always has some relevance for the development of the story.
- In this orientation, we learn important information about Jock and his sisters.

Transformations – One

Text – Statement about Jock

*Jock was always the first one in his house to wake up.*

Example of text segmentation

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

\[ Jock ~ was ~ always ~ the ~ first ~ one ~ in ~ his ~ house ~ to ~ wake ~ up \].

Teaching focus

Introduction of character and his attribute

James Moloney starts this story with the name of the main character: *Jock* is the subject of this sentence. Moloney describes one of Jock’s important characteristics: He is an early riser. Discuss the significance of the word *always*.

Briefly discuss the verb *was*. It shows that the story happened in the past and that we can expect to find out some quality or attribute that Jock possesses. In this case, it is Jock’s habit of waking up early that is important to the story. When the author says that Jock is the first one *in his house*, he means ‘in his family’.
Activities

Activity one
Turn over selected words and phrases and ask students to read the sentence, work out which part has been turned over, and explain what work this part does in the sentence.

Examples

Turn over: always
Read: Jock was the first one in his house to wake up.
Ask: Which word is missing?
Check: That the answer is correct by asking a student to turn the word over and check that it looks right.
Discuss: How does the meaning of the sentence change without that word? Allow time for students to discuss the significance of always. It not only describes how often Jock woke up early, but also prepares readers for the time when Jock will be up by himself and hearing the duck sounds.

Turn over: in his house
Read: Jock was always the first one to wake up.
Ask: Which part of the sentence is missing?
Check: That the answer is correct by asking a student to turn the phrase over and check that it looks right.
Discuss: How does the meaning of the sentence change without those words? Without those words, the setting for the story would not be clear.

Turn over: to wake up
Read: Jock was always the first one in his house.
Ask: Which part of the sentence is missing?
Check: That the answer is correct by asking a student to turn the phrase over and check that it looks right.
Discuss: How does the meaning of the sentence change without those words? Without to wake up readers do not know what Jock was always first to do.

Turn over: the first one
Read: Jock was always in his house to wake up.
Ask: Which part of the sentence is missing?
Check: That the answer is correct by asking a student to turn the phrase over and check that it looks right.
Discuss: How does the meaning of the sentence change without those words? Without the first one, the sentence doesn’t make sense and is badly expressed. The same meaning would be conveyed by Jock always woke up in his house. An author wouldn’t usually tell readers that some one was ‘always in his house to wake up’ because it is common sense to expect people to be home when they wake up. An author would be more likely to tell readers that someone woke up in a hotel or woke up somewhere unusual, in which case that wouldn’t happen ‘always’.
Activity two: Recognising words in context
Activity two is a word recognition activity that should help prepare students to work on spelling. Cut a sentence into single words. Leave the words in the correct order. Ask a student to re-read the sentence to check that all the words are in the right order. Ask the student to point to each word as they read.

Turn over single words and ask students to tell you which word has been turned over. When a student offers an answer, ask them to come and turn the word over and check that they are right. If necessary, check in the original text for confirmation.

Jumble the word order and ask students to read the jumbled sentence. Although the sentence won’t make sense, this activity requires students to start to read the words out of context. Then ask a student to arrange the words in the correct order. Discuss their meaning during or after this activity. Refer to the book to check the order of the words if necessary. This activity can be repeated to involve more students when appropriate.

Transformations – Two
Text – Contrast with his sisters
*His two sisters liked to sleep on and on for hours.*

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

*His two sisters / liked to sleep / on and on / for hours / .*

Teaching focus

Contrast with other characters
The author introduces Jock’s two sisters and compares their behaviour with Jock’s. Authors often use this strategy because it emphasises one character’s qualities while also informing us about the other characters.

The author links this sentence with the previous one about Jock by using a pronoun and providing his sisters’ relationship to him. His sisters are not given names because this is not necessary. They are in the story only because of their relationship with Jock. The author contrasts the sisters’ sleeping behaviour with Jock’s: They liked to sleep on and on. Repeating on emphasises the time element of the sisters’ sleeping, as well as Jock’s perception of it. The author then expands on the sisters’ sleeping habits. They like to sleep for hours, or so it seems to Jock.
Activities

Activity one
Turn over selected words and phrases and ask students to read the sentence, work out which part has been turned over, and explain what work this part does in the sentence.

Examples
Turn over: *for hours*
Read: His two sisters liked to sleep on and on.
Ask: Which words are missing?
Check: That the answer is correct by asking a student to turn the words over and check that it looks right.
Discuss: How does the meaning of the sentence change without *for hours*?
Allow time for students to discuss why the author added *for hours* to the time the sisters slept. Why not just stop at *on and on*? It is important that readers know how long the sisters slept after Jock got up. Discuss why.

Turn over: *on and on*
Read: His two sisters liked to sleep for hours.
Ask: Which words are missing?
Check: That the answer is correct by asking a student to turn the words over and check that it looks right.
Discuss: How does the meaning of the passage change without *on and on*?
Why do you think the author wrote *on and on* as well as *for hours*?
Students may be able to answer this question easily, following the previous question. Discuss how authors use different means to emphasise points they want readers to really take notice of.

Activity two
Carry out this section of the transformations in parts. This sentence has a noun group and a verb group that contain information worth discussing.

- Cut *His two sisters* into the three separate words. Explain that the author packs three pieces of information into these words, so we need to take notice of all of them.
  - Turn over *two* and ask what difference it would make if the word *two* were not there. Then discuss why the author included the two sisters in the story.
  - Turn over *His* and ask what difference it would make if the word *His* were not there. Replace it with the word *The* and speculate why the author would think *His* was important.
  - Turn over *sisters*. Point out that the sentence wouldn’t make sense if this word weren’t there; however, he could have given the sisters names. An author has to decide on the best way to introduce characters. The sisters are peripheral characters, so there was no real necessity to provide them with names.
- Look at *liked to sleep*.
  - Cut off *liked* and turn it over. Now the sentence doesn’t make sense. The
words to sleep would have to be changed to slept for it to make sense. Discuss why the author may have thought he should tell readers that the sisters liked staying in bed asleep. It provides contrast, and comparing Jock’s behaviour with that of others gives his character more depth.
• Cut the rest of the sentence into individual words and carry out some word recognition activities as described above.

Transformations – Three

Text – How Jock felt

*What a waste! Jock couldn’t wait to start each day. But he felt lonely eating breakfast by himself.*

Example of text segmentation

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

*What a waste / ! / Jock / couldn’t wait to start / each day / . / But / he / felt lonely / eating breakfast / by himself / . /*

Teaching focus

• Explain that this part of the chapter could have been left out. The story makes sense without it. We understand that Jock and his sisters have different sleeping habits. At this point the author could have gone straight on to tell us what happened. Instead he tells us more about how Jock felt in the morning.
• In this lesson we learn that authors often expand on, or tell readers more about, important information concerning characters in the story so that we can better understand their motivations and actions. This expansion tells us more about the kind of person Jock was.

Expansion

The story would have made sense without the following three sentences. They expand Jock’s character.

*What a waste!* tells readers how Jock felt about his sisters sleeping so long.

This sentence is also about Jock and how he feels when he wakes up in the morning. Discuss why he might feel like this. What does this information tell us about Jock?
Now that we know how happy and alive Jock feels when he wakes up, the author adds a qualification or problem in the next sentence through the use of the word *but*. Jock wants company while he eats breakfast. Discuss why Jock might feel lonely eating breakfast by himself. What does feeling lonely tell us about Jock?

Activities

**Activity one**

Turn over selected words and phrases and ask students to read the sentence, work out which part has been turned over, and explain what work this part does in the sentence.

**Examples**

**Turn over:** *But*

**Read:** He felt lonely eating breakfast by himself.

**Ask:** Which word is missing?

**Check:** That the answer is correct by asking a student to turn the word over and check that it looks right.

**Discuss:** Point out that it would sound all right to read, *Jock couldn’t wait to start each day. He felt lonely eating by himself*. That way the author would be telling readers two facts about Jock. However, the word *but* relates one sentence to the other and sets them up in opposition to each other. The *but* does an important job.

**Turn over:** *eating breakfast*

**Read:** But he felt lonely by himself.

**Ask:** Which words are missing?

**Check:** That the answer is correct by asking a student to turn the words over and check that it looks right.

**Discuss:** How does the meaning of the sentence change without *eating breakfast*? Being lonely by himself would only tell us that Jock liked company. The words *eating breakfast* reinforce what time of the day the story starts. It links to *start each day* in the previous sentence.

**Turn over:** *by himself*

**Read:** But he felt lonely eating breakfast.

**Ask:** Which words are missing?

**Check:** That the answer is correct by asking a student to turn the words over and check that it looks right.

**Discuss:** The words *by himself* emphasise that Jock sometimes wants company at breakfast so much that he waits for his sisters to get up. This brings us to the point where we know about Jock and his usual habits, and we know about his sisters and their habits. Now we are ready to know what happens differently *One cold Sunday morning* …
Activity two

Carry out this section of the transformations in parts.

- Look at the words *he felt lonely*. The author thought it was important to tell us more about how Jock felt in the morning. We know that he *couldn't wait to start each day*, but there is another feeling. Ask a student to cut off the word that tells how Jock felt, *lonely*. Also cut off *he*, the word that tells us who felt lonely. Review why it is important to include Jock’s feelings in this part of the story.
- Cut the rest of the sentence into individual words and carry out some word recognition activities as described above.

Transformations – Four

Text – What Jock did

*Sometimes he would stay in bed and listen for the sounds of his sisters stirring. Then he would get up and have breakfast.*

Example of text segmentation

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

*Sometimes / he would / stay in bed / and / listen / for the sounds of his sisters / stirring / . / Then / he / would get up / and / have breakfast / . /

Teaching focus

This sentence starts with a word that tells us that what happens next doesn’t always happen, so this word is important. Use some synonyms to clarify the meaning, such as *now and then, occasionally* and *every so often*.

Writers use words such as these to signal the probability of something happening.

While Jock was in bed he would *listen for the sounds of his sisters*. His sisters made the sounds of *stirring*. Discuss what sounds these would be (eg rustling of bedclothes, whispering, mattresses creaking).

*Then* tells us that this is the next thing in a sequence of events. Once he has heard the sounds of his sisters stirring, *then Jock would get up*. The next thing he does is to *have breakfast*.

The author has described a usual morning in Jock’s life. Readers have enough information to form some opinions about Jock as they read about his morning routines.
Activities

**Activity one**
Turn over selected words and phrases and ask students to read the sentence, work out which part has been turned over, and explain what work this part does in the sentence.

**Examples**

**Turn over**: *Sometimes*
**Read**: He would stay in bed and listen for the sounds of his sisters stirring. Then he would get up and have breakfast.
**Ask**: Which word is missing?
**Check**: That the answer is correct by asking a student to turn the word over and check that it looks right.
**Discuss**: Why is *Sometimes* important in this sentence? We know that he didn’t do this every day.

**Turn over**: *stay in bed and*
**Read**: Sometimes he would listen for the sounds of his sisters stirring. Then he would get up and have breakfast.
**Ask**: Which words are missing?
**Check**: That the answer is correct by asking a student to turn the words over and check that it looks right.
**Discuss**: Speculate on why it is important that readers know that Jock stayed in bed. He didn’t get up and go into the kitchen and listen for his sisters. He preferred to stay in bed and listen.

**Turn over**: *for the sounds of his sisters stirring*
**Read**: Sometimes he would stay in bed. Then he would get up and have breakfast.
**Ask**: Which words are missing?
**Check**: That the answer is correct by asking a student to turn the words over and check that it looks right.
**Discuss**: Why do you think the author thought it was important to tell us what Jock listened for? This information links back to the previous information about the sisters.

**Turn over**: *and have breakfast*
**Read**: Sometimes Jock would stay in bed and listen for the sounds of his sisters stirring. Then he would get up.
**Ask**: Which words are missing?
**Check**: That the answer is correct by asking a student to turn the words over and check that it looks right.
**Discuss**: Why do think the author thought it was important to tell readers that Jock would have breakfast after he got up? Without this part of the text, there would be no reason for telling readers about Jock feeling lonely having breakfast by himself. The author has been very careful to include all the information readers need to build a clear mental image of the setting.
Activity two
Some sections of this part of the text have been left in quite large chunks. To move into word recognition, these larger groups of words need to be cut into single words.

One word choice could be discussed further, as is done here. The author uses verbal groups including the word would several times in these two sentences (eg would stay, would listen and would get up). Teachers could discuss this strategy with students.

Using the word would refers to the probability of the events happening. Staying in bed, listening and getting up refer to things Jock normally does. This allows the author to then write about what happens on a particular day. Would is not used once the author begins to describe what happened One cold Sunday morning …

Cut the rest of the sentence into individual words and carry out some word recognition activities as described above.

Transformations – Passage two
Teaching focus

Language choice

| Jock / slipped / out of bed / and / went / to the window / . / |
| He / loved / the view / from his window / . / |
| Most children / can only see / houses or roads / from their bedrooms / . / |
| Jock / looked out / onto a huge park / . / |
| That morning / , / |

Points for discussion

What Jock did
Jock has heard unusual sounds. The author now needs to tell us how Jock reacted. If he had stayed in bed, he might never have verified whether he had heard ducks.

How Jock felt about his view
Before the author embarks on a description of the view from Jock’s window, he tells us Jock’s strong feelings about it

Contrast with most children
The author contrasts Jock’s view from his window with most children’s views. He presents us with a typical suburban view.

Jock’s view
Jock’s view is not typical. This helps explains Jock attitude to the park and its inhabitants.

What Jock saw
Once the author has revealed Jock’s feelings, he resumes telling the story.
The author is describing Jock’s view from his bedroom window. He uses a simile to give the reader a very clear picture of the park that morning.

Because the mist is hiding the ducks, he is forced to go into the park to investigate. If there had been no mist, and Jock had seen the ducks acting normally, he would have had no reason to go to the park, and he wouldn’t have seen the man catch the duck. Authors add detail to assist their narratives.

**Contrast with what he sometimes saw**

Now the author digresses: Jock is thinking about what sometimes happened at this time of day on a Sunday. This introduces another contrast between what usually happens and what happens this morning.

The author writes as if the cold is an entity that is keeping people away. The cold is personified.

The author expands on conditions in the park. It appears to be empty, and so is still and silent. The mist would also help to deaden any sound.

**What Jock heard**

Because the park is so still and quiet, Jock can clearly hear the squawk again and is sure it is a duck.

**Confirmation of what Jock heard**

The author reveals Jock’s thoughts. Because Jock is so familiar with the ducks, and loves them, he knows this is unusual. He infers that the ducks are in trouble.
Transformations – Passage three

Teaching focus

The author has written a fast-paced action–reaction sequence so that the reader experiences the same feelings of suspense as Jock, whose thoughts are revealed from time to time.

Language choice

He / blew / on it / again /  
and / this time / the quack / was answered / . / A little duck / had come / from the middle / of the pond / . /  
The man / blew / again / . /  
The real duck / quacked / in reply / and / came / closer / . /  
The man / stayed / carefully hidden / . / He / blew / on that strange whistle / again / . /  
The duck / came / closer still / . /  
Jock / didn’t guess / what he was up to / , / until / it / was / too late / . /  
The man / moved / like lightning / . / His hand / flashed out / through the reeds / and / caught / the little duck / around its neck / . /  

Points for discussion

Action

This isn’t the first time the man has blown on his whistle.

Reaction

This is the first time there is a reaction from a duck. First the duck answers what it thinks is another duck. Then the duck moves in from the middle of the pond, where it had been safe.

Action

This is the next action in this action–reaction sequence. The author has already described the man and the whistle and the sound it makes. He can now write very briefly about these actions because we know what is going on. This technique quickens the pace and heightens the suspense.

Reaction

We are given more detail about the duck’s reactions. This adds to the suspense, as it slows down the duck’s journey towards danger. The reactions are the same, but the author writes about them in a slightly different way each time.

Action

The action–reaction pattern continues. The man mustn’t move, or he’ll alert the duck to his presence.

Reaction

The suspense heightens as the author prolongs his account of the duck’s movements.

Observer’s thoughts

To break up the sequence, and in doing so creating even more suspense, the author shares Jock’s thoughts with us. The reader knows what will happen, but Jock doesn’t. This is called dramatic irony.

Action

Until this point, the actions and reactions have been slow and measured. Now the author uses a simile so we can visualise the speed with which the man moves. He must move quickly or the duck will escape.
Observer’s thoughts
As we share Jock’s thoughts, we empathise with him. He still doesn’t appreciate the significance of the man’s actions, nor the danger the duck is in. He has never considered these ducks as food.

Action
The description of the rough treatment of the duck gives us further insight into the man’s character and his intentions. It is implied who is doing the stuffing and the tying. Jock’s attention is focused on what is happening to the duck. He can’t think about the man just at this point.

Reaction
The duck’s final reaction is to protest in alarm. The duck is helpless. Jock will have to save it.

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 Level 3, so it would be reasonable to assume that students studying it would be 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.
The transformations passages include the –ea, –ed, –d and –ck patterns. Point these patterns out, but also work on the letters that go with the patterns to make the larger letter pattern chunk. You will need to point out that in slip the consonant is doubled before adding –ed but in like, a single d is added. Begin to make class lists. These can be flexible; that is, words can belong to more than one list.

The origins of a word such as breakfast can be explored. It means to break the overnight fast. In Latin the same concept applied. That is, dis-jejumare also meant to break the fast. The French verb dejéuner comes straight from Latin. In French, petit (meaning ‘little’) dejéuner means breakfast.

Following are some suggestions for spelling. Make other choices based on the students’ needs and spelling goals.

### Examples from passages one and two

<table>
<thead>
<tr>
<th>-ea-</th>
<th>-ou-</th>
<th>-(e)d-</th>
</tr>
</thead>
<tbody>
<tr>
<td>ea/ting</td>
<td>h/se</td>
<td>slip/ed</td>
</tr>
<tr>
<td>br/ea/k/fast</td>
<td>s/nd/s</td>
<td>love/d</td>
</tr>
<tr>
<td>ea/ch</td>
<td>w/nd</td>
<td>l/ook/ed</td>
</tr>
</tbody>
</table>

### Examples from passage three

<table>
<thead>
<tr>
<th>-ea-</th>
<th>-ight-</th>
<th>-ck-</th>
<th>-ed-</th>
</tr>
</thead>
<tbody>
<tr>
<td>r/ea/l</td>
<td>l/ning</td>
<td>qu/a/ck</td>
<td>qu/a/ck/ed</td>
</tr>
<tr>
<td>t/ly</td>
<td></td>
<td>d/ck</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>r/e/ck</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>J/o/ck</td>
<td></td>
</tr>
</tbody>
</table>

### 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

#### Passage one

breakfast: Old English, to break the fast, that is, to eat after a period of not eating

#### Passage two

loved: from old English, lufu. Scribes didn’t like the look of u and v together, hence the o.
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.

Examples

Reconstruct sentences, paragraphs and sections of the text as appropriate. For example:

- Reconstruct the first part of the orientation to the story. Include discussions about why we need to know about Jock and his sisters and how Jock solves his breakfast-time problem. Discuss why this information is important for the rest of the story.
- In another lesson, reconstruct the part of the story where Jock goes to the window to investigate the strange sounds. Discuss why there is a description of the park, why there is an expansion on Jock’s personality and why this particular morning was different from normal Sunday mornings in the park. Discuss why the author needed to include these descriptions.
- Reconstruct the sequence of events leading to the duck’s capture. Include discussion on action–reaction sequences and characters’ feelings.
Writing

Writing activities should not be based only on patterning, but 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 Duck Sounds would include:
- overall goals such as writing an orientation to a story about a child outsmarting an evil adult
- short-term goals such as introducing characters and their attributes, writing descriptions of settings that include a character’s thoughts or observations and writing short action–reaction sequences that include characters’ observations.

Activities

The following workshop activities have been developed from the transformations and could be used in class joint writing sessions.

Workshop one – Introducing characters and their attributes

The following sample writing plan is based on the structure of passage one.

<table>
<thead>
<tr>
<th>Statement about the central character</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Jock was always the first one in his house to wake up.</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Contrast with other characters</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>His two sisters liked to sleep on and on, for hours.</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expansion of statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>• How the central character felt about being the first to wake</td>
</tr>
<tr>
<td>• What the central character did about it</td>
</tr>
</tbody>
</table>
| *What a waste!*
| *Jock couldn’t wait to start each day.*
| *But he felt lonely eating breakfast by himself.*
| *Sometimes he would stay in bed and listen for the sounds of his sisters stirring.*
| *Then he would get up and have breakfast.* |
Example
Melanie loved to go swimming after school. Her friends would rather go to the shops to buy cool drinks. Melanie thought that they could always get a drink later, after the pool closed. So she would swim for a while and then meet her friends at the cafe.

Workshop two – Writing descriptions of settings, including a character’s thoughts and/or observations

The following sample writing plan is based on the structure of passage two.

1. How the character feels about this setting
2. Contrast with other settings
3. Expansion of what the character saw
4. Contrast with what she or he sometimes sees
5. Expansion of what the character saw.

Example
Melanie loved the pool in her town. She knew that other pools were surrounded by concrete and had no shade. When she entered the gate of her town’s pool she saw green grass and large elm trees, which shaded the pool from the fierce afternoon sun. There were inviting seats under the trees and sometimes, on hot afternoons, a lady sold frozen oranges to suck on. The water was always deliciously cool even on the hottest days. And no matter when she arrived, she always knew someone there who would race with her across the pool.

Workshop three – Writing short action-reaction sequences, including a character’s thoughts and/or observations

The following sample writing plan is based on the structure of passage three:

1. Action: Character does something.
2. Reaction: Another character responds.
3. Action: Character repeats action.
4. Reaction: Another character responds.
5. Action: Character repeats action again.
6. Reaction: Another character responds.
7. Observer’s thoughts: Could be confusion or amazement.
8. Action: Culmination of the first two characters’ actions.
9. Observer’s thoughts: Expansion of the initial reaction
10. Action: Continuation of first character’s reaction.
11. Reaction: Another character’s reaction to the first character’s reaction.
Joint reconstruction of an orientation

After discussing possible complications for the stories, construct grids to record students’ ideas. Follow through on one by jointly constructing an orientation to a story.

The writing does not have to follow *Duck Sounds* closely. Rather, it should follow Moloney’s intention in writing this narrative. Depending on the students, the three passages could later be coupled together to produce a satisfactory orientation. A class book containing all the orientations for a narrative could be published. More able students could continue with independent writing and complete a text through to complication and conclusion, or this could be a combined effort, led by the teacher, using only one of the orientations.

Read other stories with a similar theme to the class. Discuss the structure of these stories and speculate about the thinking the author needed to do before writing. Discuss the need to plan the complication and resolution before writing the orientation.
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 plan could actually take three or more 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.
### Sample weekly plan

**Class:** Year 2 and 3  
**Text:** *Duck Sounds* by James Moloney

**Teaching focus:** Jock’s personality

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
</table>
| Low order literate orientation lesson focus | Introduce cover and illustrations. Read Chapters 1–3  
Introduce Jock. | Brief recap and discussion  
Read Chapter 4  
Discuss why Jock’s personality is important to story. | Brief recap and discussion  
Then read Chapters 5–7  
Discuss why it’s important Jock is awake early. | Brief recap and discussion  
Discuss what Jock hears. | Brief introduction to lesson  
Visual image of park. |

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

**High order literate orientation**
- Orientation pages 4–6  
Discuss the statement about Jock and contrast with sisters.
- Continue pages 4–6  
Jock’s personality: how he felt, what he did sometimes.
- Continue discussion. What he did sometimes means he can hear the unusual sounds from park.
- Pages 11–14  
Discuss Jock’s view, and his love and knowledge of park.
- Pages 11–14  
Discuss meaning of simile, discuss visual images.

**Transformations**
- Pages 4–6: Jock’s character in orientation. Discuss why authors need to give this information.
- Pages 4–6: Jock’s character in orientation. Discuss how important information: Jock is awake and listening.
- Pages 11–14: Discuss how important Jock’s love and knowledge of park is to story.
- Recap last lesson: Why is it important that the park is covered in mist?

**Spelling**
- Br/ea/k/f/ast  
eat/ing  
ea/ch
- Revision then  
V/ike/a/d  
Jointly reconstruct the first paragraph
- s/v/pp/ed  
V/oe/d  
V/ook/ed
- th/v/ick  
d/u/ck

**Independent writing**
- Class writes together orientation introducing character.
- Able students write their own orientation, others write with support.
Duck Sounds – Study passage one (64 words)

Jock was always the first one in his house to wake up.

His two sisters liked to sleep on and on, for hours.

What a waste!

Jock couldn’t wait to start each day.

But he felt lonely eating breakfast by himself.

Sometimes he would stay in bed and listen for the sounds of his sisters stirring.

Then he would get up and have breakfast.
Jock slipped out of bed and went to the window.

He loved the view from his window.

Most children can only see houses or roads from their bedrooms.

Jock looked out onto a huge park.

That morning, a thick grey mist hung like milky porridge around the trees and over the pond in the middle of the park.

The mist hid his view of the ducks.

Sometimes he saw people walking their dogs in the park,

but the cold had kept them away this morning.

Everything was still and silent.

Then he heard that squawk again.

Yes, it was definitely a duck.
He blew on it again

and this time the *quack* was answered.

A little duck had come from the middle of the pond.

The man blew again.

The real duck quacked in reply

and came closer.

The man stayed carefully hidden.

He blew on that strange whistle again.

The duck came closer still.

Jock didn't guess what he was up to,

until it was too late.

The man moved like lightning.

His hand flashed out through the reeds.
and caught the little duck around its neck.

As Jock watched in amazement,

the duck was stuffed roughly into a canvas bag.

Then a string was tied tightly around the top.

The duck quacked in protest.
Lower Primary

These notes have been written to help teachers use the Accelerated Literacy teaching strategies in Years 2 and 3. 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.