Teaching Notes

Lower Primary

These notes have been written to help teachers use the Accelerated Literacy teaching strategies in Year 3. However, they could also be used with older students in Years 4 or 5 who have difficulties with reading.

Outcomes of the teaching sequence

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

Notes

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

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- Catholic Education Office of Western Australia.

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Using this resource
Using this resource

Year level

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The text


This story is available as an audio book on CD, ISBN 1740941276
The Bugalugs
Bum Thief
Synopsis of the story

The Bugalugs Bum Thief is an amusing narrative set in the imaginary town of Bugalugs, whose inhabitants wake up one morning to find their bums are missing. A young boy called Skeeta Anderson sets out to find the mysterious bum thief, who is revealed to be a fisherman in need of bait.

Themes

The Bugalugs Bum Thief illustrates the way in which authors use humour. While students with low literacy levels may initially find it difficult to access Tim Winton’s wit, the class can have a lot of fun building up understandings of the meaning behind the humour used in this book.

Other curriculum themes can be built around habitat, sand dunes or cray fishing.

Why use this story?

Tim Winton’s humour will instantly capture young readers’ attention and motivate them to read his book. The topic of bums is guaranteed to amuse any primary class.

The Bugalugs Bum Thief is an excellent transition text from picture books to more complex texts and novels. It is relatively short and has pictures throughout. The small amount of large print on each page is also appealing for reluctant readers.

Structure of the text

The Bugalugs Bum Thief is a narrative with an orientation, complication and resolution structure. The complication is foreshadowed at the start of the book.

Foreshadowing of the complication (Chapter 1)
We meet the main character, Skeeta Anderson, and learn that he and his parents have somehow managed to wake up without their bums.

Orientation to the setting and characters (Chapter 2)
We learn a bit more about Bugalugs, a small fishing community in which life is usually fairly calm. Until today, that is. The Andersons aren’t alone: everybody in the town is missing their bums.
Complication (Chapters 3-6)
These chapters humorously track the difficulties of life without a bum. Skeeta gets on the trail of the bum thief, who turns out to be a local fisherman in need of bait.

Temporary resolution (Chapters 6-7)
Having located the stolen bums, the townspeople proceed to reattach them. Only problem is, they reattach the wrong ones.

Final resolution (Chapter 8)
People gradually realise that it’s better to have the bum you were born with. So everybody swaps and life returns to normal. Except for one boy, who welcomed the extra padding a larger bum gave him for the times when his mother gave him a smack.

Structure of the study passage

Pages 9 – 16

| Orientation |
|-----------------|--------------------------------------------------|
| We are introduced to the main characters. We are given an indication of where the story takes place and when. The writer creates a world in which the story will develop. | Skeeta lived in a small town by the sea. The town was called Bugalugs. No one could remember who was to blame for thinking up such a dumb name for a town, and even if they could remember, no one was going to own up to it. Because the people of Bugalugs were a bit proud. They were nice folks, but just a teeny bit vain. |
| Our knowledge of the town is expanded with a description. | Bugalugs was three streets wide and was built next to a beautiful bay where fishing boats anchored. Behind the town was a great desert of white dunes. |
| We learn about what happens in the day-to-day life of the town. | Every morning, before the sun came up over the dunes, the fishermen of Bugalugs went out to catch crayfish. They put fresh bait in their traps everyday and the little red critters made gutses of themselves. As all sensible people know, a cray will eat anything except for football boots, so bait is not hard to find. |
| In an expansion the author recounts the daily routine, this time providing the reason why the people caught crayfish. | Every day the crayfish were pulled from the traps, still munching, and were sent all over the world so people could munch on them. That’s how it was every day at Bugalugs. |
## Complication

The complication is re-introduced and examples of its effects provided. The complication is introduced by way of contrast with what normally happens.

- Complication built up through what Skeeta saw.
- Actions of one character.
- Observation of another character.

Except today. Skeeta went to the window and saw Billy Marbles trying to ride past on his bike. Billy was sliding all over the place, with his knees hanging over the handlebars, and there was Billy’s sister, Mavis, walking to school with a big dent in the back of her dress.

The narrative is advanced by a series of events during which more minor complications and temporary resolutions arise, building suspense, keeping the readers interested and leading to a climax. Complication built further through Skeeta’s observation.

Skeeta ran out into the street, holding up his PJs, and right away he saw it. The whole town was the same. No bums!
Language features of the text

The following language choices make the text of the story literate rather than oral. They can make the text harder to read for students with literacy difficulties.

- The story is told in the third person. This narrator knows the thoughts and feelings of the characters and is retelling the story in the past tense. The main events of the story occur over a period of two days (a Friday and a Saturday), with the final resolution occurring on the following weekend.
- Winton moves the story forward by using time markers such as *one summer morning, this morning, day at school, after school, it was getting dark, after that night, next Saturday.*
- Winton establishes a comfortable relationship with the reader by providing his opinion about the people of Bugalugs (*nice folks, but just a teeny bit vain*) and the town (*a dumb name for a town*). Asides like *As all sensible people know* also help to bolster the relationship.
- Winton uses repetition to emphasise the fact that nothing out of the ordinary ever happens in Bugalugs (eg *Every morning, every day, That’s how it was every day at Bugalugs*).
- The author also makes his writing more colourful and descriptive by using verbs or processes that tell the reader what happened and how it happened. (eg *Anchored, made gutses, munching, were pulled, was sliding, hanging*).
- Winton chooses to use different conjunctions to expand his writing. He uses *and* to add new information to the previous clause. (eg *Bugalugs was three streets wide and was built next to a beautiful bay, Every day the crayfish were pulled from the traps, still munching, and were sent all over the world so people could munch on them.*)
- Winton also uses *because* and *so* to enhance the previous clauses by providing the reader with a circumstance. (eg *Because the people of Bugalugs were a bit proud, provides a reason why the people of Bugalugs would not own up to naming the town, while ...and were sent all over the world so people could munch on them, provides a reason as to why the fishermen caught crayfish everyday.* This creates a world for the reader in which they can understand the story.
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 *The Bugalugs Bum Thief* aims to teach:

- how to read the study passage 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, about a setting and characters in detail to provide the reader with an understanding of the context in which the story is taking place.

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

**Low order literate orientation – Whole book**

**Teaching focus**

- Talk about the title, cover of the book, the author and the illustrator.
- Provide a general overview of the event that drives the plot.
- Discuss how it is that the people of Bugalugs can be nice and quiet on the one hand, but also *a teeny bit *vain* on the other.
- Discuss how finding out about the complication straightaway helps to capture the readers’ attention.
- Show how the illustrations support and add richness to the text.
- Discuss how many of the names in this story reflect their owners’ personalities.
- Point out the contrast Winton makes between the sleepy ordinariness of the town and the craziness of the theft.
Discuss the fact that, ‘a cray will eat anything except football boots, so bait is not hard to find.’ This adds to the humour of the story because Blue Murphy has no need to steal bums for bait. He redeems himself, however, by selling his big, hard bum to Mick Misery who finally escapes his daily hidings.

Discuss the irony built up around the crayfish were pulled from their traps still munching, and were sent all over the world so people could munch on them.

Tim Winton’s use of humor will need to be explained to students. Begin the process of accessing the humour by sharing the novel with the students during the low order literate orientation to each chapter.

What you could say

This term we are going to be reading a story written by Tim Winton. It is called The Bugalugs Bum Thief. We are going to look closely at one part of the story and learn to read it and to use some of the writing strategies that Winton uses to write our own stories. Skeeta Anderson wakes up one morning to find that part of him is gone, something he thought he’d never miss. His bum. He soon discovers that almost every bum in the town of Bugalugs has been stolen – and it’s up to him to catch the thief.

The story begins when the reader is first introduced to the complication. Tim Winton captures the readers’ attention in the very beginning of the story by writing about the missing bums in the first chapter. Then in the second chapter we learn about the town of Bugalugs and how peaceful it is. The remainder of the story is a description of events, as the people of Bugalugs attempt to go about their daily business without bums. We also follow Skeeta Anderson as he attempts to find first the bums and then the bum thief. The story ends with an amusing scene of bums being returned to the people of Bugalugs. But there is some confusion, as people do not get their own bums back. All is resolved when everyone has their own bum again, except for one young boy who preferred the extra padding a larger bum gave him for the times when he was smacked by his mother.
**Foreshadowing the complication**

**Teaching focus**

- Skeeta Anderson wakes to find that his bum is missing, along with the bums of his mum and dad.
- The parents calmly attempt to eat breakfast but find it difficult to sit on their chairs.

**What you could say**

In Chapter 1 the reader is introduced to the main character and the complication in the story. We find out how Skeeta is feeling. At first he can’t believe that his bum is missing. Skeeta then discovers his parents haven’t got any bums either, but, funnily enough, they do not seem to be too worried. They carry on with the normal routines of the morning. We get an impression that Skeeta is the only person who is worried about this problem, as his parents casually tell him to not be late for school.

**Orientation to the setting and characters**

**Teaching focus**

- Skeeta’s home, Bugalugs, is a pretty cray-fishing town set around a bay with sand dunes as a background. Its inhabitants are nice, quiet and proud.
- Nothing much out of the ordinary ever happens in Bugalugs except on this one day. It’s not just the Anderson family with a backside problem. Lots of bums are missing.

**What you could say**

In Chapter 2 we find out about the town where Skeeta lived. The author creates a scene of a sleepy little town: nothing out of the ordinary ever happens there, the people go quietly about their business day in and day out.

The author then alerts us that we are about to return to the complication of the story by saying *Except today.*

We are then taken back to the complication when Skeeta sees some of his friends and they haven’t got any bums either. He then looks outside and notices that the whole town has lost their bums.

We are also provided with a contrast in the reaction of various characters in the story. The contrast occurs between Skeeta’s parents, who do not seem to be worried about the fact that their bums were missing, and Skeeta as he observed the whole town without bums. Usually it’s parents who are worried about strange events, not children. The author has made this point by restating the problem from Skeeta’s point of view: *No bums!*
**Complication is built through a series of events**

**Teaching focus**

- Skeeta eventually finds out that all of the bums in Bugalugs are missing, and starts to wonder why. One of his first thoughts is that aliens might have taken them!
- At least one Bugalugs resident is actually enjoying his bumlessness: Mick Misery’s mum can’t smack him now.

**What you could say**

Skeeta runs inside and quickly tries to get dressed, but it is not that easy because his pants keep falling down and so he has to tie them up. This is a real problem for him, isn’t it? He then runs to his friend Mick Misery’s house. Maybe Mick will help him.

We are introduced to Mick and his family and the author explains that his mum is a real smacker. She loves to smack Mick. And poor old Mick could get a smack for any reason at all. But now we have another complication: Mick can’t get smacks because he has no bum – his mother’s hand misses completely!

The boys then go to school. Mick is happy that his mother cannot smack him. As they are walking to school, they start talking and thinking about what could have happened to the bums of Bugalugs. Skeeta has a few ideas, saying that ‘maybe it’s the ozone layer or an attack from aliens.’ He soon dismisses these ideas and suspects that there must be an easier answer.

**Teaching focus**

- The school day is terrible because of the lack of bums.
- Billy Marbles cannot play doogs (a marble game).
- The football team cannot play football.
- The netball team cannot play netball.
- The kids laugh when their teacher’s pants fall down, so they are punished with lots of homework.
- Like any good detective, Skeeta begins to write down his ideas about what could have happened to the bums.
- Skeeta begins to look for the missing bums.

**What you could say**

The school day isn’t much fun. The children don’t have anything to sit on so they probably keep falling off their chairs. Everyone’s pants keep falling down. The kids can’t play games. Billy Marbles can’t play doogs (marbles) because without a bum he has no balance. The football team can’t play football and the netball team can’t play netball. Then it gets a lot worse: Mr Wally’s pants fall down during spelling. The kids start laughing and as a punishment they all get piles of homework.
But Skeeta decides that there are more important things to do besides homework. He needs to find out what has happened to the bums because life is not so great without a bum. So he writes all of what he knows down on paper. After making his list, Skeeta comes to the conclusion that someone must have stolen the bums. He comes up with a scenario of what might have happened: someone broke into people’s houses with a torch and used salad tongs to steal the bums. Then he starts thinking that a whole town’s worth of bums (160 at least, by his reckoning) is a lot of bums to hide. So Skeeta sets out to look for someone with a bum (the thief wouldn’t or couldn’t steal their own bum!) or a place where bums might be hidden.

**Teaching focus**

- Skeeta begins to look for the bums and we meet some more of the townspeople.
- Hairy Hans at the bakery tells Skeeta that nobody wants to buy buns.
- Mr Rood the butcher is unable to sell his rump steak.
- Mrs Huge from the pub looks like a meat pie with a bit taken out of it.
- Skeeta continues to search at the tip, in the sand dunes and along the streets.
- The fishermen become seasick because they don’t have any balance without a bum.
- Then Skeeta sees one fisherman with a bum and thinks that this is a bit strange.

**What you could say**

Skeeta’s first stop in looking for bums is a bakery. Skeeta talks to Hairy Hans and he tells Skeeta that no one wants buns today (buns is a slang term for bum: the author is trying to create humour in his choice of language). Skeeta then moves on to talk to Mr Rood at the butcher store (rump steak is on special: rump is also used to refer to bums). Skeeta doesn’t find anything at the butcher shop, the general store, the petrol station or the pub. He even tries the rubbish tip.

Skeeta then finds himself out in the sand dunes watching Mick Misery sliding down the dunes, which is made easier as he doesn’t have a bum. Skeeta leaves him alone, though, because he is having such a good time. This probably has something to do with the fact that his mum can’t smack him. Skeeta returns to the town and the dogs try to bite him but they can’t (a common understanding is that dogs usually bite people on the bottom; often it’s the postman). He is thinking to himself again, and thinking that the number of bums missing must be close to 400, but he can’t find any clues.
We then find out, about some more trouble the people of Bugalugs are having. The windsurfers wetsuits have turned into kites, girls have to wear suspenders to keep their bikinis up, and the seagulls are laughing at such a strange sight.

The fishermen don’t do much fishing. They have lost their balance because of their missing bums, and this causes seasickness. Then suddenly Skeeta notices that one of the fishermen still has a bum and he decides to follow him.

**Temporary resolution**

**Teaching focus**

- Skeeta follows this fisherman with a bum and is led to a shed that is full of the missing bums.
- Skeeta runs to get the policeman, Constable Coma, and all of the townspeople follow Skeeta and Constable Coma to the shed.

**What you could say**

Skeeta follows the fisherman to a shed that smells of oil and fish. But there is also another smell that Skeeta doesn’t recognise and this makes Skeeta suspicious. Skeeta is hiding behind a truck watching and spying on the fisherman. Then Skeeta creeps up and looks inside the shed and he can’t believe what he sees. The bums are in the shed. Skeeta knows that he needs some help, so he goes to get the policeman.

**Teaching focus**

- Everyone is so happy to find the missing bums that they all grab at any bum they can. Of course, they grab the wrong bums.
- Blue Murphy is arrested for stealing the bums. Apparently he wanted them for bait.

**What you could say**

Skeeta and the policeman go to the shed and the people of the town start to follow them because they sense that something is about to happen. By the time they arrive, it is dark and they notice a light on inside. Then Skeeta opens the door and the whole town can see what Skeeta saw. They are surprised.

Inside the shed is a big pile of human bums, bottoms, backsides and buttocks (the author uses these words to talk about the bums and to create a sense of excitement in finding the bums) reaching nearly to the roof. The author humorously comments that some were in better shape than others (he is talking about fat bums).
So now the fisherman Blue Murphy is arrested and asked why he stole the bums. As he is not very bright, he says nothing. It is Skeeta who twigs that he wanted the bums for easy bait. (Remember that in the start of the story we find out that bait is not hard to find.) The people of Bugalugs then have to go about collecting their own bums but they become shy (remember that they are a bit vain and proud). So they turn off the lights. Some people want better bums than the ones that they had. It is a mess, with people grabbing at all of the bums causing them to go everywhere.

**Resolution**

**Teaching focus**

- Because everyone has the wrong bum, they have to have a bum swap so that each one can be returned to its rightful owner.
- Mick is the exception here. He wanted a larger bum so that his mum couldn’t hurt him when she smacked his bum.

**What you could say**

So that night, although everyone has a bum back, something is not quite right. People have the wrong bums. To fix this problem, Skeeta organises a bum swap. Everyone gets his or her own bum back, except for Mick. He bought Blue Murphy’s bum, which is ‘as hard as a brick’. So Blue Murphy redeemed himself a little bit. Mick did this so that it would hurt his mum’s hand when she smacked him and she would give up.

Everyone was thankful that Skeeta found the bums and they bought him presents: rump steak, buns, doughnuts (again use of humour). He will always be remembered as the boy who caught the Bugalugs Bum Thief.

**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 section that includes the study passage. This rereading will help keep the study passage in context.

**Refine the focus to the study passage**

Once you have made a start on reading the book and have read at least the first two chapters, you may begin to look more closely at the study passage (Chapter 2) to examine the author’s language choices in detail.
High order literate orientation

Teaching focus

During high order literate orientation, discuss:

- which words help to create the humour (eg buns, rump).
- what effect the words have on readers (eg how the informal description of Bugalugs and its inhabitants influences the reader to feel familiar with the town and its people).
- what inferences can be drawn from the wording (eg the contrast between the description of Bugalugs as a sleepy town where not a lot of things out of the ordinary happen and the dramatic complication in this story).
- how some of the characters’ names reflect their personalities (eg Mick Misery).
- the way in which Winton writes to influence us to accept Skeeta as the hero of the story and hope that he is able to solve the crime.
- the way Winton introduces the story’s complication straightaway, in the very first sentence, so as to grab the reader’s attention; an engaging event at the beginning motivates us to read on: stories don’t always have to start with an orientation (the time and setting and so on)
- how the orientation information is instead provided in Chapter 2 in this story.

<table>
<thead>
<tr>
<th>Structure and wording of text</th>
<th>Why language choices were made</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Orientation</strong></td>
<td></td>
</tr>
<tr>
<td><em>Skeeta lived in a small town by the sea. The town was called Bugalugs.</em></td>
<td>Having begun the story with an amusing complication, in an effort to engage the reader, Winton now expands on the orientation. Here, we find out where Skeeta lived, what the town was called and where it is located.</td>
</tr>
<tr>
<td><strong>Explanation of the town’s name and a description of the people who live there</strong></td>
<td>Here’s a bit of (humorous) information that perhaps not everyone knows. The author is creating a relationship with the reader, letting us in on a bit of a secret. It is a dumb name and the people are a bit embarrassed, but they do not feel responsible for it. We are given a picture of the people of Bugalugs. They are fun people because of the name and they don’t mind a joke. They don’t mind too much living in a town with a funny name.</td>
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</table>

For a description of high order literate orientation, refer to page 12.
Because the people of Bugalugs were a bit proud. | They are proud people even though their town has a funny name. They like living there and they are proud of their town and their community.

They were nice folks, but just a teeny bit vain. | The people of Bugalugs are nice but vain. They are not being harmful or nasty to anyone. This information is important for later on in the story. Because they live in such a nice community and everyone is a friend, it is hard to believe that one of their own would steal the bums.

**Description of the location**

**Bugalugs was three streets wide and was built next to a beautiful bay where fishing boats anchored.** | Readers can create a mental picture of the town so that they understand the setting in which the story occurs. It is a small town, only three streets wide, built next to a beautiful bay. There are boats in the bay. They are not just any old boats. They are fishing boats. The town’s fishing industry is important to the story, as we learn later on.

**Behind the town was a great desert of white dunes.** | The town is between a bay and vast sand dunes. It sounds a bit isolated. Maybe that’s why strange things can happen there.

**Recount of daily events**

**Every morning, before the sun came up over the dunes, the fishermen of Bugalugs went out to catch crayfish.** | We are given more important information about the people of Bugalugs and what they do for a living because it is important to the story. Everyday life sounds a bit mundane. They do the same thing every day.

**They put fresh bait in their traps everyday and the little red critters made gutses of themselves.** | Note the daily need for fresh bait, which the crayfish eat so greedily. This is also important to the story.

**As all sensible people know, a cray will eat anything except for football boots, so bait is not hard to find.** | The job of catching crayfish is not hard. Bait for crayfish is not hard to find because they will eat anything. This becomes important later in the story because there really is no reason to use bums for crayfish bait.
**Statement to explain activities**

<table>
<thead>
<tr>
<th>Activity Description</th>
<th>Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every day the crayfish were pulled from the traps, still munching, and were sent all over the world so people could munch on them.</td>
<td>The author uses a type of irony to create humour in the role of who munches whom. It seems that the crayfish are not too worried about being caught every day because if they were, they would stop munching. We don’t expect crayfish to care so little about being munched all over the world.</td>
</tr>
<tr>
<td>That’s how it was every day at Bugalugs.</td>
<td>Nothing much ever happens in Bugalugs. The same things occur in the same way every day.</td>
</tr>
<tr>
<td>Except today.</td>
<td>There is an event that has occurred, however, that is out of the ordinary for this sleepy quiet town. Remember the beginning of the story?</td>
</tr>
</tbody>
</table>

**Return to the complication**

<table>
<thead>
<tr>
<th>Activity Description</th>
<th>Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skeeta went to the window and saw Billy Marbles trying to ride past on his bike.</td>
<td>We return back to Skeeta after learning about the town and find that Skeeta is trying to find out what is happening in Bugalugs. He has a look out of the window to try to find some answers.</td>
</tr>
<tr>
<td>Billy was sliding all over the place, with his knees hanging over the handlebars, and there was Billy’s sister, Mavis, walking to school with a big dent in the back of her dress.</td>
<td>There is something wrong because Billy Marbles isn’t able to ride his bike and Billy’s sister Mavis has a dent in her dress. Tim Winton is humorously conveying the complexity of a life without a bum.</td>
</tr>
<tr>
<td>Skeeta ran out into the street, holding up his PJs, and right away he saw it. The whole town was the same.</td>
<td>It sounds like everyone’s bum is missing, but Winton doesn’t simply state this. He is teasing it out, to build up the suspense.</td>
</tr>
</tbody>
</table>

**Statement of the complication**

<table>
<thead>
<tr>
<th>Statement</th>
<th>Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>No bums!</td>
<td>Winton spells out the complication. It’s a disaster!</td>
</tr>
</tbody>
</table>
What you could say

**T:** Remember how in Chapter 1 we found out all about the strange problem that Skeeta and his family were having?

**Question:** What was that problem, again?

**S:** They had no bums!

**T:** That’s right. So they couldn’t sit down or hold their clothes up.

We find out about the complication straight away in this book.

So in Chapter 2, it is time to find out about where these people live.

**Question:** Who remembers where Skeeta lived?

**S:** In Bugalugs.

**T:** Right. And can anyone describe Bugalugs like the author did? Where was it and how big was it?

---

**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.

When planning for transformations, be clear about the purpose of the lesson. For example:

- to explore the use of relational verbs to build up a picture of a place or person
- to explore the use of action verbs to move the story forward.
- to carefully explain the events in the story that have a clear sequence.

**Goals of the transformations**

**Comprehension**

This part of the text consists of a description of the town of Bugalugs and its surroundings. Comprehending this part of the text is essential, as it provides the reader with a location in which the story can occur.
**Word recognition leading to spelling**
With younger students particularly, word recognition and spelling of the words is an important purpose for transformations. This activity allows teachers to monitor students’ 1:1 correspondence and word recognition.

**Writing**
Transformations on this part of the text provides a point to begin discussions around creating a scene for a story. Consideration can be given as to why Tim Winton decided to provide all of this information about the location of the town of Bugalugs. We can also consider how he is trying to create a certain atmosphere by describing the town in the way he did.

**Transformations one**
*Bugalugs was three streets wide and was built next to a beautiful bay where fishing boats anchored. Behind the town was a great desert of white dunes.*

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

*Bugalugs / was / three streets wide / and / was / built next to / a beautiful bay / where fishing boats anchored / . / Behind / the town / was / a great desert / of white dunes / . /*

**Teaching focus**
- Explore the use of relational verbs to build up a picture of a place or person.
- Description of the setting.
- Consider what language choices are being made to realise the setting of the story; i.e, coming from a close view to a wider view.

**What you could say**

**Description of the activity**
Today we are going to find out everything we can about why Tim Winton wrote this part of the story the way he did. Remember that he is trying to tell us about Bugalugs because he wants to create a dramatic contrast – a quiet town where nothing much happens until this one day in the story. Of course, the stealing of bums is very strange behaviour anyway, but it seems even weirder when Bugalugs is a boring place where nothing much ever happens.
Identification and reading of the sentence on the board
Let’s read these sentences here on this board. I have taken the words from the book and written them on this card. I have done this because it means that we can cut up parts of the sentence and learn about how Tim Winton wrote this part of the story.

Identification of chunks of meaning
Tim Winton begins to tell us about the town Skeeta lives in by telling us its name.

Question: So who can remember it?
That’s right: Bugalugs. The name of the town is very important because it sounds a bit silly and this is important to the text because we know that the people of Bugalugs don’t really like the name of the town. They are a bit embarrassed that they live in a town with such a silly name. But they do enjoy living there. Giving the town a silly name such as Bugalugs is one way that Tim Winton makes the readers laugh. Authors sometimes like to play with words that sound funny so that the children who read the story feel like laughing. Roald Dahl did this all the time. He made up lots of funny words. Can anyone come out and cut out Bugalugs?

Next in this part of the story, Tim Winton tells us about the size of the town.

Question: What words does Tim Winton use to tell us about the size of Bugalugs?
Yes, Bugalugs is only three streets wide, so it is not a very big town at all. If you begin to imagine what Bugalugs may look like then you will have a picture in your head of a tiny town near the water. With Bugalugs being a tiny town, you would imagine that all of the people that lived there would know each other. Tim Winton wants us to get a picture in our head of what the town of Bugalugs looked like, so he is very careful about telling us about the size of the town. He could have just said it was a small town but he wanted to make his writing more precise so he told us just how many roads Bugalugs had so that we would know exactly how small it was.

Tim Winton also tells us where the town was built. Someone would have had to look around at the country and decide where a good place to build a town would be.

Question: Who can remember what Bugalugs was built next to?
Yes, Bugalugs was built next to a beautiful bay. Remember that, when authors are writing stories, they are trying to build pictures in the minds of the reader so that the reader has all of the information they need to read and make sense of the story. Tim Winton needed to tell us that Bugalugs was built next to a bay so that the other characters in the story had a reason for their jobs. He also told us that it was a beautiful bay. So, in spite of the fact that Bugalugs has a silly name, it must be a nice place to live.
Tim Winton then tells us some information about the bay. Most of the time when there are towns next to the sea they are fishing towns. Who can tell me what was in the bay?

Yes, the fishing boats were anchored in the bay. They weren’t out fishing but just sitting there in the bay. That must mean that it must be later in the day because we found out before that the fishing boats go out in the morning.

Tim Winton has told us what it is like close to the town and now he tells us what it is like around the town, he tells us about the surroundings.

**T:** What does Tim Winton talk about next?

Yes, a great desert, which means that there is not a lot around, except for the town of Bugalugs. He just doesn’t tell us that there is a desert, though. He tells us what the desert looks like. So when we think about Bugalugs we can imagine that there would be white sand dunes all around.

Now because Tim Winton has done such a great job of describing Bugalugs, we know exactly where it is, what it looks like and a little bit extra about the town.

Now reread the whole of the transformations text.

**Transformations on the whole study passage**

**Teaching focus**

**Characteristics/attributes of people**

The word because links this sentence with the previous one and explains why the people didn’t own up to it. Winton then goes on to provide the reader with more information about the characters. They were proud.

Now that the people of Bugalugs have been introduced the author then goes on to describe their characters further, describing them all the same way.

They (the people of Bugalugs) starts this sentence, which acts as a summary statement. Tim Winton wants the reader to have a good understanding of the type of people who live in Bugalugs. He is stating the information that can be inferred from the previous sentences. This is important to know to understand the story.

The use of but provides a contrast in behaviour. Vanity isn’t usually considered a nice quality but this is qualified by just a teeny bit which modifies vain into not being such a negative trait.
Description of location

The author now moves to describe the town of Bugalugs. Tim Winton begins by telling us about the physical size of the town. He has done this by choosing to tell the reader about the number of streets this town has, thus making the writing a little more precise than just saying it was small. It also allows the reader to engage with the story.

The word and provides an expansion to the previous clause. It provides new information about Bugalugs. Tim Winton gives a purpose to the town by having it next to a bay. But it isn’t just any old bay. It is a beautiful bay. The author continues to build a picture of Bugalugs as being a nice place where bad things just don’t happen. This builds the drama of the complication.

The word where provides an expansion to the previous clause. It adds information about the beautiful bay. Tim Winton is building up to the complication, as the fishing industry plays a large role in this story.

Tim Winton continues to create an image of the town by describing the surrounding area. This continues his theme of Bugalugs being a nice, peaceful place to live. This is achieved through the way in which he describes the desert. A great desert creates an image of isolation but doesn’t sound so desolate. The white dunes create an interesting and dramatic backdrop to the town. Readers now have a clear image of the town of Bugalugs.

The author’s descriptions of Bugalugs create a peaceful mood for the town. Life is uneventful. And in such a small community, the people must know each other very well.

Recount of daily events

Tim Winton now returns to expand upon the people of Bugalugs, the beautiful bay and the fishing boats, and to describe the industry of Bugalugs. All of these things have been previously introduced.

He begins by placing activities in a time. He writes every morning to tell us when the activities occur. But he also qualifies this time by providing more information as to when exactly in the morning it is: before the sun came up.

To continue to create images in the mind of the reader, he also tells us where the sun came up: over the dunes. The dunes no longer need to be described as white as the reader already has this image. They are just referred to as the dunes. This writing creates a spectacular sunrise scene.

Next we find out who is doing the activity. It is the fishermen. It was important for the author to tell us where the fishermen came from as a reader may not assume they are the people of Bugalugs.

Tim Winton then expands on why the fishermen went out. This information is important to the complication of the story. This information is expanded upon further in the following sentences.
Instead of repeating *the fishermen*, Tim Winton uses the reference item *they* to talk about the fishermen – using several reference items provides variety. He also does this with the crayfish, referring to them as *the little red critters*, *crays* and, of course, *crayfish*.

Tim Winton then adds an expansion (new information about catching crayfish) by using *and*. This is a reaction of the crayfish to the action of the fishermen putting bait in their traps. He uses a nominal group, *the little red critters*, to talk about crayfish. He does this to make his writing more personal. This is the author’s voice intruding into the story again. It appears that the crayfish are harmless, non-thinking beings that enjoy the simple routine of eating.

Again the author makes a comment or an aside, which creates the sense of talking to the reader, almost letting them in on a secret.

Tim Winton foregrounds an attribute of crayfish, which is important to the complication of the story.

The word *so* signals a conclusion reached from the previous information. This again is important to the complication in the story.

Tim Winton restates what happens. Before, he wrote that it happened *every morning*. Now he states that it happens *every day*. He is emphasising that this routine happens all the time. It is not a hard or challenging job to do and there seems to be no shortage of crayfish.

*Still munching* tells of the reaction of the crayfish to the fishermen pulling them from their traps. The crays also find life uneventful and routine. And they are too stupid to realise what’s in store for them. *Still munching* also elaborates on the cray making *gutses of themselves*.

*And* adds some new information to the previous clause. We find out why the fishermen caught the crayfish.

*So* tells us that we are going to find out why the crayfish were caught then exported. Tim Winton humorously tells the reader that the crayfish’s action of munching is mirrored or repeated by the people who in turn eat the crayfish. *Them* is in italics which emphasises this.

Tim Winton then reinforces the quietness of Bugalugs by telling the reader these previous activities occur all the time without event. He does this to make the contrast of the complication more dramatic.

Tim Winton changes the pace of the story with this simple statement. He is introducing the complication and dispelling the nice peaceful everyday life of Bugalugs.
**Return to the complication**

Tim Winton writes this next section of the story using less complex sentences, which leads the reader to read more quickly. This builds the tension of the complication as well as building the contrast between the part of the text about Bugalugs and the part about Skeeta’s first realisation that there is a terrible problem in Bugalugs. The author now returns to the main character and readers find out more information about the complication through Skeeta’s observations.

This indicates that the problem is not only in Skeeta’s house but out in the wider world as well.

By writing about what Skeeta saw, the author builds a clear image of what is going on in Bugalugs. It also orientates the reader to identify with Skeeta’s thoughts, actions and motivations.

Now we find out exactly how Billy was riding his bike. This information needs to be included, so the reader understands why Billy was having trouble riding his bike. It wasn’t because he didn’t know how. It was because it was physically difficult.

Not only was Skeeta, his family and Billy without bums, but so was Billy’s sister. The reader is being provided with an ever-widening view of the severity of the problem.

Tim Winton now expands upon the new character introduced to the story. Mavis has also been affected: she too has no bum. We don’t find this out explicitly but infer it from a big dent. This is a strategy used to keep the reader engaged at an implicit level.

**Realisation of the complication**

As the travesty of the complication grows, Skeeta needs to investigate further. He must be wondering how much of Bugalugs has been affected.

Let’s not forget that Skeeta has no bum, so even running out into the street has its difficulties.

*And* tells us we will be told more about what happened in the street.

*Right away* tells us that it was not hard to notice.

The author creates a sense of disaster by referring to what Skeeta *saw* as *it*. He withholds information to create tension with the reader.

Tim Winton goes on to build the tension, which leads to a dramatic event by stating that the whole town was the same.

**Statement of complication**

To end this build-up of tension, Tim Winton states what *it* and *the same* were referring to.
Activities around the transformations

(a) Turn over meaning parts of the transformation and ask the students to predict what is missing. Discuss what information is missing and the author’s language choices in this story. For example:

Bugalugs was built next to a beautiful bay where fishing boats anchored. Behind the town was a great desert of white sand dunes.

As a reader we don’t find out how big the town of Bugalugs is. Tim Winton wanted us to know that it was a small town because everyone seemed to know everyone else.

Bugalugs was three streets wide and was built next to a beautiful bay. Behind the town was a great desert of white dunes.

If we don’t find out about the boats in the bay, we don’t know how important fishing is to the town.

(b) Turn particular words over and ask the students to read the sentence without that word. Have students think about what word has been turned over, then have someone turn the word back around. Analyse the word to see that the word has been read correctly. (Eg fishing. It starts with an f sound, then has a ish sound and an ing sound at the end, so this word must say /f/ish/ing).

(c) Once the transformation has been cut up, mix up the words and have students put the transformation back together. Use prompts that have been discussed in the transformations. What words did the author use to tell us about the size of Bugalugs? What did he tell us next? What word did he use to join the ideas together? What word did he use to describe the bay?

(d) Change the order of the text around and discuss with the students the effect it has. For example:

Behind the town was a great desert of white dunes. Bugalugs was three streets wide and was built next to a beautiful bay where fishing boats anchored.

Reading the story like this doesn’t really sound right. When we read behind the town first, we don’t know anything about the town. Behind what town? Tim Winton needed to tell us about the town first. First, we get a close-up picture, then the picture of the town gets bigger with him describing the surroundings of the town. These are choices authors make in their writing.
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 Year 3 level and so it would be reasonable to assume that students studying this text would be negotiating the transitional stage of spelling. What we are aiming to do is to build the students’ knowledge of the commonalities of the visual patterns found in English spelling, expand the visual patterns the students know, and show them how they can use this knowledge to make new words and decode unknown words. As a result, work on words that help students use visual strategies to notice larger chunks of letters that go together to make orthographic patterns such as the all, ed, ing, th and ame patterns. Point these patterns out, but also work on the letters that go with the patterns to make the larger letter pattern chunk. Begin to make class lists which can be flexible – that is, words can belong to more than one list.

Because of the age of the students, teachers could also look at sight words (eg the, who, was, were, where, they, will) that are found in the text and use them in word recognition games.
### Examples

<table>
<thead>
<tr>
<th>sm/all</th>
<th>c/all/ed</th>
<th>l/ive/d</th>
<th>th/ink/ing</th>
<th>thr/ee</th>
<th>bl/ame</th>
<th>n/ame</th>
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<tbody>
<tr>
<td>f/iish/ermen</td>
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<td>bl/ame</td>
<td>n/ame</td>
</tr>
<tr>
<td>cray/f/iish</td>
<td>c/all/ed</td>
<td>l/ive/d</td>
<td>th/ink/ing</td>
<td>thr/ee</td>
<td>bl/ame</td>
<td>n/ame</td>
</tr>
</tbody>
</table>

### Compound Words

- them/selves
- cray/fish
- foot/ball
- handle/bars
- any/thing
- cray/fish
- foot/ball
- handle/bars
- any/thing

### 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

- **crayfish**: from Old French *crevice* (c.1400).
- **folks**: from Old English *folc* (‘common people, men, tribe, multitude’) and the German *volk* (‘people’).

### 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.
Example

Reconstruct the text of transformations one

<table>
<thead>
<tr>
<th>Parts of sentence</th>
<th>Teacher prompts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bugalugs was</td>
<td>First, the author tells us about the name of the town.</td>
</tr>
<tr>
<td>three streets wide</td>
<td>Next in the story we find out how big the town is. Remember that it isn’t very big.</td>
</tr>
<tr>
<td>and</td>
<td>Now the author wants to tell us some new information about the town, so he uses a word to add new information to a sentence.</td>
</tr>
<tr>
<td>was built next to</td>
<td>To help us have a picture of Bugalugs remember that Tim Winton uses words to tell us where things are in relation to the surroundings.</td>
</tr>
<tr>
<td>a beautiful bay</td>
<td>Now we find out where the town was built and what it was built next to.</td>
</tr>
<tr>
<td>where</td>
<td>Next he tells us more about the bay.</td>
</tr>
<tr>
<td>fishing boats anchored.</td>
<td>The author also tells us what we can see in the bay.</td>
</tr>
<tr>
<td>Behind the town</td>
<td>Remember that Tim Winton just didn’t tell us about the town itself but he also tells us what the environment around the town was like.</td>
</tr>
<tr>
<td>was a great white desert</td>
<td>The author also tells us more information about what the town looked like by telling us what was behind the town.</td>
</tr>
<tr>
<td>of white dunes.</td>
<td>Now remember the last thing that we find out about the town of Bugalugs is what the great white desert is made of.</td>
</tr>
</tbody>
</table>

Writing

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

Writing goals consist of goals for the whole teaching sequence (overall goals), as well as goals for individual lessons (short-term goals).
Goals for *The Bugalugs Bum Thief* would include:

- Overall goals such as writing an introduction (orientation) to a story describing a summary of the characters and the setting, and a recount of a typical day in that setting, in order to provide the reader with an understanding of the context in which the story is taking place.
- Short-term goals such as creating a description of a setting by describing the physical surroundings, the occupants and their actions; using expansion to provide new information or to add circumstance to a clause; building up readers’ understanding and empathy for the characters; using recount as a means to set up a peaceful scene with a view to introducing the events of the complication as a contrast.

**Workshop one**

Discuss and record some attributes of people. Use the structure that Tim Winton employed to describe the people of Bugalugs. This activity may need to be modelled more than once. Have a collection of different attributes and have the students write their own description of characters once they have the resources to do so.

**Structure from transformations**

- **An attribute that the people all shared**
  - *Because the people of Bugalugs were a bit proud.*

- **Another attribute**
  - *They were nice folks,*

- **Qualification of this attribute**
  - *just a teeny bit vain.*

**Examples of joint writing**

- **An attribute that the people all shared**
  - *The people in the village were strong and worked hard.*

- **Another attribute**
  - *They were kindly people,*

- **Qualification of this attribute**
  - *although they expected visitors to work for their supper.*

- **An attribute that the people all shared**
  - *The students in the school were very curious about insects.*

- **Another attribute**
  - *They also collected plant specimens,*

- **Qualification of this attribute**
  - *but it was their insect collection which they were famous for.*
What you could say
Authors often describe attributes of characters and then provide a summing-up so readers know exactly how they are meant to feel about them. Roald Dahl did this when he first described the three farmers in *Fantastic Mr Fox*. Tim Winton summarises the information he presented about the people of Bugalugs by describing them as *proud, nice* but *a teeny bit vain*. This summary actually provides an explanation for why no one in the town would ever own up to calling it that *dumb* name.

We can look at the way Tim Winton wrote about the people of Bugalugs and write our own descriptions of characters that we can include in an orientation to a story. First we need to think about some of the things that Tim Winton might have wanted to write about.

- An attribute that the people all shared.
- Another attribute.
- A qualification of this attribute.

He then might have thought about his characters and decided that they were nice enough but not perfect. Stories are more engaging when the characters are not perfect and more like you and me. That is when complications arise and can be resolved.

**Workshop two**

Describe a setting using the structure that Tim Winton employed to describe Bugalugs. This activity may need to be modelled more than once. Have a collection of different scenes and have the students write their own description of a setting once they have the resources to do so.

**Structure from transformations**

- **The size of the setting**
  - *Bugalugs was three streets wide*
- **What was near the setting**
  - *and built next to a beautiful bay*
- **Expansion of this feature**
  - *where fishing boats anchored.*
- **What the environment was like around the setting**
  - *Behind the town was a great desert of white dunes.*
Examples of joint writing

**The size of the setting**

The mountain was three thousand metres high and stood surrounded by the range where trees grew all around.

**What was near the setting**

Behind the mountain was a setting sun of brilliant orange.

**Expansion of this feature**

Where the mountain was surrounded by the range where trees grew all around.

**What the environment was like around the setting**

Alongside the temple was a forest of tall trees.

What you could say

When authors write stories they need to tell their readers about where the story happens, so that the person reading the story can understand where the story is taking place. Tim Winton has done this very well in his description of Bugalugs. He has carefully described how big the town was and what was near the town. He describes the environment not only in the town but also the environment around the town. He did this because he wanted to give us, the readers, a picture in our minds as to what the town of Bugalugs may have looked like, and what it might feel like to live there.

What we can do is look at the way that Tim Winton wrote about the town of Bugalugs and write our own descriptions of settings that we can include in an orientation to a story.

He wrote a story about a town near the sea and he would have thought of all sorts of different ways to talk about his town. We first need to think about some of the things that Tim Winton might have thought he wanted to tell people:

- the size of the setting
- what was near the setting
- expansion of this feature
- what the environment was like around the setting.

**Workshop three**

Describe a typical day in a particular setting. It could follow on from the descriptions written previously or it could be about different people. Look at the structure that Tim Winton used to recount the activities on a typical day in Bugalugs.
Structure from transformations

Recount of daily events

When who and what  
Every morning, before the sun came up over the dunes, the fishermen of Bugalugs went out to catch crayfish.

Expansion of activity  
They put fresh bait in their traps every day and the little red critters made gutses of themselves.

Author comment  
As all sensible people know, a cray will eat anything except football boots, so bait is not hard to find.

More information  
Every day crayfish were pulled from the traps, still munching, and were sent all over the world so people could munch on them.

Example of joint writing

Recount of daily events

When who and what  
Each month, when the moon was full, the people in the village trekked to the town to sell their fruit and vegetables at the market.

Expansion of activity  
They packed their baskets carefully so that the hard vegetables were on the bottom and the squishy fruit was on top.

Author comment  
As we all know squashed strawberries or tomatoes are not very appealing.

More information  
Every month the villagers made lots of money which they used to buy all the things they needed but couldn’t grow.

What you could say

Tim Winton describes a typical day in Bugalugs so that the day the bums were stolen provides a great contrast. This routine that the author describes is peaceful and somewhat mundane and predictable. All that is about to change. What we can do is look at the way Tim Winton wrote about a typical day in Bugalugs. We first need to think about some of the things that Tim Winton might have thought he wanted to tell people:

- he begins by placing activities in a time
- exactly when
- where the sun is seen; creates a peaceful scene
- who does the activity
- expansion of what they do
- author’s comment
- more information about the activity.
Appendices
Sample weekly plan

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

- **Low order literate orientation**
  - Briefly retell the story – handing over the control to the students, focusing on the setting. Students are encouraged to use their understanding of the setting of the story.
  - Focus on why the author described the setting the way he did. How does it build mood, fit in with the plot, etc?

- **High order literate orientation**
  - It is assumed that the whole story has been read to the class during this term & the previous two lessons, with an orientation to each chapter.

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

- **Transformations**
  - Focus: Bugalugs was three streets wide...desert of white dunes... What meanings are being created in this part of the text?
  - Return to the focus text: Bugalugs was three streets wide...desert of white dunes... Consider what language choices are being made to realize the setting of the story, ie, coming from a close view to a wider view.

- **Spelling**
  - Revised spelling: and where. Group these words into a ee word family. New words: fishing boats.

- **Writing**
  - Jointly reconstruct: Bugalugs was three streets wide and was built next to a beautiful bay where fishing boats anchored. Behind the town was a great desert of white dunes... Consider how the author has expanded the information about the setting.

  - Discuss the words that realize the setting of the story. Change the structure of the text and consider why the author told us certain things in a particular order.

  - Consider the use of relational verbs, was.

  - Consider how the author has expanded the information with and, where.

  - Moving from a small view to describing the surroundings. Consider the use of expansion and where.
Skeeta lived in a small town by the sea. The town was called Bugalugs. No one could remember who was to blame for thinking up such a dumb name for a town, and even if they could remember, no one was going to own up to it. Because the people of Bugalugs were a bit proud. They were nice folks, but just a teeny bit vain.

Bugalugs was three streets wide and was built next to a beautiful bay where fishing boats anchored. Behind the town was a great desert of white dunes.

Every morning, before the sun came up over the dunes, the fishermen of Bugalugs went out to catch crayfish. They put fresh bait in their traps every day and the little red critters made gutses of themselves. As all sensible people know, a cray will eat anything except for football boots, so bait is not hard to find.

Every day the crayfish were pulled from the traps, still munching, and were sent all over the world so people could munch on them. That’s how it was every day at Bugalugs.
Except today.

Skeeta went to the window and saw Billy Marbles trying to ride past on his bike. Billy was sliding all over the place, with his knees hanging over the handlebars, and there was Billy’s sister, Mavis, walking to school with a big dent in the back of her dress.

Skeeta ran out into the street, holding up his PJs, and right away he saw it. The whole town was the same. No bums!
Lower Primary

These notes have been written to help teachers use the Accelerated Literacy teaching strategies in Year 3. However, they could also be used with older students in Years 4 or 5 who have difficulties with reading.

Outcomes of the teaching sequence

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

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

Notes

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

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