These notes have been written to help teachers use the Accelerated Literacy teaching strategies in Year 8. However, they could also be used with students in Year 7, and with students up to Year 9 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.
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**The text**


The text is also available as an audio book.

**Teaching DVDs**

*Lockie Leonard Human Torpedo: 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.
Lockie Leonard
Human Torpedo
Synopsis of the story

Twelve-year-old Lockie Leonard has moved from Perth to a country town, and feels pretty miserable about starting high school as a new boy with no friends and no local knowledge. And as if this wasn’t complicated enough, he soon falls in love with Vicki Streeton, the smartest, prettiest girl in school. *Lockie Leonard Human Torpedo* is a humorous look at sexual awakening and the trials of family life when you’re a teenager doing your best to impress.

Themes

Written for young adults, *Lockie Leonard Human Torpedo* explores themes including falling in love, remaining true to yourself, and the transition from childhood to adolescence.

The key message is that youth is something to be savoured; children shouldn’t rush headlong into the responsibilities and difficulties of adulthood.

Why use this story?

Teenagers will empathise with many aspects of Lockie’s life, including:

- feeling self-conscious and out of place
- fearing new situations
- being misunderstood
- feeling embarrassed by family members
- falling in love
- finding your own identity
- feeling pressured to ‘grow up’ quickly.

Tim Winton treats these issues with a light and humorous touch. In the two passages studied here, he uses:

- statements about weather to set a mood
- characters’ reactions to illustrate emotions
- characters’ reflections to describe past events
- metaphors.
Structure of the text

The text is organised into three sections, ‘Before’, ‘During’ and ‘After’, which roughly correspond with the story’s orientation, complication and resolution.

In ‘Before’ we see Lockie struggling to cope with being the new kid in town. His life is pretty miserable as he deals with getting into trouble at school, his brother’s constant bed-wetting, being the local copper’s son and not having any friends. The section finishes with Lockie’s 13th birthday and the realisation that he is ‘in love’ with Vicki Streeton.

‘During’ deals with the highs and lows of Lockie’s relationship with Vicki and the instant popularity it brings him.

The final section, ‘After’, sees Lockie and Vickie break up. While heartbroken, Lockie also feels liberated. Relieved of complicated pressures, he is now able to act his age.

Language features of the text

Third person narration

*Lockie Leonard Human Torpedo* is narrated in the third person, and uses colloquial language appropriate for young adults. Some expressions may seem dated now (the book was first published in 1990) and there are also many surfing terms that students may not be familiar with. This could prompt a discussion about language and the fact that it is constantly evolving.

Use of weather to set a mood

Winton uses statements about the weather to illustrate characters’ feelings. When it is sunny, good things happen, while rain often corresponds with a character’s gloomy mood.

Metaphors, similes and personification

Winton uses metaphors, similes and personification to build visual images for the reader. Students will need to be taught what these mean and how they work. Examples include:

- The old family Falcon had been loaded down like a refugee boat … (page 5)
- … it rolled towards the beach like the twist in a great monster’s tail. (page 20)
- … like he’d come half-stoned from the dentist’s. (page 36)
- A set came hissing in. (page 37)
Use of characters’ reactions to reveal personalities

Tim Winton uses characters’ reactions to reveal their personalities and to convey their feelings. For example, when they arrive in the new town family members are introduced by their reactions to seeing their new house under these bleak conditions, rather than by their names. Readers have to infer information about each character from these reactions.

For example, Lockie’s Mum just started bawling implies that she was upset when she saw the house organised for them. Philip pegged his nose off with his fingers, implies that he thought it was an undesirable residence.
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](http://www.nalp.edu.au).
In the classroom
In the classroom

The teaching sequence on *Lockie Leonard Human Torpedo* aims to teach:

- how to read the study passages at 90 per cent accuracy or above
- how to discuss the story, including the meaning and inferences contained in the author’s language choices
- how to spell fluently and write clearly the words taught as part of the teaching sequence
- how to write, with appropriate teacher support, passages that include characters’ thoughts, feelings and reactions; references to the weather to denote mood; and metaphors, similes and personification to build visual images.

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

Explain who Tim Winton is. A famous, award-winning Australian author, he is a keen surfer and environmentalist, and lives in a small town on the coast of Western Australia.

Explain that this book is the first of three about a teenager called Lockie Leonard, which are currently being made into a television series. The books follow Lockie’s growing pains as he falls in love, and deals with parents, siblings and kids at school.
Before

Teaching focus

A keen surfer, 12-year-old Lockie arrives in a new town with his family. The town and particularly the new house look distressingly bleak.

We learn that his father is a policeman – a good-humoured non-drinker, avid reader and church-goer. Lockie has a baby sister called Barbara and shares a bedroom with his brother Philip, who has an unfortunate habit of wetting the bed. His mother tries hard to be ‘understanding’, but often manages to be a little embarrassing and intrusive instead. Lockie suffers from lack of privacy.

Knowing no-one in town, he is very nervous about starting high school.

Read ‘Truly Packin’ Death’ to the class and then briefly discuss the following inferences.

Inferences

Lockie is a likeable boy. His family isn’t wealthy (they have an old car and Lockie wishes he could afford a wetsuit), but are loving and quirky. When surfing, Lockie feels the need to prove to another kid how capable he is. He may have made an enemy.

Teaching focus

Again the weather is cold and wet, illustrating that Lockie’s life is bleak. He continues to ‘pack death’ about starting school.

His conscientious mum attempts to have ‘the sex talk’. He is embarrassed and reassures her he knows all about it. Relieved, she leaves a book for him, which Lockie pounces on when she leaves the room, just in case there are some details that need clearing up.

Read ‘It’s time we thought about sex, she said’ to the class and then briefly discuss the following inferences.

Inferences

Lockie is interested in his developing sexuality, despite some confusion and embarrassment about ‘the details’. This chapter foreshadows Lockie’s sexual awakening later in the book.

Teaching focus

Lockie’s first day at school is a disaster: he gets bullied by the students, and is misunderstood by the teachers. To add insult to injury, his father picks him up in the police car and insists on putting the siren on as they screech out of the car park.
One female student, however, seems impressed with Lockie’s style. Her inclusion foreshadows a love interest.

Read ‘Everybody’s favourite spread’ to the class and then briefly discuss the following inferences.

Inferences

Lockie comes across as a fairly well-adjusted, confident boy. He’s not particularly angry or upset after his unfortunate day, but views it with resignation and humour. He has been dreading this first day at school and now the worst is over. First day. Excellent start he thinks.

Teaching focus

Lockie has his first wet dream. Already having to cope with so many changes in his life, he feels he is ‘not ready for this stuff!’ In his panic, Lockie’s attempt to quietly wash his PJ’s by tiptoeing to the laundry fails as he trips over a skateboard and a myriad of other things, culminating in a jar of ball bearings noisily crashing to the ground.

Read ‘Another big first’ to the class and then briefly discuss the following inferences.

Inferences

Lockie is still an innocent in terms of his sexual development. Tim Winton treats the incident humorously.

Teaching focus

School improves, with Lockie trying to blend into the background – or is he being ignored because his father is a policeman? The girl in his maths class, Vicki Streeton, says hello to him. Lockie is so shocked he falls back into a hedge.

Read ‘The invisible man’ to the class and then briefly discuss the following inferences.

Inferences

Socially, Lockie is disadvantaged by his father being a policeman. Lockie is starting to feel attracted to girls – especially Vicki Streeton. However, he is not the coolest boy in town: he reads poetry at lunchtime and falls into the hedge after Vicki says hello to him.
Teaching focus

The family go to church. Again the weather is rainy, emphasising that Lockie is not happy at having to go. Lockie finds himself thinking about Vicki Streeton. He is moved to write a poem.

It is arranged that he go to a youth group the following week.

Read ‘Church’ to the class and then briefly discuss the following inferences.

Inferences

The Leonard family go to church regularly, suggesting that they are decent and honest. Lockie seems quite sensitive and thoughtful. Unlike most adolescent boys, he’s keen on poetry and enjoys singing in church.

Teaching focus

Again it is raining and Lockie is miserable. After a cheeky exchange with his woodwork teacher, Lockie is sent to see the Guidance Officer.

Read ‘True torpedoism’ to the class and then briefly discuss the following inferences.

Inferences

Lockie’s run-ins with his teachers are due more to nerves than any kind of innate rebelliousness. He says the wrong thing in class because he’s packin’ crap every day.

That said, it doesn’t sound as if Lockie especially wants to fit in. He’s underwhelmed by the town’s bikers, panel vans full of yobbos and kids fagging and cracking jokes, and homesick for his old friends and old self.

Teaching focus

Lockie turns 13. The weather is sunnier and so is his mood: school goes fine, his brother doesn’t wet the bed, and his parents present him with a wetsuit.

At the beach, he bumps into the Guidance Officer (who turns out to be an excellent surfer) and, more excitingly, Vicki Streeton. He now knows he’s in love.

Read ‘Trouble-free zone’ to the class and then briefly discuss the following inferences.
Inferences
Lockie appreciates what he has in life. These two meetings seem significant. Maybe the fact that the Guidance Officer is a ‘supercool surfer’ will change their relationship?

For his part, Lockie certainly doesn’t come across as a ‘supercool surfer’ when he bumps into Vicki Streeton while trapped in his wetsuit. But maybe it’s this that Vicki finds attractive?

During
Teaching focus
Lockie and Vicki get together. She makes the first move, sealing the deal with a couple of kisses. Lockie is exultant and jokes that the new wetsuit has changed his life.

*Read ‘I should be so Lockie’ to the class and then briefly discuss the following inferences.*

Inferences
Love is brand new territory for Lockie, and he is happy to follow Vicki’s lead.

Teaching focus
Being Vicki’s boyfriend makes Lockie a *somebody*: he instantly becomes popular at school, and meets lots of new people.

The Guidance Officer suggests he start a surfing club. Lockie promises to think about it.

Even the Guidance Officer knows Lockie is in love and offers advice.

*Read ‘Somebody’ to the class and then briefly discuss the following inferences.*

Inferences
The humour in the descriptions of Lockie makes him a real-life, believable character and the reader feels great empathy with him.

Notice how all the teachers are portrayed as sadists. The only decent adult in the school seems to be the Guidance Officer, a surfer!

Teaching focus
Lockie and Vicki get to know each other better. While Lockie reveals how happy his parents are, and how important his family is to him, it seems that Vicki’s parents are always fighting.
Inferences
There is a clear contrast between Vicki’s family life and Lockie’s. There is the suggestion that Lockie feels slightly intimidated by Vicki’s wealth and apparent worldliness.

Teaching focus
Lockie has another wet dream (in which Vicki is the star), and struggles to clean up the mess.

Inferences
Lockie is torn between wanting a grown-up relationship with Vicki and hating the signs of adolescence he is experiencing. Again, Winton wants us to love Lockie for his innocence.

Teaching focus
Lockie and Vicki continue to bond, and Lockie’s status continues to skyrocket. They discuss meaningful topics but Vicki always criticises Lockie for his ignorance or his simple approach to life. When they go to Vicki’s house Lockie realises just how rich Vicki’s family must be.

They visit Vicki’s house, and are almost caught getting serious on the couch.

Inferences
Lockie is as excited as ever by Vicki, but managing the relationship clearly makes him nervous too. Vicki appears vulnerable for the first time by taking Lockie to a place very special to her. He disappoints her by being unimpressed by it. Lockie actually has doubts about whether he is ready for this relationship, it’s too stressful and confusing.

Teaching focus
Lockie attends Youth Group, and has a horrible night. While the kids act sweet as custard around the adults, in private they are obnoxious bogans: crass, racist, homophobic and boring. He vows he will never go there again.
Inferences
Lockie clearly has some strength of character. He is no bigot. He has morals and integrity.

Teaching focus
Leaving church with his family, and distracted by thoughts of Vicki, Lockie is mean to his little brother. He feels guilty afterwards.
*Read ‘It’s not my problem’ to the class and then briefly discuss the following inferences.*

Inferences
Ever good-natured, Lockie is quick to realise that he is behaving badly. Maybe his obsession with Vicki is not healthy if it is changing his personality.

Teaching focus
Lockie’s relationship continues to develop, along with his popularity. He wins most of the Angelus Boardriders Club competitions and is voted its president. At home, he becomes *all prickly* and unable to *take a joke*. His mum points out that ‘there’s a difference between believing in yourself and having tickets on yourself’.
*Read ‘Trying to fly straight’ to the class and then briefly discuss the following inferences.*

Inferences
Lockie is not completely fooled by his instant popularity. As he says to Vicki, ‘*the only rep I’ve got is that I’m on with you*’.
Lockie is concerned about the physical side of things. He’s only 13 and doesn’t want to rush into adulthood, but hormones are hard to resist. Lockie is becoming even more self-conscious about his family. Is it because they are poor? Or too understanding and tolerant?

Teaching focus
The couple attend a water-skiing function, where Lockie sees the nasty side of Vicki’s circle, and perhaps of Vicki herself. The rich young people at the barbecue are shallow, over-confident and unfriendly. One calls Lockie ‘swamp rat’, in reference to the poor area he lives in, and they all laugh when he attempts to water ski.
Vicki hints that she’s not actually that passionate about issues after all, and really just wants to have a good time. Lockie starts to wonder how much of her personality is just an act.
*Read ‘Swamp rat’ to the class and then briefly discuss the following inferences.*
Inferences
Lockie shows great insight and strength of character in this chapter. He doesn’t envy these rich people; on the contrary, he finds them shallow. Is Vicki more like them than he had thought? This outing proves to be a turning point in their relationship.

Teaching focus
It’s the holidays, so Lockie doesn’t see Vicki for a few days. He is miserable without her. All the other kids just see him as one half of Lockie and Vicki. 
Read ‘Sadder than a dog’ to the class and then briefly discuss the following inferences.

Inferences
Lockie is very torn: he is constantly thinking about Vicki, yet unsure about this whole relationship business. He realises that he had been relying on her too much for his social life. Without her, he has no friends.

Teaching focus
Lockie’s policeman father comes home shaken, having narrowly escaped death in the line of duty. A relieved and loving Lockie doesn’t have a lovesick moment for 12 hours after that, but instead reflects that life is a tiny, flickering light. 
Read ‘A tiny flickering light’ to the class and then briefly discuss the following inferences.

Inferences
Lockie’s concern for his father has jolted his priorities back to normal. The author wants us to view Lockie as a very ordinary boy with insecurities and raging hormones, yet respectful and sensitive towards other people, especially his family.

Teaching focus
Lockie discovers Vicki hanging out with a couple of bogans and follows them in a jealous rage. Challenged to a fight, he doesn’t respond and is beaten up. 
Read ‘Why didn’t you hit him, you idiot?’ to the class and then briefly discuss the following inferences.

Inferences
At the beginning of the chapter, even though the weather is unpleasant, Lockie has developed some resilience and remains quite cheerful. He finally admits to himself that he loves this town. At the end of the chapter he has been beaten up by the bogans and rejected by Vicki.
Lockie is a pacifist. He abhors violence. Anyway, he knows he couldn’t beat these big boys who love to fight.

Teaching focus

Lockie’s dad reassures him that he did the right thing by not resorting to violence and they talk about the complexities of moral choices. The Sarge guesses the identity of the bogans, and has their vehicle inspected the next day. 

*Read ‘Police corruption’ to the class and then briefly discuss the following inferences.*

Inferences

Lockie’s father says something that reinforces a theme of the book, which Lockie eventually takes to heart: ‘The adult world isn’t that fabulous you have to hurry for it. Enjoy being a kid.’ The reader understands why Lockie’s father picked on the bogans and their van.

After

Teaching focus

Lockie is hailed a hero when he returns to school with his face still bunged up from the run-in with the bogans. Vicki, on the other hand, has lost popularity because she was ‘two-timing’ him.

Lockie learns that his relationship with Vicki was only ever about shocking her parents and so getting their attention. Her association with the bogans was designed to make Lockie jealous. 

*Read ‘The situation’ to the class and then briefly discuss the following inferences.*

Inferences

Lockie has earned respect for taking on the bogans, even though he didn’t actually fight. His popularity is no longer based only on his association with Vicki. The truth is that Vicki is just as confused about growing up as he is. She doesn’t want to be labelled and so is experimenting with different identities. This contrasts with Lockie, who is comfortable with his identity.

Teaching focus

Lockie resigns as president of the surfing club because the members want to evict Vicki for hanging out with bogans. Suddenly, he’s not so popular. An emotional Vicki declares that she loves Lockie and he loves her.

*Read ‘That’s politics’ to the class and then briefly discuss the following inferences.*
Inferences

Again, Lockie is courageous enough to stand up for what he believes in. The consequences make it quite clear to him that popularity is a fickle thing and friendships need to be based on something more solid.

The thing he has not even dared hope for has happened: Vicki admits that she loves him. But it’s not so simple this time, and he needs some time to think.

Teaching focus

Lockie spends a lot of time on his own thinking, feeling fairly miserable and refusing to read Vicki’s numerous letters. She visits him at home to see if he’s coming on the school camp. Although Lockie had not intended going, the Sarge reassures her that he’ll be there.

*Read ‘A pretty cheery scene’ to the class and then briefly discuss the following inferences.*

Inferences

Lockie has isolated himself and would prefer to keep it that way. His family’s support, however, stops him from completely dropping off the edge of the world. When Vicki visits, Lockie is embarrassed. The scene of family life is very recognisable to the reader.

Teaching focus

Lockie and Vicki start to get physical at camp, until he stops it, partly from fear of getting his heart broken again and partly because he simply doesn’t feel ready. ‘I’m a kid. I’m not in a hurry for all this stuff’, he tells her.

The next day, he surfs some spectacular waves, not caring that there’s no-one to watch him.

*Read ‘Ocean Beach’ to the class and then briefly discuss the following inferences.*

Inferences

Lockie is brave enough to admit to Vicki that he is scared of sex. In refusing to bow to peer pressure, and hasten the growing-up process, he is actually showing maturity.

Teaching focus

It’s raining again when Vicki tells Lockie they can’t even to be friends. Lockie accepts the logic of what she says, but is also devastated.

*Read ‘I accept the mission’ to the class and then briefly discuss the following inferences.*
Inferences
Lockie is strong enough to stick to his convictions about not wanting serious love, despite being heartbroken that he and Vicki can’t continue to be close.

Teaching focus
After being unhappy for weeks, Lockie eventually starts to feel more positive. He reconnects with his brother and his family.

Read ‘Seven suns’ to the class and then briefly discuss the following inferences.

Inferences
Lockie is happy again. He is comfortable with who he is and glad to be hanging out with his little brother, being part of a loving family, laughing and being 13 again.

The suns that Phillip and Lockie are in such a rush to place on the chart are a metaphor for their lives taking a sudden turn for the better.

Lockie has learned that, like Phillip, he can create his own sunshine and it has nothing to do with the weather.

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 study passage one to start looking at the author’s language choices in closer detail.
Low order literate orientation – Passage one

Teaching focus

This passage, which opens the novel, tells the reader a great deal about the Leonard family. We learn that they are shifting from the city and probably are not very wealthy. They are unimpressed with the town and even less impressed with the house they will live in. Tim Winton uses the weather to create an atmosphere of gloom, leading the reader to wonder how the family will cope in their new home.

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

Low order literate orientation – Passage two

Text (pages 36–7)

Teaching focus

This passage marks one of Lockie’s first positive experiences since coming to the town, and reveals some of his inherent decency. The sun is shining, which is the author’s way of creating atmosphere and mood. Despite the trouble he has been in at school and his general unhappiness in his new home, he still enjoys life’s little pleasures, like hanging out with his family, and is extremely grateful for the wetsuit, knowing it’s the best his family could afford. This passage is an example of Lockie’s essential decency. The things that make him happy are simple and uncomplicated.

Note that Lockie is actually sitting on his surfboard waiting for a wave during this entire passage: all the action is going on in his head. Sometimes the best way of writing about an event is by having a character reflect on it.
High order literate orientation – Passage one

Teaching focus

<table>
<thead>
<tr>
<th>Structure of text and wording</th>
<th>Why language choices were made</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Orientation and statement about weather</strong></td>
<td></td>
</tr>
<tr>
<td>The first day Lockie Leonard saw this town it was raining.</td>
<td>Weather is a classic literary device for setting the mood. The author is using the weather to imply that the first time Lockie saw this town he didn’t like it. By including rain, the author makes the town seem grey and bleak and this mirrors Lockie’s misery at shifting here. If the author had said it was a bright sunny day, we would not be expecting Lockie to feel so unhappy.</td>
</tr>
</tbody>
</table>

| **Description** | |
| The old family Falcon had been loaded down like a refugee boat | By using *old family Falcon* the author is telling us that this family are not rich. Their car is old and possibly scruffy, and they are a one-car family. Maybe all their belongings fit into the one car, so the inference is they don’t own much. The simile *like a refugee boat* suggests that they were a bit like refugees looking for a new home. An explanation of refugees (not detailed) would be given here. |

| *as they rolled into this little place fresh from the city.* | This expression *rolled* rather than ‘sped’ or even ‘drove’ suggests there is a slight reluctance on the family’s behalf to make this shift to a new town. By using the words *fresh from the city*, the author is telling us that these people are city folk and not familiar with living in a country town. They have probably got a lot to learn and, at first, may not like this new place. |

| **Reaction/description** | |
| The whole family tried to be cheerful about it, but the place looked awful. | By including *the whole family tried to be cheerful*, the author wants the reader to know that the family is a positive one who try to make the best of things and work together as a unit. It suggests family loyalty and that they are reasonable people. The word *but* indicates that, in spite of their best efforts to be positive and not let each other down, they each thought this new town looked awful. The reader might have an image of a forced smile on their faces. |
The town was small and crummy-looking and when they saw the house the police force had organized for them, everyone in the car went quiet.

Small emphasises the contrast between this town and the big city they have just come from.

We learn that someone in Lockie’s family works for the police through the mention of the house organised by the police force. As a reader, we start to guess that perhaps the father is a policeman.

This is a negative reaction. If it was a positive reaction, we would imagine the children squealing with delight. The house must be even more crummy-looking than the town to silence the whole car.

Then the author describes the reactions of the individual family members. The younger brother pegging off his nose is typical of what kids do when they don’t like something. He is looking at Lockie, wanting some sort of reaction. Maybe he looks up to his older brother.

Obviously the baby doesn’t speak, but squirmed implies her discomfort.

It sounds as though his dad would rather drive away than stay in this new town.

By having the saddest reaction last, the reader is left feeling considerable sympathy towards the family. Lockie’s reaction is not described but we are in no doubt that he shares the same emotions as his family.

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 (page 36)

Teaching focus

Tim Winton doesn’t start the chapter by simply telling readers that it is Lockie’s birthday and his parents gave him a wet suit. Rather, readers find out about the events through Lockie’s thoughts. Authors use this strategy to tinge events with a character’s emotions.

The author describes both what Lockie is doing and what he is thinking in this part of the text.

<table>
<thead>
<tr>
<th>Structure of text and wording</th>
<th>Why language choices were made</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflection</td>
<td></td>
</tr>
<tr>
<td><em>Well, you’re finally a teenager, Lockie thought to himself</em></td>
<td>This chapter starts with the author telling readers about what Lockie was thinking on this very important day. He is having a conversation with himself. Readers deduce that this is Lockie’s thirteenth birthday.</td>
</tr>
<tr>
<td>Statement</td>
<td></td>
</tr>
<tr>
<td><em>as he sat waiting for a wave with the water glittering around him in the chilly afternoon sunlight.</em></td>
<td>The water is calm and reflective and so is Lockie. The author describes a beautiful setting with the sun shining at last, even though it’s chilly. The <em>afternoon</em> tells readers that it was late in the day after school. Lockie must have been coping with the <em>chilly</em> weather in some way. The description of this scene foreshadows what comes later.</td>
</tr>
<tr>
<td>Reflection</td>
<td></td>
</tr>
<tr>
<td><em>Thirteen years old. Well, maybe it wasn’t much, but being twelve and three quarters was truly miserable.</em></td>
<td>The author returns to what Lockie is thinking. In the first sentence, he said that he was <em>finally a teenager</em>. This time he confirms he is thirteen. He contrasts this with the misery of being only twelve and three quarters. This was how old Lockie was when they rolled into town. He hasn’t had such a great time since then. This day could be the beginning of a period of optimism for Lockie.</td>
</tr>
</tbody>
</table>
**Action**

He rubbed the arms of his new neoprene vest.

Thinking about his birthday starts Lockie thinking about his present. This is when readers find out that he has a new wetsuit.

**Reflections**

| It was a beautiful thing, this wetsuit. | The reader will build up an image of the wetsuit as Lockie runs through the qualities of his new wetsuit. First, he makes a general comment.
| Smooth, sleek, in fluorescent yellow and green, Australian colours. | He follows this statement with a list of the things that are beautiful about it. The list serves to emphasise Lockie’s simple pleasure in his birthday gift.
| Okay, it wasn’t absolutely what he’d hoped for, not like a full top-to-toe steamer, but the Sarge and his mum weren’t exactly made of money. | The *Okay* here introduces a qualification to Lockie’s enthusiasm. As with many gifts, the wetsuit is not the one that he had probably dreamed of. This statement may have influenced readers to feel that Lockie was being ungrateful. However, the conjunction *but* shows that Lockie is perfectly aware of his parents’ financial situation. This shows that Lockie is not being ungrateful but is being mature and understanding. He doesn’t say that his parents were poor. Rather, he uses the kinder term, ‘not made of money’. He knows that they bought the best wetsuit they could afford.
| And it was making a big difference; he’d been in the water an hour already and he was only now beginning to shiver. | Finally, in this reflection, the author sums up the benefits of Lockie’s wetsuit. Although it was not exactly perfect, it still made a big difference. Lockie is a dedicated and skilled surfer so anything that allows him to surf for longer has got to be good.
| A couple more waves – he’d go in soon. | With the shiver, Lockie’s thoughts turn away from his wetsuit to what he is doing. He could stand being cold for the time it took to catch a couple more waves, and then he would stop surfing.

**Reflection**

He was tired but buzzing with pleasure.

The author shifts his focus from how Lockie enjoyed his actual birthday present to relating to readers how he had enjoyed the entire day. He starts with the way Lockie felt as he sat on his surfboard. *Buzzing with pleasure* is a contrast with the way Lockie has felt since moving to the town. His birthday is a turning point for him.
What a day it’d been. Right from the moment he woke up. This is Lockie’s overall comment on the day. Every moment had been good. The following expansions provide examples of the events of the wonderful day up until the moment he received his birthday present.

<table>
<thead>
<tr>
<th>Expansions</th>
<th>Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>It was sunny this morning,</td>
<td>Even the weather was kind to Lockie on his birthday, in contrast to when they arrived in town and it was raining.</td>
</tr>
<tr>
<td>and Phillip’s bed was dry.</td>
<td>This meant that Lockie was spared his usual hateful morning task of helping to wash his brother’s urine-soaked sheets. This would have put Phillip into a good mood too.</td>
</tr>
<tr>
<td>Everyone at breakfast was happy.</td>
<td>The start to the day was free of conflict. His whole family was doing their best to make him happy.</td>
</tr>
<tr>
<td>They sang ‘Happy Birthday’,</td>
<td>This would make Lockie feel special and cherished.</td>
</tr>
<tr>
<td>and then the wetsuit came out.</td>
<td>This was the climax of the morning. The author saved the best example till last with the other four examples building up to it.</td>
</tr>
</tbody>
</table>

Reflections

He went to school with a great daggy smile on his face. Lockie now reflects on the rest of the day. He was happy as he went to school.

like he’d come half-stoned from the dentist’s. To emphasise that Lockie’s mood was very different from his usual mood as he went to school, the author uses the simile like he’d come half-stoned from the dentist’s. This lets the reader know that he is under the influence of unusually intense happiness. He has no control over his smiley mouth.

<table>
<thead>
<tr>
<th>Statement</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>School went fine.</td>
<td>This is a summary of Lockie’s day at school.</td>
</tr>
</tbody>
</table>
**Expansions**

<table>
<thead>
<tr>
<th>There was a forcefield of bliss around him.</th>
<th>The author then explains why this happened. Lockie was protected by his supreme happiness and nothing bad could happen to him.</th>
</tr>
</thead>
<tbody>
<tr>
<td>He was in a trouble-free zone all day.</td>
<td>This is another way of restating or expanding on this idea.</td>
</tr>
<tr>
<td>All the girls were crying because Daphne had died on Neighbours.</td>
<td>As with the previous reflections, the author then provides examples of how well the day at school had passed. Perhaps because the girls were occupied by this TV disaster they left Lockie alone.</td>
</tr>
<tr>
<td>In Maths, Old Squasher was truly vile and gave Lockie heaps, though Lockie didn’t let it affect him.</td>
<td>Even something that normally spoiled Lockie’s day had no power over him while he was protected by his forcefield of bliss.</td>
</tr>
<tr>
<td>For two whole Woodwork periods he rubbed away at his block of pine with Borax breathing down his neck – not a problem.</td>
<td>This is another normally unpleasant though normal happening that has no power over Lockie on this special day.</td>
</tr>
<tr>
<td>The sun streamed onto the lunchtime grass and through the hedges and the hair of conscientious girls doing their test notes.</td>
<td>The final example of school being fine returns to the weather. The sun was shining and it illuminated such ordinary features of the school as the lunchtime grass, the hedges and the hair of conscientious girls doing their test notes, turning them from ordinary to special. Often when people are happy they have a heightened awareness and sensitivity.</td>
</tr>
<tr>
<td>Great day.</td>
<td>In two words the author sums up Lockie’s birthday and his reflections end.</td>
</tr>
</tbody>
</table>

**Action**

| He let his hands trail in the water. | The author returns Lockie to the present and his surfboard waiting for a wave. He let his hands trail in the water. A peaceful, pleasant thing to do. |

**Statement**

| A set came hissing in. | A set is a series of waves. Waves can’t hiss, they are not snakes. But we get the idea of the noise they make. This personification ends Lockie’s opportunity to reflect and launches him into the next incident – one that will lead to him taking up a more positive role at school. |
Transformations

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

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

Transformations – Passage one

This passage can be used to teach students how authors can use the weather and characters’ reactions to set a mood, and similes to convey information and build vivid images.

Teaching focus

Tim Winton set the mood in this passage by:

- introducing the paragraph with a description of the weather
- providing examples of how the rain influenced the appearance of the town they were moving to
- describing the family car by comparing it with a refugee boat, which implied a forced move to the town rather than a voluntary, happy image
- providing a different unhappy reaction to the house from each family member.

Statement includes reference to weather

Tim Winton could have just written ‘The Leonard family hated this town when they first saw it’, but he wants readers to share in the family’s gradual realisation that their new home is a disappointment. Therefore he starts the paragraph with The first day to help readers understand that Lockie’s first view of the town is important.

Using the weather to create an atmosphere or emphasise characters’ emotions is a writer’s technique that Tim Winton uses often and effectively in this novel. Rain is usually used to give the impression of misery and gloom, whilst sunny weather suggests positive attitudes. The family may have felt a little more positive about the town if they didn’t first see it through a grey, wet and cold atmosphere. The ‘it’ refers to the weather.
**Action**
The author uses the word *old* to tell us the family are not rich and *family* to indicate they only have one car. *Family Falcon* is a writer’s technique called alliteration. Both words start with the same letter. Tim Winton names the brand of the car to help readers build up an image of this particular car and its occupants. Reading about ‘the old family Porsche’ would give us a completely different image of the family.

*like a refugee boat* is a simile, in which a writer likens something to something else. It helps to create an image and has an effect on the reader’s attitude towards characters. In this case, the use of *refugee* makes us feel sympathy towards the family. It suggests they are innocents looking for a home. And they have very little choice in the matter. It also suggests that all their worldly possessions are with them in this car.

*Rolled* suggests the family approached the town reluctantly. The author is making us feel sympathy for the family. Using *little* to describe the town emphasises the contrast in size between this small town and the city they have come from. *fresh from the city* tells us where they are from and so we know that they are only used to city life and may have problems coping with this small town. These words cause the reader to predict that this family is going to have problems in their new home.

**Reactions**
They sound like a reasonable family trying to be positive in a difficult situation. The use of the word *tried* tells us that, although they tried, they weren’t very successful.

*but* contrasts the way the family were trying to see the town and the reality of what it looked like. The author again describes the place in a negative way (the first time was the reference to it raining). Winton chose to use *cheerful* to describe how the family was trying to feel and *awful* to describe the town. The words have the same endings but completely opposite meanings.

**Statement**
More negative references to the town. Readers can empathise with the family’s disappointment.

The author has drawn out the family’s observation of the town, and now they finally see the house.

The reader discovers that someone in the family (most likely the father) is in the police force.

**Reactions**
By describing everyone in the car as going quiet, the reader visualises this image and anticipates that the house looks bad and they are all disappointed. If the house looked great the reader would expect some joyous and relieved noises. By not describing exactly how the family felt yet, the reader is forced to imagine how they are feeling. And to imagine how they would feel under the same circumstances. This technique of ‘what is not stated’ is a common writer’s
Transformations – Passage two

Teaching focus

This section of passage two can be used to teach students how to relay events through a character’s reflections. Tim Winton again uses the weather to set the mood, along with short statements, expansions and colloquial speech, as he recounts events from Lockie’s point of view.

Reflection

*Well* is a colloquialism, appropriate for expressing Lockie’s ‘thoughts’. The word *finally* tells the reader that Lockie has been waiting for this moment. Becoming a teenager is a milestone for young people, and the author has used it to foreshadow the changes to come in Lockie’s life.

This is confirmation that we’re listening to Lockie talk to himself.

Action/Setting

This tells us what Lockie is doing while he has these thoughts.
Up to now Winton has written about the rain in this town. Rarely has the sun shone. Now the water is glittering. This positive image tells the reader that life’s good for Lockie at the moment and he is aware of this.

The author uses chilly to prepare the reader for what is coming next; that Lockie gets a wet suit for his birthday so he is able to be in the water even when it is cold; afternoon indicates Lockie has a whole day to look back over. By including sunlight, the author is creating an image of light, without much warmth, but with a brightness, which makes the sea glitter. It tells us that things are good for Lockie. The weather matches Lockie’s mood.

**Reflections**
This is a statement that we can imagine Lockie proudly making to himself, rolling it around in his mouth and getting used to it.

Lockie acknowledges that turning 13 is not a huge achievement. Winton always characterises Lockie as being realistic and down to earth.

Lockie clearly sees his birthday as more than just a date. It is the closing of one chapter and the opening of another.

**Action**
but contrasts now with the last three months of unhappiness in this town.

Lockie is expecting big things from being thirteen. Being twelve and three quarters was so bad Lockie can’t imagine much worse. Will he be disappointed? The reader must read on to find out.

**Action**
This is what Lockie does as he thinks of his birthday. Even if you don’t know what neoprene is, you will realise it is part of a wetsuit and this is why Lockie has been able to surf in chilly afternoon sunlight.

Describing it as new tells the reader it was probably a birthday present. Lockie rubs the arms because he is not yet used to the feel of it. When we get something new we are fascinated with the look and feel of it, so we can empathise with Lockie here.

**Reflections**
The author could have just written, ‘It was a beautiful thing.’ By adding this wetsuit he emphasises how beautiful it is in Lockie’s eyes.

Lockie runs through the wetsuit’s characteristics in his thoughts: how it feels and then how it looks.
The author shows the reader that Lockie is being frank with himself. He had hoped for something a little more extravagant. Lockie uses the term *weren’t exactly made of money* to himself when he describes his family’s situation. It’s a positive spin on not having much money. Tim Winton wants the reader to understand that Lockie is not resentful.

The wetsuit has made a difference. *He’d been in the water an hour already* and the reader is invited to imagine how cold he would have felt without the wetsuit. For Lockie this is the perfect present.

Tim Winton wants to prolong Lockie’s reflections. He is not going in just yet.

### 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

Where students are negotiating the transitional stage of spelling, teachers can work on words that help students use visual strategies to notice larger chunks of letters that go together to make orthographic patterns. For example the *–awl–*
pattern in *bawling* and the –irm– pattern in *squirmed*. You could also discuss the use of double consonants when adding –ing.

**Examples from passage one**

<table>
<thead>
<tr>
<th>–aw–</th>
<th>–ir–</th>
<th>–ful</th>
<th>–ing</th>
</tr>
</thead>
<tbody>
<tr>
<td>s/aw</td>
<td>f/irst</td>
<td>ch/eer/ful</td>
<td>r/ain/ing</td>
</tr>
<tr>
<td>aw/ful</td>
<td>squ/irm/ed</td>
<td>aw/ful</td>
<td>l/ook/ing</td>
</tr>
<tr>
<td>b/awl/ing</td>
<td>–irm–</td>
<td>squ/irm/ed</td>
<td>p/egg/ing</td>
</tr>
<tr>
<td>–awl–</td>
<td>b/awl/ing</td>
<td></td>
<td>r/unny/ing</td>
</tr>
</tbody>
</table>

**Examples from passage two**

<table>
<thead>
<tr>
<th>–ed</th>
<th>–d</th>
<th>–ou–</th>
</tr>
</thead>
<tbody>
<tr>
<td>str/eam/ed</td>
<td>r/ubb/ed</td>
<td>c/oup/le</td>
</tr>
<tr>
<td>r/ubb/ed</td>
<td>h/ope/d</td>
<td>tr/oub/le</td>
</tr>
<tr>
<td>h/ope/d</td>
<td>t/ire/d</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**

looking: from Old English (c. 450-1100), *locian*

refugee: French réfugié, from past participle of réfugier, to take refuge

squirm: 1691, originally referring to eels, of unknown origin; sometimes associated with worm or swarm, but perhaps rather imitative.

trouble: from old French *trubler*, c1200
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, from the transformations.

Example 1

Reconstruct the sentences that describe the family entering the town (passage one).

Pose the following questions to students:

- How do we know right from the beginning of the story that Lockie and his family feel miserable about coming to this new town?
- How does the author tell us that it is Lockie’s birthday?

What you could say

Now I wonder if you can remember how Tim Winton starts the story? He’s telling us that this is the first time they’ve come to the town. This is their first day; they’re new. So do you think you can write, ‘The first day’? Put those three words together. Can you do it? Write ‘The first day’? Perfect.

Tim Winton doesn’t have to say, Lockie Leonard arrived at the town and was new. He just has to say, The first day Lockie Leonard … for us to know that he’s new to the town.
Example 2
Reconstruct the sentences describing the family’s reactions to the town and their house (passage one).

What you could say
How do we know right from the beginning of the story that Lockie and his family feel miserable about coming to this town?

Remember to wait for students to try to write it themselves (in their books) before you write it on the board. Those that can’t will wait for you and copy from the board.

Example 3
Reconstruct Lockie’s reflections on his birthday. (Passage two)

What you could say
How does the author tells us that it is Lockie’s birthday?

That’s right, he tells us through Lockie’s thoughts. And what were Lockie’s thoughts? How did he start thinking about his birthday?

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 Lockie Leonard Human Torpedo would include:
• overall goals, such as writing a short passage in which the weather sets the mood for the following events
• short-term goals, such as writing passages that convey a character’s physical and emotional responses to a new situation, writing passages that describe the effect of weather on a character’s emotions, or writing passages in which a character reflects on past events.
Workshop one

Some children go to the show in a nearby town. It is the first time they have ever been to a show. When they arrive they are very excited and the weather is sunny and glorious.

<table>
<thead>
<tr>
<th>Plan</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are some features of the weather as the characters arrive?</td>
<td>The sun was shining from a clear blue sky as the family arrived at the showground.</td>
</tr>
<tr>
<td>How does the setting look?</td>
<td>The prize bulls’ coats gleamed. Farmers in their best work clothes looked especially smart and hopeful in the bright light. The sideshows looked particularly attractive and inviting as the light reflected from their shiny surfaces.</td>
</tr>
<tr>
<td>How do the characters feel?</td>
<td>As they climbed out of the car the children jumped up and down with their faces glowing, a little unsure of what to do first.</td>
</tr>
</tbody>
</table>

Workshop two

A family has been away from their community/town. When they return, their house has been burnt down. Describe how each member of the family reacts when he/she sees the burnt house for the first time.

<table>
<thead>
<tr>
<th>Plan</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are some features of the weather as the characters arrive?</td>
<td>The sky was grey and forbidding as Joe and Edna pulled up outside the ruins of their house in their old FJ Holden.</td>
</tr>
<tr>
<td>How does the setting look?</td>
<td>Smoke drifted up listlessly from dismal piles of charred wooden beams and the smell of ash and burnt plastic was overpowering.</td>
</tr>
<tr>
<td>How do the characters feel?</td>
<td>Joe and Edna just stood there, staring at the ashes of their home and the end of all their ambitions for the life they had hoped to live in that place.</td>
</tr>
</tbody>
</table>
Workshop three

Some people about to run an important race (or play in a grand final) reflect on how they have been longing for this day.

<table>
<thead>
<tr>
<th>Plan</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are some features of the weather as the characters arrive in the setting?</td>
<td>The day of the grand final dawned at last. Thankfully the breeze was light and a few clouds were keeping the temperature reasonable for players and spectators as the captain arrived at the sport ground.</td>
</tr>
<tr>
<td>How does the setting look?</td>
<td>The grass was green and inviting and the patch of mud in the middle of the ground had dried up after the rain the week before.</td>
</tr>
<tr>
<td>How do the characters involved feel?</td>
<td>The captain and his team strolled round the ground, handballing the footy to each other, feeling that at least the weather would not be an issue in the result.</td>
</tr>
</tbody>
</table>

Workshop four

A person reflects on an important event after it is over, describing what happened and how they felt.

<table>
<thead>
<tr>
<th>Plan</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are some features of the weather as the characters arrive?</td>
<td>The sun was setting as the car pulled into the drive and the family piled out.</td>
</tr>
<tr>
<td>How does the setting look?</td>
<td>The shadows were lengthening and it was dark under the veranda. Mum had to grope around to find the keyhole to open the door but it didn’t matter; we were soon inside with the light on.</td>
</tr>
<tr>
<td>How do the characters feel?</td>
<td>We all chatted quietly, reliving the best moments of the day as we relaxed in the familiar surroundings of the living room.</td>
</tr>
</tbody>
</table>
Joint class construction

Students would need to plan their writing by deciding on an event/s to describe, what characters will be involved, and how they could use the weather to set a positive or negative mood.

Ideally, teachers would model a scenario first. An example could be for students to describe a school sports day in which their school did well. What kind of weather would set the scene for a happy event? What language choices could you use to describe the weather on that day?

After jointly constructing a piece as a class, invite students to write another independently. Either provide them with scenarios or let them use their own ideas.
Sample weekly plan

The following weekly plan is included as a guide only to the way teachers could move through the teaching sequence over a period of time. The plan’s content has been condensed. In reality, working through this text will take some weeks, and the following one-week plan could actually take two or even three weeks to complete. Parts of a session that are not finished in one lesson can be picked up in the next. Teachers will need to introduce the subsequent lesson/s carefully so students know what to expect, what the purpose of the lesson is, and where they are in the teaching sequence.
**Class: Year 8**  
**Week: 1**  
**Term: 1**

**Text:** *Lockie Leonard Human Torpedo* by Tim Winton

**Teaching focus:** High-level comprehension – understanding how an author can use weather to set a scene.

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low order literate orientation</td>
<td><strong>Overview of story and purpose of first paragraph. Inferences in it.</strong> How the author uses the description of the weather.</td>
<td>Review structure of paragraph. Review use of weather. Focus on the depiction of the car and town.</td>
<td>Discuss: What does the fact that the whole family tried to be cheerful about it tell us about the Leonard family?</td>
<td>Ask students to say what they know about each family member from the first paragraph. Does it agree with the rest of the story (as it has been read to the class so far)?</td>
<td>Briefly review the structure of the paragraph and discuss. Students should be able to lead the discussion.</td>
</tr>
</tbody>
</table>

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

| High order literate orientation | Text marking – underline phrases that make the overall structure of the passage clear. | Text marking – look at how Tim Winton writes about the car and town. | Find the language choices that tell readers something about each family member. Why did the author make those choices? | Briefly review each family member’s description. | | |
| Transforms | The first day / Lockie Leonard / saw this town / it was raining / / . / The / old / family / Falcon / had been loaded down / like a refugee boat / as they rolled into this little place / fresh from the city / / . / | Review transformation from previous day. Discuss refugee boat and revise with emphasis on high-level comprehension and handover of control. | The whole family / tried to be / cheerful about it / / but / the place / looked / awful / / . / The town / was / small and crummy-looking / and when / they saw / the house / the police force / had organised / for them / / everyone / in the car / went quiet / / . / | | Whole paragraph. Turn over sentences and discuss their purpose. |

| Spelling | *First/ Day*  
Jointly reconstruct *The first day.* Discuss why the author used these words. | Practice ‘first’ and ‘day.’ Then discuss how to chunk *town/ raining.*  
Jointly reconstruct the first sentence. Locate it as part of the overall structure of the paragraph. | Review previous words then chunk *family/ lying/ white/ cheer/ enjoyful.* Discuss the use of –ful as a suffix. Then chunk *awful.*  
Jointly reconstruct the part of the text that tells of the family’s reaction to seeing the town (from transformation). | Review previous words. Then chunk *brother/ sister/ square/ rimmed/ white/ cheer.*  
Jointly reconstruct the paragraph. | Chunk looking, pegging, dunnings, blawaling, flinglers.  
Put –er words together and –ing words together. Discuss. |

| Writing | As you read on in the story, locate other examples of the weather matching the story’s mood. Discuss as writers. | | Look at a plan of the paragraph. Discuss what the author could have written if the family had loved the town. What would the weather have been like? What would the town have looked like? Do this together. | Plan some possible scenarios for writing where a character has something bad happen to him or her. Work out how you would depict the weather to introduce the character. | |
### Sample lesson plan

**Class:** Year 8  
**Week:** 1  
**Term:** 1

**Purpose of lesson**
- Literate orientation on *Lockie Leonard Human Torpedo* by Tim Winton.
- Read on in the story and locate other examples of descriptions of the weather (eg page 14, when Lockie starts school).
- Use transformations to emphasise the impact of using weather to set the entire mood of the passage.

**Lesson 2 – Teaching sequence**

**Low order literate orientation**
- Review structure of first paragraph.
- Review use of weather.
- Before reading, call attention to references to the weather that occur all through the book, and how they signal positive or negative events for the characters.
- Foreshadow a focus on the depiction of the car and the town.

**High order literate orientation**
- Review last lesson. Invite discussion about the fact that it was raining.
- Discuss how Tim Winton wrote about the car and town.
- Discuss *refugee boat* and revise with emphasis on high-level comprehension and handover of control.
- Make sure students understand meanings and inferences.

**Transformations**
- Review transformation from previous lesson.
- Discuss why an author would include the weather in a passage like this.
- Discuss why the author chose this particular simile for the Leonard family car.

**Spelling**
- Review *f/irst* and *d/ay*
- Practise *t/own* and *r/ain/ing*.

**Joint reconstructed writing**
- Jointly reconstruct the first sentence. Locate it as part of the orientation of the paragraph.
The first day Lockie Leonard saw this town

it was raining.

The old family Falcon had been loaded down like a refugee boat

as they rolled into this little place fresh from the city.

The whole family tried to be cheerful about it,

but the place looked awful.

The town was small and crummy-looking

and when they saw the house the police force had organized

for them,

everyone in the car went quiet.

Lockie’s little brother looked at him,

pegging off his nose with his fingers.

His baby sister squirmed on the front seat.

His dad left the motor running.

His mum just started bawling.
Well, you’re finally a teenager,
Lockie thought to himself
as he sat waiting for a wave
with the water glittering around him in the chilly afternoon sunlight.

Thirteen years old.

Well, maybe it wasn’t much,
but being twelve and three quarters
was truly miserable.

He rubbed the arms of his new neoprene vest.

It was a beautiful thing, this wetsuit.

Smooth, sleek, in fluorescent yellow and green, Australian colours.

Okay, it wasn’t absolutely
what he’d hoped for, not like a full top-to-toe steamer,

but the Sarge and his mum weren’t exactly made of money.

And it was making a big difference:
he’d been in the water an hour already

and he was only now

beginning to shiver.

A couple more waves – he’d go in soon.

He was tired

but buzzing with pleasure.

What a day it’d been.

Right from the moment he woke up.

It was sunny this morning,

and Phillip’s bed was dry.

Everyone at breakfast was happy.

They sang ‘Happy Birthday’,

and then the wetsuit came out.

He went to school
with a great daggy smile on his face

like he’d come half-stoned from the dentist’s.

School went fine.

There was a forcefield of bliss around him.

He was in a trouble-free zone all day.

All the girls were crying

because Daphne had died on ‘Neighbours’.

In Maths, Old Squasher was truly vile

and gave Lockie heaps,

though Lockie didn’t let it affect him.

For two whole Woodwork periods he rubbed away at his block of pine

with Borax breathing down his neck – not a problem.

The sun streamed onto the lunchtime grass and through the hedges and the hair of conscientious girls doing their test notes.

Great day. He let his hands trail in the water.

A set came hissing in.
Secondary

These notes have been written to help teachers use the Accelerated Literacy teaching strategies in Year 8. However, they could also be used with students in Year 7, and with students up to Year 9 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 assume 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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