

# Unfamiliar Texts ...

From chore to joy

# Get on the wi-fi



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Select 'guest'  
Password  
karamu229

From those to whom much has been given, much will be expected



# Who am I?



MINISTRY OF EDUCATION  
TE TĀHURU O TE MĀTAURANGA

## English online

a shared  
Every child  
literate  
responsibility

English Online > Community > Meet the team

### Meet the team

The community mailing lists provide a connection between teachers and the content of the websites. Satellite social network spaces, such as the VLN Groups and Twitter, offer a choice of connections back to the main community and websites.

The monthly newsletter provides a summary of the activity across all 5 communities and directs subscribers to new content on the sites.

[Mailing lists](#) [Newsletters](#) [Twitter](#) [Virtual Learning Network](#) [Meet the team](#)

**David Schaumann - Secondary English facilitator**

David is the Head of English at John McGlashan College in Dunedin. He has taught English in a diverse range of settings - ranging from Invercargill to Inner London. As a teacher and HoD, David is dedicated to the continual pursuit of excellence in practice - creating innovative and engaging programmes, and using diverse and effective strategies to deliver these.

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## We now have a new site, please see [www.core-ed.org](http://www.core-ed.org)

Home » Scholarships & awards

### Dr Vince Ham eFellowship

CORE's Dr Vince Ham eFellows are deeply passionate, skilled, and inquiring New Zealand educators from early childhood to senior secondary. They push the boundaries of e-learning by embarking on a year-long fellowship explore innovative, effective, and equitable teaching and learning. The purpose of the Dr Vince Ham eFellowship is to inspire transformational practice through inquiry.

Dr Vince Ham eFellowship applications for 2017 are now closed

Dr Vince Ham eFellowship 2016 award winners

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# I don't think you know how to teach ...

Neurosurgery

Astrophysics

Calculus

How to read



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# A quick word of warning

**‘There is no learning without memory’**

**Graham Nuthall - *The Hidden Lives of  
Learners***

# House Keeping - Access to Resources



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## **Slideshow:**

<http://tinyurl.com/hbeta1>

## **Additional Materials:**

<http://tinyurl.com/hbeta2>

**Twitter** - @David\_Schamann @EnglishOnline1

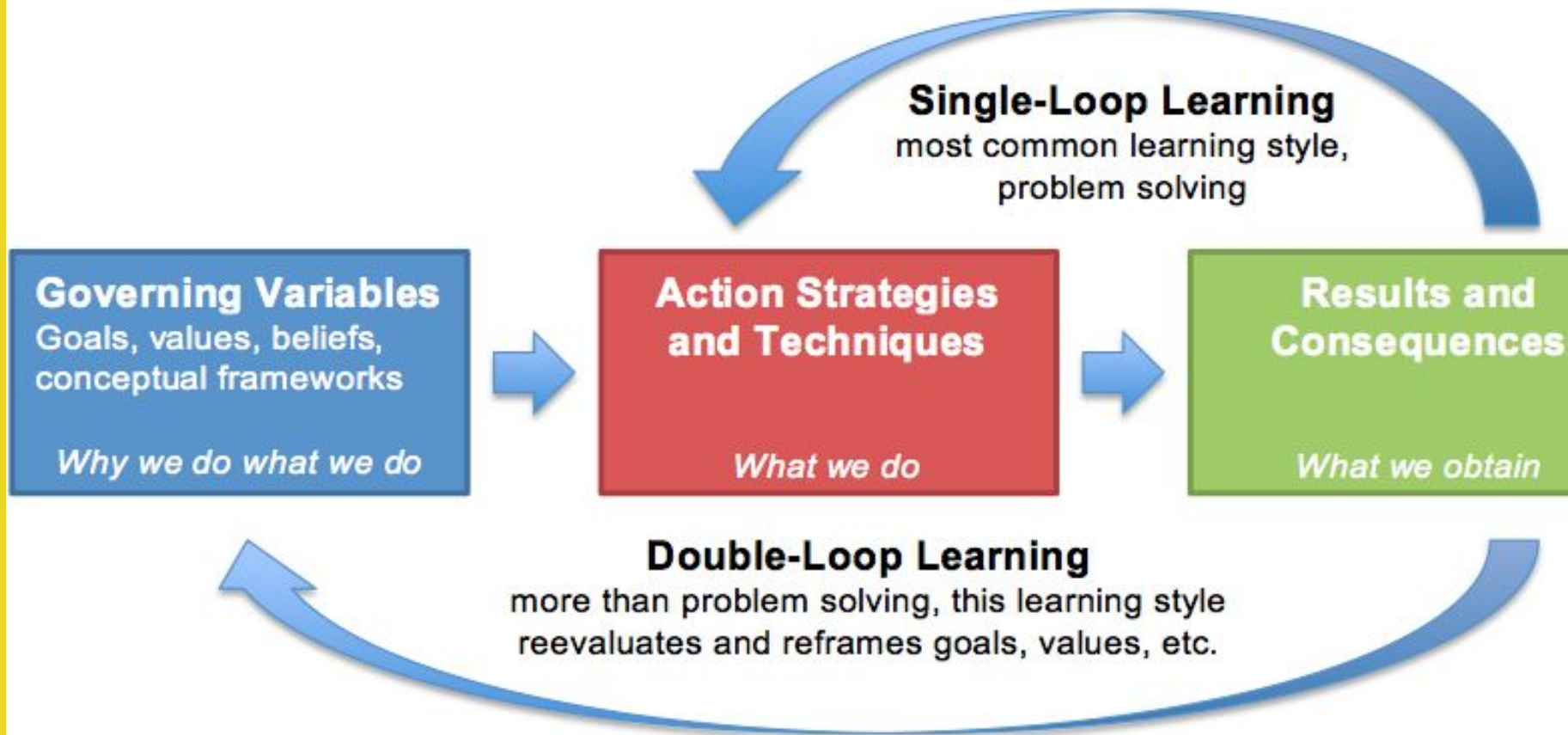
## **QUESTIONS AND COMMENTS:**

<http://tinyurl.com/hbeta3>



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**Is the  
problem the  
problem?**



We were working pretty hard ... and going absolutely nowhere!



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Are you making the mistakes we were?

# What did we value and believe? Teaching...



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- Techniques to unpack quotations
- Strategies to unpack questions
- Formulas for writing answers
- Banks of sentence starters
- Answer audits – self-assessments measuring numbers of techniques, effects etc.
- Modeling writing answers
- Phrase banks for effect analysis
- Huge flashcard lists of language features on quizlet.

# Thank you mailing list!



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# Sorry ...



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# So ... what is the actual standard?



- Show understanding of significant aspects of unfamiliar texts through close reading, supported by evidence.
- Analyse significant aspects of unfamiliar texts through close reading, supported by evidence.
- Respond critically to significant aspects of unfamiliar texts through close reading, supported by evidence.

# So ... what is the actual standard?



- Show understanding of significant aspects of unfamiliar texts through **close reading**, supported by evidence.
- Analyse significant aspects of unfamiliar texts through **close reading**, supported by evidence.
- Respond critically to significant aspects of unfamiliar texts through **close reading**, supported by evidence.

# We were encouraging...

The  
the  
We  
tha  
at i  
the  
dig  
The  
ma  
hin  
hov  
tha  
we  
the  
doz  
ten  
ten  
nat



bull



shit

From those to whom much has been given, much will be expected



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# How *do* you teach close reading?

## Starting Point - Professional learning and growth around how to teach reading.

*Reciprocal Teaching ... strategies that have proven to be highly effective for diverse (all) learners. In it, we describe six different implementations in New Zealand primary, intermediate, and secondary schools. These studies include senior primary students with behavioural issues, low decoders, ESOL students, and an entire cohort of 13-year-old students in a multicultural secondary school.'*

NZ Education Gazette July 2015

# You might consider...



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1. Explicitly teaching reading strategies – Christmas Present Reading
2. Teaching the conventions of genre – what IS a poem
3. Constructing Mini units, by unfamiliar text by genre
4. Realising that every text is an Unfamiliar Text

# What did YOU do with the pressies under the tree?



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# Christmas Present Reading

The idea is to read like opening a Christmas Present ...

1. Give the box a bit of a shake, look at the wrapping paper, read the card.

Expectations and Precedents

2. Open it up and play with it and

Visualise, P.S.I.L.I.

This is a pared down, manageable approach. Our first attempt involved trying to teach a lot reciprocal reading strategies - questions, summaries, etc - but it was too broad.

# Again and again on the marker's report...



*A useful approach to unfamiliar texts is to focus on the stylistic conventions of the three genres of texts being assessed: fiction prose, poetry, and non-fiction prose.*

*A useful approach to unfamiliar texts is to focus on the stylistic conventions of the three genre of text being assessed.*

# What for??



This gives them the prior knowledge to be able to make good predictions.

Accessing Prior Knowledge = Good Learning

Making Predictions = one of the Reciprocal Reading Strategies = Good Learning

So we (In the broadest sense - perhaps you contributed) developed ...

# Expect a poem to ....



## The WHAT

- Describe **something** - object, event, character, relationship
- Get you to think about it in a way you never have before
- Get you to feel something about what is described
- Contain some sort of contrast or change
- Comment on human nature or the world we live in
- Make a key point in the final line or two

## The HOW

Figurative Imagery - **personification, metaphor, simile**  
- to get you to think about the 'something' in a new way - by mashing together associations

Sound Devices - **alliteration, assonance, consonance, onomatopoeia, rhyme**, - always do things - emphasise because they resonate in your ears, link words together and create MOOD

Sensual Imagery - to evoke a stronger, more provocative sense of the 'something'

Emotive Diction - words - usually adjectives or verbs - used to influence the way a reader feels about the subject

Repetition - for emphasis of a key point, idea or emotion

Ambiguity - meaning in poetry is very condensed - by creating different possible interpretations, meaning is richer

# Expect fiction /stories/ narrative prose to ...



## The WHAT

- Tell part of a story
- Develop an impression of a character and their situation or problem
- Get you to feel something about the situation
- Have some form of change or contrast
- Comment on human nature or the world we live in
- Have an ending that closes the situation, perhaps resolving the problem

## The HOW

Direct Speech or dialogue - **to characterise, develop relationships, develop action.**

Short, simple or minor sentences - **contrast and emphasis - strings are used to create tension.**

Figurative Imagery - personification, metaphor, simile - **develop understanding of character, setting - through connecting associations.**

Pathetic fallacy - **parallel with character and environment - especially weather**

Emotive Diction - **words - usually adjectives or verbs - used to influence the way a reader feels about the subject**

# Expect Non-fiction / persuasive prose to ...



## WHAT

- Likely to be opinionated - have a line of argument, or degree of persuasiveness.
- Facts or evidence/anecdotes to support the OPINIONS
- Come in different types - articles, opinion pieces, reviews, editorials, auto-biographies, travel writing etc
- Introduction - topic is clarified
- Conclusion - opinion made clearest.
- Likely to include a contrast or moment of change
- Comment on human nature or the world we live in

## The HOW

Short, simple or minor sentences - **for emphasis - to stress a persuasive point**

Figurative Imagery - personification, metaphor, simile - to **develop understanding of opinion**

Questions or commands - rhetorical - **for emphasis**, leading questions **to lead into an opinion** Imperatives /commands - **strongly persuasive**

Repetition - **emphasis emphasis emphasis**

Listing - **to give a sense of a lot of reasons or evidence**

Emotive Diction - **words - usually adjectives or verbs - used to influence the way a reader feels about the subject**

# A note on Non-fiction



The MOST varied in terms of genre and purpose ...

Your non-fiction might be very narrative - containing all the conventions of fiction

Or very persuasive and opinionated

Or informative and unbiased

Or a mix of these - travel writing for example.

[Quizlet response to this](#)

# Non-Fiction or Fiction?



Even though Aotearoa New Zealand is a multicultural society, New Zealanders still judge and discriminate against others because of difference. Recent attacks against Islamic centres, the vandalism of Jewish graves, anti-gay rallies, not to mention school bullying and unfriendliness, prove that NZ still has a way to go in its struggle for human rights.

Take a look around you. Most likely you are surrounded by diversity. Gay, black, Asian, redheads, comic nerds, rappers, ballerinas, rugby-heads. It's time to realise that the very nature of humanity is diversity. We do not look, feel, dress or act the same. How boring would the world be if we did? I mean, puleease, I'd rather stare at a brick wall than live in a bland world where people are not brave enough to celebrate difference.

# Fiction or Non-fiction?



My father and mother should have stayed in New York where they met and married and where I was born. Instead, they returned to Ireland when I was four, my brother, Malachy, three, the twins, Oliver and Eugene, barely one, and my sister, Margaret, dead and gone.

When I look back on my childhood I wonder how I survived at all. It was, of course, a miserable childhood: the happy childhood is hardly worth your while. Worse than the ordinary miserable childhood is the miserable Irish childhood, and worse yet is the miserable Irish Catholic childhood.

# Non-Fiction or Fiction?



In the concrete darkness of Smith's Grain Store three candles flicker. The shadow of Annette Knowler's tiny frame morphs into a wavering monster as she passes them. To her right sits a rusty penny farthing – frozen in time; behind her, an enormous picture of a laughing clown bears downwards, watching all. Outside, wind crashes against the limestone walls and rain scratches on the ancient windows.

# Back to Christmas



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When we read a new text



It's like Christmas ...

We tap into our expectations

We Shake the box

We open it up, have a good look, see  
how it works

# Your Turn ... Search for my Tongue



Shake the box -

Tap into your expectations of what a poem  
does

Give it a once over lightly - Title, skim through,  
last sentence.

What's it about?

from *Search for My Tongue* by Sujatta Bhatt

You ask me what I mean  
by saying I have lost my tongue.  
I ask you, what would you do  
if you had two tongues in your mouth,  
and lost the first one, the mother tongue,  
and could not really know the other,  
the foreign tongue.  
You could not use them both together  
even if you thought that way.  
And if you lived in a place you had to  
speak a foreign tongue,  
your mother tongue would rot,  
rot and die in your mouth  
until you had to spit it out.  
I thought I spit it out  
but overnight while I dream,

મને હતું કે આખી છલ આખી ભાષા,

(munay hutoo kay aakhee jeebh aakhee bhasha)

મેં થું કી નાખી છે.

(may thoonky nakhi chay)

પરંતુ રાત્રે સ્વપ્નામાં મારી ભાષા પાછી આવે છે.

(parantoo rattray svupnama mari bhasha pachi aavay chay)

ફૂલની જેમ મારી ભાષા મારી છલ

(foolnee jaim mari bhasha nmari jeebh)

મોઢામાં ખીલે છે.

(modhama kheelay chay)

ફૂલની જેમ મારી ભાષા મારી છલ

(fullnee jaim mari bhasha mari jeebh)

મોઢામાં પાકે છે.

(modhama pakay chay)

---

it grows back, a stump of a shoot  
grows longer, grows moist, grows strong veins,  
it ties the other tongue in knots,  
the bud opens, the bud opens in my mouth,  
it pushes the other tongue aside.  
Everytime I think I've forgotten,  
I think I've lost the mother tongue,  
it blossoms out of my mouth.

The ACTUAL close reading  
(Use your 'ise' for this)



On the lines - VISUALISE

Between the lines - PSILise

Beyond the Lines - People-ise

Within this, we draw on more of the reciprocal  
reading strategies - Visualising, Clarifying,  
Questioning, Summarising

# A bit more on PSIL



**P**urpose - go back to your expectations

**S**tructure - Openings, Endings and big but.

**I**deas - Paragraph by paragraph

**L**anguage - know what to expect - (LAST not FIRST for a reason)

The bottom line on structure -  
unfamiliar texts often have big butts  
and you should pay attention to  
their rear ends



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# Have a go at Sonnet 18



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Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance, or nature's changing course, untrimm'd;

**But** thy eternal summer shall not fade

Nor lose possession of that fair thou ow'st;

Nor shall Death brag thou wander'st in his shade,

When in eternal lines to time thou grow'st;

So long as men can breathe or eyes can see,

So long lives this, and this gives life to thee.

# Your Turn



Arun Kolatkar's An Old Woman

It's like Christmas ...

We tap into our expectations

We shake the box

We open it up, have a good look, see  
how it works - Read it with your 'ISE'

## *An Old Woman* - Arun Kolatkar

An old woman grabs  
hold of your sleeve  
and tags along.

She wants a fifty paise coin.  
She says she will take you  
to the horseshoe shrine.

You've seen it already.  
She hobbles along anyway  
and tightens her grip on your shirt.

She won't let you go.  
You know how old women are.  
They stick to you like a burr.

You turn around and face her  
with an air of finality.  
You want to end the farce.

When you hear her say,  
'What else can an old woman do  
on hills as wretched as these?'

You look right at the sky.  
Clear through the bullet holes  
she has for her eyes.

And as you look on  
the cracks that begin around her eyes  
spread beyond her skin.

And the hills crack.  
And the temples crack.  
And the sky falls

with a plateglass clatter  
around the shatter proof crone  
who stands alone.

And you are reduced  
to so much small change  
in her hand.



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**Do you give the  
same time to  
unfamiliar texts  
as you do to the  
other externals?**

# Either or both?



**Integrated** practice - a little focus; a lot of the time - every text is an unfamiliar text. Lots of modelling and 'think alouds'

**'Chunked'** practice - a lot of focus, a little of the time

# Integrated Practice



**Every written text is unfamiliar - until you read it!**

- 1.1 Texts or extracts
- Exemplars for the writing standards
- Reviews and secondary reading for texts

Repetition of the reading strategies - the answers can - indeed **MUST** wait.

Frequent Reminders about conventions of each genre

# Chunked Practice



We want thorough understanding of the different genre of unfamiliar text - so we teach ...

Mini-units. A week of unfamiliar poetry here ...

A week of unfamiliar fiction there ...

A week and a bit of unfamiliar non-fiction ...

And ...

And ... some CATs, with a strong focus on goal setting



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# A note on answers ...



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*From the level two markers report: 'Many candidates used an acronym/ mnemonic device as an aid to structure and checklist their answers (e.g.: PILATES, TEEPE, TEXPEL, PUTTS, etc.). While these helped the students to include key elements, they also often limited them to an Achievement grade.'*

Trish Holden's suggestion from the list last year was superb - just treat it like an infomercial - But wait, there's more ...

But wait there's more



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**IN VINCEABLE**  
TV

SAVE UP TO  
**\$200**  
A YEAR!

BUY 1 SET, GET THE 2<sup>ND</sup> SET  
**FREE!**

*All-In-One  
Cleaner*

**LEARN MORE**

The advertisement features a man in a white shirt holding a small white object, a spray bottle of the cleaner, and a grid of 20 small circular icons.

# An example from last Friday



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The purpose of this exposé is to expose the terrible conditions of workers in factories manufacturing computer components. The facts used throughout the exposé shows what true hardship and discomfort many workers in factories in China live through. The facts also make the reader much more engaged into the story because they know that it is the truth they are reading, as they are facts. An example of a fact used to empathise the suffering these factory workers go through is "That same year, 18 workers – none older than 25 – attempted suicide at Foxconn facilities. Fourteen died." This quote shows that some workers are pushed so hard they are willing to give up their lives, and many of them did. It also shows that these were only young people, all younger than 25 years of age. This helps us to understand the stress and pain these workers endure, during their days at work, which were usually twelve hour days. The author of this exposé also uses quotes to empathise the conditions endured by factory workers in China. "Managers would begin shifts by asking workers: "How are you?" Staff were forced to reply: "Good! Very good! Very, very good!" After that, silence was enforced." This is a fantastic example of the little freedom and independence the workers have. It also shows how the managing staff are trying to cover up the dark reality that the workers face, by making them sound happy and enjoying their work by saying "Good! Very good! Very, very good!". Straight after this is said though, hardship and pain is enforced once again. The use of language features also shows the dreadful working conditions of the workers, an example of this is the use of emotive language when the authors states that "Some quibbled over how unusual the Foxconn deaths were". The use of the word quibbled, would give the impression that the factory didn't want to express their feelings to vividly, and it made you think they were covering something up, which they were. It also made us think that when interviewed the factory workers didn't want to state and bad mouth the true working conditions as that would put them and their job in danger.

# What about the junior school?

This is all very **nice** ... but.



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# How were we using time in our library?



- A period a week in the library
- Teacher modeling reading (On a good day)
- Engaged readers liked it ... but didn't need it
- Indifferent and disengaged readers liked it ... because it was relaxing – sometimes hard work to pretend to read ... but they managed

# Where are we now ...



Engagement = role-models of engaged, enthused readers

GREAT resource – **Amazon Chapter Previews**

KEY STRATEGY -- **'Think Alouds'**

KEY RESOURCE – **'Supercharged Reading Skills'**

# Super-Charged Reading Skills



- Empathy - What would it be like to be in this story?
- Predicting - What next?
- Clarifying - What's going on?
- Connecting to THE REAL WORLD
- Connecting to OTHER TEXTS - Where have I read that before?
- It's all about us - considering what we learn about being human
- Everyone's a Critic - Is it any good? - Evaluating the quality of the Text

# What did you want?



- An understanding of context and background – and rationale?

We've been doing this badly, because we didn't know HOW to teach the reading part of it.

There answers were all form, no substance.

Teach them HOW TO READ!

# What do you want?



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A range of strategies to adapt and employ

Christmas Present Reading

Know Thy Enemy

Reading with your ise

PSIL - purpose, structure, Ideas Language.

# What do you want?



At least three things you can do first day back with your classes.

Explicitly Teach genre conventions - ask - what does a poem do? How does it do it?

PSIL on a few poems

Visualise a text - draw it!

Model (BWTM) style of questions.

Make every text and unfamiliar text

Go in blind, think aloud and enjoy it.

Create mini-units, teach by genre

So ...



**Why** has it moved from being a **chore** to a **delight**?

We're learning too...

.....and we know a lot more about how to teach reading skills ...

.... and it's having a HUGE impact ...

...so we're all full of enthusiasm.

From those to whom much has been given, much will be expected

ANY ....





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