

Administering the reading passages

Approach: One to one

Level: Year 4 and year 8

Resources: Reading Band Indicator chart and 18 texts at 6 reading bands.

1. Identify the student's reading band, using the Reading Band Indicator.

2. Locate the folder of 3 reading passages that match the student's band.

3. Allow the student to choose a passage from the set.

4. Once the student has selected a passage, locate and follow the matching guide sheet.

I want you to read this story/information to me from this dot to the next dot, and to think about what the story/information is about as you read. If you come to words you don't know, do what you usually do when you try to work out new words.

Try to work out the words aloud so that I can find out how you do it. Don't worry about mistakes but stop and correct them if you are able to. I will keep quiet and let you work things out unless you get badly stuck.

Think about the story/information as you read. When you have finished I will ask you to tell me about it, and I will ask you some questions.

- The introduction should be presented in a conversational rather than formal manner.
- Please confine what is said to the information given in the introduction.
- It is most important that the student is helped to feel at ease from the outset, and throughout the session.

5. While the student is reading, record errors and self corrections on the student's record sheet.

- Avoid rush, allow ample time for the student to think and work on difficulties.
- Don't give prompts.
- Only give help when requested or if the student is confused and cannot proceed. In these circumstances: first ask the student to "try that again," then if necessary tell the student the unknown word.
- Recording errors: mark an x for each word incorrectly read, or for each word added or omitted. If a line is omitted, count as one error. If two words are reversed ("she said" for "said she") count as one error. Write "sc" above a cross when the student self-corrects.

6. Recall and comprehension.

Now I want you to tell me in your own words what this story/information was all about.

- Standard probe questions are provided.
- There are 3 comprehension questions: a literal question requiring the student to show the answer in the text and 2 questions requiring inferences from what has been read.

7. After reading one passage, the student selects one other from the same folder unless the passage is too easy or too hard.

- If changing to another band, don't bother with the recall and comprehension section of the guide sheet for the inappropriate band. If the student is already on the 0 band, proceed with that band.

Confirmation of reading band

- The preferred word accuracy rate is 1 error (including self corrections) in 10 to 20 running words.
- Check their error range against those that have been calculated for the text.
- Each student will complete 2 passages at the appropriate reading band. Students for whom the first text proves too easy or too difficult will read 3 passages in all.

If the passage proves too difficult

If the error rate is greater than the expected rate, to the extent that the student's fluency and the opportunity to get meaning are frustrated, make a judgement about whether to:

- a. suggest that the student discontinue that passage and try another;
 - b. allow the student to finish the passage;
 - c. read/share it with the student.
- In any case, the use of passages at that band should be discontinued, and the next lower band used.

If the passage proves too easy

If there are too few errors to establish any trends or strategies (the error rate is less than expected) go to the next higher band. Asking the recall and comprehension questions for the easy passage is not necessary.

- If the student is already on the top band, proceed with that band and ask the questions.

Reading record

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FICTION				NON-FICTION				NON-BOOK			
	At reading band	% responses			At reading band	% responses			At reading band	% responses	
		y4	y8			y4	y8			y4	y8
	0	10	1		0	15	1		0	8	1
	1	9	1		1	12	2		1	11	3
	2	22	7		2	15	5		2	15	3
	3	29	11		3	24	11		3	34	14
	4	20	29		4	23	26		4	23	32
	5	10	51		5	11	55		5	9	47

Commentary

Relationships between the different indicators of reading performance were analysed. This required separate analyses for each text, because the comprehension questions were specific to each text. Quite consistent patterns were found across texts, bands, and the three types of reading material. The key findings were:

- students with high error percentages generally had low self-correction rates;
- the accuracy with which students read words was not a good predictor of their level of comprehension, assessed through re-telling or comprehension questions;
- self-corrections were not a good predictor of levels of comprehension;
- students who performed well on re-telling also tended to perform well on comprehension questions.

These results help to confirm that both reading accuracy information and comprehension information are valuable in assessing reading performance.



Fiction band 0

Title A Farmyard Party

Author Rob Callaghan, John Denton (illustrator)

Introduction

This book is called *A Farmyard Party*

In this story a whole lot of farm animals turn up for a party.

Probes Can you tell me about...

1. ...the animals in the story.

Questions

1. How many ducks were there?
Show me where it says that.
2. What were some of the party things they had at the party?
3. Think of some of the problems or troubles they might have at this party, and tell me about them.

Publisher Maverick New Zealand Ltd,

Hokitika, NZ: 1994

Text

A Farmyard Party

One horse.

Two cows.

Three sheep.

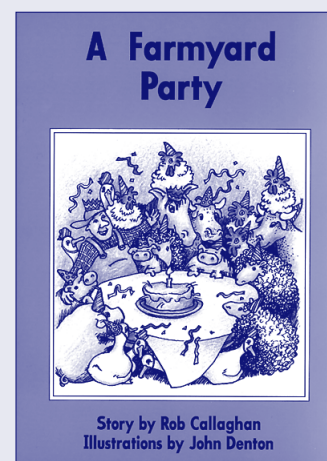
Four pigs.

Five chickens.

Six ducks.

A farmyard party.

[Whole book]



Fiction band 1

Title The Tree That Could Not Be Cut Down

Author R.L. Bacon in *Under the Rainbow* Betty Gilderdale (ed)

Publisher David Bateman Ltd.,

Auckland, NZ: 1990

Introduction

This story from the *Under the Rainbow* collection is called *The Tree that Could Not be Cut Down*.

In this legend we are told how Tane, Māori god of the forests, plants his trees and asks all the birds and insects to look after them. All is well until a man named Rata wants to cut down one of these precious trees.

Probes Can you tell me about...

1. ...how Rata chose his tree.
2. ...what the birds and insects were worried about.

Questions

1. Why did Rata want a canoe?
Show me where it says that.
2. How do you think Tane would feel when he saw the fallen tree?
3. What things do you think will happen next in the story?

Text

Now near the forest of Tane, there was a village of houses and people. One of the men in the village was called Rata.

One day, Rata said, "I want a canoe. If I had a canoe, I could sail out to sea and catch fish for my people. I will go to the forest. I will cut down a tree and make my canoe."

Rata took his axe and went into the forest of Tane. He found a tall, straight tree growing nearly as high as the sky. "Ah!" said Rata. "This will make a good canoe." He chopped at the tree with his axe. The sound of the blows rang through the forest. Chips from the tree flew thick and fast. Rata chopped all day, and at last the tree fell down. Rata looked at the fallen tree. "Soon it will be dark," he said. "I will not work any more today. In the morning, I will finish my canoe."

So Rata left the tree lying in the forest, and went off to his village.

As soon as he had gone, all the birds and insects crept out of the trees. "What will Tane say? What will Tane do?" The insects and birds talked and twittered, until Fantail said, "We must put the tree together again."

[Excerpt]

Fiction band 2

Title The Sea Child And His Kite

Author R.L.Bacon

Introduction

This story is called *The Sea-Child and His Kite*.

This is a story about a trick played by a sea-god. The sea-god turns some clothes left by the sea into a boy called Whaka. Whaka likes to play with his kite in the sea. People could see the kite but not the boy, so they thought it was magic.

Probes Can you tell me about...

1. ...what the boy was doing.
2. ...why the people watched and waited.

Questions

1. Why did the people see Whaka playing?
Show me where it says that.
2. What do you think would happen if the people caught Whaka?
3. Who do you think Apa-kura was and why did Whaka want her?

Text

One day, when Whaka was flying his kite, he came to a place where the water was shallow. He came out of the sea. People saw him, running and flying his kite.

"Look!" they shouted. "It was not magic making the kite fly. It is a sea-child. Let us catch him!"

Publisher *Maori Legends*, Ron Bacon,

Shortland Publications, Auckland, NZ: 1984.

They all ran after Whaka, but he went back to the deep place. The people could not follow him. They stood on the beach, and looked at the kite.

"We will wait," said the people. "One day, the sea-child will come out of the water again. Then we will be ready, and we will catch him."

Each day, they saw Whaka's kite come out of the sea. Each day they watched and waited.

"One day, he will come out of the sea," they said.

Time went by. Then, one day, the kite came close to the beach. Soon Whaka could be seen in the shallow water.

"Now we will have him!" shouted the people.

When Whaka saw all the people, he called, "Do not run after me. You will not be able to catch me. Send Apa-kura."

The people did not understand. "Apa-kura?" they asked.

"Yes," said the sea-child. "Apa-kura is the only one who can catch me."

So the people called Apa-kura.

"The sea-child wants you to run after him," they said. "You are the only one who can catch him."

Apa-kura ran down the beach. She chased Whaka along the wet sand. Whaka still had his kite, so he could not run as fast as Apa-kura. At last, she caught him. [Excerpt]

Fiction band 3

Title The Melon Raid

Author Betty Hickey

School Journal, vol 4, no 3:1983

School Publications Branch, Department of Education, Wgtn. NZ.

Introduction

This story is called the *Melon Raid*.

Albie and his wife had a paddock of nearly ripe rock melons. Their problem was that the local kids were raiding the melon patch at night. Albie thought hard until he came up with a bright idea to prevent his melons being raided, night after night.

Probes Can you tell me about...

1. ...the actions Albie took to prepare for catching the melon raiders.
2. ...the weather conditions he needed.

Questions

1. Where did Albie choose to set up his plan.
Show me where it says that.
2. Why do you think he said, "But they might be a bit tired after I've finished with them!"
3. What do you think Albie planned to do to the melon raiders?

Text

He went outside to the shed and loaded the post-hole digger and a spade into the wheel-barrow. He whistled as he trundled his load down the bumpy track to the melon paddock. "Harm those boys?" he chuckled to himself. "Never! But they might be a bit tired after I've finished with them!"

He chose a spot not too far from the gate, where the next batch of rock melons was showing signs of ripening. He parked his barrow beside the biggest vine and set to work — first with the post-hole digger and then with the spade. When he was satisfied, he wheeled away the pile of damp earth and put it under the hedge.

As he started up the track to the house, he began to laugh out loud. "By next Christmas," he chortled, "those boys should just about be slowing down to a smart gallop!"

That evening at dusk, Albie stood on the verandah and studied the sky. A great harvest moon hung there, beaming at him. Albie sighed. Too bright. Much too bright.

But the following day it drizzled, and that night the moon stayed out of sight behind a bank of cloud. From the pond, the frogs set up a raspy chorus. A lone cricket whistled a few bars of its song and was soon joined by a host of others. Albie chuckled. A perfect night for a raid. [Excerpt]

Fiction band 4

Title Old Finchley

School Journal, vol 4, no 3:1983

Author Laurie Mantell

School Publications Branch, Department of Education, Wgtn. NZ.

Introduction

This story is called *Old Finchley*.

It tells us about a rather unusual research scientist called Finchley whose actions caused a few problems.

Probes *Can you tell me about...*

1. ...how Old Finchley got himself into this predicament.
2. ...the sight at the end of the microscope.

Questions

1. What had Dawson been studying on his microscope prior to discovering Finchley at the other end? Show me where it says that.
2. What might have been the alternative for Finchley to hitching a ride on a dust mote?
3. How do you think Finchley might be saved from his serious predicament?

Text

I sometimes wonder if old Finchley has the right temperament to be a research scientist. He keeps asking when he'll be coming back. After all, it was his own fault. Nobody — but nobody — tries out concoctions on themselves any more. But Finchley, well, he must've pumped about a thousand c.c.s into himself before I noticed he was shrinking. Visibly.

It was funny watching him, because his clothes didn't shrink. They simply bunched up around him so that he looked like a small boy in his father's clothes. Except he kept getting smaller and smaller. As Dawson and I watched him, he dwindled down to nothing. All we could see were Finchley's clothes on the floor. They looked so odd, because the lab coat was on top, shirt and trousers inside and, I suppose, underclothes inside again. It gave me a eerie feeling, and I think Dawson was a bit shaken, too.

Dawson was sitting at his bench in front of a microscope he'd been using to examine a culture smear of *Trypanosoma gambiense*. He sort of absently looked through the 'scope again and nearly passed out when he found old Finchley waving back from the other end.

Seems Finchley had hitched a ride on a dust mote and landed on the *Trypanosoma* culture. Of course, we didn't know till Finchley told us later. But anyhow, as I said, Dawson nearly passed out. He jumped off his stool and pointed at the microscope, too shocked to speak.

So I had a look myself — and there was old Finchley dancing up and down like a banshee.

I've always thought Finchley was skinny with his clothes on, but without his clothes — whew! he was scrawny; skin and bone and, dancing around like that, well, he looked peculiar. [Excerpt]

Fiction band 5

Title Gulliver's Travels

Publisher A Signet Classic

Author Jonathan Swift

The New American Library. 1960

Introduction

This passage is from chapter 1 of the book *Gulliver's Travels*.

The author has been taken prisoner by the little people of Lilliput and there are some interesting experiences in store for him.

Probes *Can you tell me about...*

1. ...the actions of the people of Lilliput after finding Gulliver washed up on the shore.
2. ...the skills of these people in making machines.

Questions

1. How did the Emperor receive notice of Gulliver's discovery on the shore? Show me where it says that.
2. Why do you think Gulliver considered it prudent that the people of Lilliput should treat him generously and well?
3. How do you think the "little people" might raise his huge body onto the vehicle they had built?

Text

It seems that upon the first moment I was discovered sleeping on the ground after my landing, the Emperor had early notice of it by an express; and determined in council that I should be tied in the manner I have related (which was done in the night while I slept), that plenty of meat and drink should be sent me, and a machine prepared to carry me

to the capital city.

This resolution perhaps may appear very bold and dangerous, and I am confident would not be imitated by any prince in Europe on the like occasion; however, in my opinion, it was extremely prudent, as well as generous. For supposing these people had endeavoured to kill me with their spears and arrows while I was asleep, I should certainly have awaked with the first sense of smart, which might so far have roused my rage and strength, as to have enabled me to break the strings wherewith I was tied; after which, as they were not able to make resistance, so they could expect no mercy.

These people are most excellent mathematicians, and arrived to a great perfection in mechanics by the countenance and encouragement of the Emperor, who is a renowned patron of learning. This prince hath several machines fixed on wheels for the carriage of trees and other great weights. He often builds his largest men-of-war, whereof some are nine foot long, in the woods where the timber grows, and has them carried on these engines three or four hundred yards to the sea. Five hundred carpenters and engineers were immediately set at work to prepare the greatest engine they had. It was a frame of wood raised three inches from the ground, about seven foot long and four wide, moving upon twenty-two wheels. The shout I heard was upon the arrival of this engine, which it seems set out in four hours after my landing. It was brought parallel to me as I lay. But the principal difficulty was to raise and place me in this vehicle. [Excerpt]

Non-fiction band 0

Title Left and Right

Author Ron Thomas; Elspeth Lacey (illustrator)

Introduction

This book is called *Left and Right*.

It gives us examples of how we use left and right in everyday life.

Probes *Can you tell me about...*

- ...how the book begins telling us about left and right.
- ...some of the important uses we have for left and right.

Questions

- What do we need to do at a pedestrian crossing?
Show me where it says that.
- Why is it important that car drivers know the difference between left and right?
- Tell me about some of the disadvantages of being either left or right handed.

Publisher Lands End Publishing Ltd,

Lower Hutt, NZ:1994



Text

left foot
right foot
looking left
looking right
left turn
right turn
turning left
turning right
I can use my left hand.
I can use my right hand.
I can stand on my left foot.
I can stand on my right foot.

[Whole book]

Non-fiction band 1

Title New Zealand Bush Walk

Author Laura Ranger

Introduction

This article is called *New Zealand Bushwalk*.

It is written by an eight year old Wellington girl called Laura, and she tells about the things that they were able to see, smell and touch as they followed a muddy track through a forest of very tall trees.

Probes *Can you tell me about...*

- ...the track they were walking on.
- ...the suggestion mother made for crossing the muddy part.

Questions

- What did the bellbirds sound like?
Show me where it says that.
- Where do you think they saw the rabbits?
- Name some of the dangers that there might be on a bush walk?

Publisher Stone Soup, Jan/Feb 1994

Text

When we were going into the bush we heard bellbirds warning the other animals that we were coming. They sound like a musical bell. All the rabbits scamper away when a bellbird sings. We climbed over a wooden stile to go on the bushwalk. The track was quite muddy in parts so my mother thought of a trick where you put dead punga tree-fern branches over the mud, then you walk across. The bush smelled of damp leaves and moss. The punga fronds hung down and dead bits came down from the tops of the trees and fell on the ground to make a leafy path for people to go on stepping stones across the river of mountain water to get to the other side. All the rocks were covered with moss and lichen and looked like soft green bumps.

Soon we were deep in the middle of the rainforest. We came to a huge hollow tree with spider webs coming out from the sides. I climbed inside and found a window which my brother peeped through. Next we came across a waterfall which was rushing down a bank and splashing into the river below. We walked past a tree which had fallen over and still had roots in the ground. It was still growing.

Everywhere about us were lianas that you could swing from. On one extremely tall tree we saw some fungus steps growing out from the side. Some trees had epiphytes, which are other plants growing on top of them. I found spiky red bushflowers on the ground. It took us a long time to find which tree they were coming from because it was so high up.

A few minutes later we spotted daylight and walked through a meadow and came back to the car.

[Whole story]

Non-fiction band 2

Title Design Your Own T-shirt

Publisher Jabberwocky v10, No3, Jan 1995.

Author Jacqueline Crompton-Ottaway

Introduction

This article is called *Design Your Own T-shirt*. It gives ideas about the kind of design you may like to put on your shirt, and about how to choose the right paint.

Probes Can you tell me about...

1. ...what type of design you can put on your T-shirt.
2. ...what sort of paints you use.

Questions

1. What patterns are more effective?
Show me where it says that.
2. What sort of things do you need to consider before painting a T-shirt?
3. Suggest some ways in which the skills you might develop in painting T-shirts could be used for other purposes.



Text

Sometime, when you've got nothing to do during the summer holidays, you might like to paint a T-shirt for yourself. Fabric paints are available at most stationery shops, fabric shops and art supply shops.

Creating your design

1. Before you buy your paints, it's best to work out exactly what picture you want to paint on your T-shirt. You might want to paint an abstract design, an animal, a clown face or a special hobby that you enjoy (e.g. a paint brush and palette, a boat, rugby ball, violin etc.) Remember that bold, bright patterns look more striking and are more effective!
2. If you don't feel happy working out your own design, then look through a colouring-in book for fresh ideas. You can always trace the pictures and transfer them onto your T-shirt, if you don't want to draw them free-hand. [Excerpt]

Non-fiction band 3

Title Why does my heart beat?

Publisher Natural History Museum Publications, British Museum, 1988.

Author Philip Whitfield & Ruth Whitfield

Introduction

This article is called *Why Does My Heart Beat?* It gives information on what the heart in a person's body does and how it works.

Probes Can you tell me about...

1. ...what the heart does.
2. ...what a pulse is.

Questions

1. What does a doctor do when he is doing surgery on a person's heart?
Show me where it says that.
2. What are the two life supporting jobs of the heart?
3. How do you imagine a heart-lung machine would work during an operation on a person's heart?

Text

The heart is a never-failing pumping organ that pushes blood around the body, from the time you are a baby-to-be inside your mother until the moment you die.

Your body needs this pumped supply of blood because it does two vital jobs. First, it brings food and oxygen (the gas you need to stay alive) to all the tissues of the body. Second, and at the same time, it removes poisonous wastes from those same parts. These two life-supporting jobs must be carried on constantly for life to continue.

Around 70 to 80 times a minute, and even more often in babies and young children, a heart beats inside the chest. A matching pulse can be felt at the neck or wrist in time with the heart beats. The pulse is the surge of blood in the arteries that follows each squeeze of the heart's muscular pump.

So vital is the beating of the heart, that if a doctor needs to carry out surgery on the heart, the patient has to be connected up to a heart-lung machine first. Only in this way, with the machine keeping the flow of oxygen-containing blood going, can the surgeon stop the heart in order to operate. [Excerpt]

Non-fiction band 4

Title Violent Earth Volcano

Author John Dudman & Sandy Lawson

Introduction

This article about the inside of a volcano is from a book called *The Violent Earth — Volcano*.

Information is given about the inside structure of the Earth and the material which rises up and explodes into the atmosphere when a volcano erupts.

Probes *Can you tell me about...*

1. ...the different layers that make up the structure of planet Earth.
2. ...the molten rock and gas that comes out as magma.

Questions

1. What is the layer outside the Earth's core called? Show me where it says that.
2. Explain your understanding of tectonic plates.
3. We know volcanoes are destructive. Name any useful functions that you think they may have.

Publisher The Violent Earth (series)

Text

Inside the earth

The planet that we live on is made up of three layers. Deep inside the earth is the fiery core, where the temperature is thought to be over 2,500°C. The inner core is made up of solid material while the outer core is thought to be liquid.

Above the core lies the mantle, which is solid rock but is still very hot. The mantle supports the earth's enormous tectonic plates. These plates are the size of continents. They stand next to each other but are constantly moving because they are under pressure from the earth's centre. The plates make up part of the earth's crust and mantle.

Magma

When volcanoes erupt, the material that rises out of a volcano is called magma – a mixture of molten rock and gas. The magma is formed in the lower part of the crust and the upper part of the mantle. This is because the rocks are hot enough for a small amount of magma to melt. If enough magma is formed, it begins to rise up to the surface through cracks in the rocks in the earth's crust. The heat explodes through the ground blasting fizzing rocks into the air and spilling lava in all directions as a volcanic eruption. [Excerpt]

Non-fiction band 5

Title Sponges

Publisher *New Zealand Encyclopedia*, 4th Edition.

David Bateman Ltd., Auckland, NZ: 1995

Introduction

This extract from an encyclopaedia is about sponges.

In it we are told about the structure and characteristics of sponges and the variety that exist in the waters of the world.

Probes *Can you tell me about...*

1. ...the form and structure of sponges.
2. ...the variety of sponges found around the world.

Questions

1. What happens to the food particles carried in the water? Show me where it says this.
2. Name some of the characteristics of higher forms of life also shown by sponges.
3. Identify some of the qualities of sponges which make them useful commercial products.

Text

Sponges have some of the characteristics of simple multicellular animals but are essentially colonies of single-ordinated nervous systems, blood vessels and muscles of the higher forms. This means that the growth of a sponge can be quite plastic yet conform to the essential character of the colony. Special ciliated cells set up currents which result in water being drawn in through the sponge, circulated throughout the colony via a system of internal cavities, and discharged via a series of larger openings or ostia. Food particles in the water are trapped and digested by other cells within the main body of the sponge. In all cases the cells are supported by some form of "skeleton".

The more familiar sponges have a basic matrix of horny fibres of spongin supported by siliceous spicules of characteristic size and shape which are useful for species identification. Growth forms vary from irregularly shaped encrusting mats to flask or horn-shaped to globular or finger-like with the final form often influenced by depth and the degree of exposure. Some are very small while others can assume massive proportions, depending upon the type and age of the colony.

Some sponges, like the typical bath sponge from the Mediterranean, lack spicules and are supported only by the spongin fibres which are all that remains in the commercial product after the living cells have been killed. Like form and structure, colour amongst sponges is variable with buff, yellow, orange and red predominating. [Excerpt]

Non-book band 0

Title Birthday Card

Author NEMP

Introduction

This short piece of reading is from the inside of this birthday card.

Probes *Can you tell me about...*

1. ...what your friend wishes you will have on your birthday.
2. ...the birthday cake.

Questions

1. Who does your friend wish you will have a happy birthday with?
Show me where it says that.
2. Apart from candles, what are some other ways a birthday cake could be made bright and fun?
3. Tell me some ways that a birthday could be made a fun day and a happy time?

Publisher Card Talk, NZ.

Text

Happy birthday to you!

I hope that you have a fun day on your birthday and that your best wishes come true.

I will be thinking of you, and wishing you a happy time with your family and friends.

If you have a birthday cake, I hope that it is big and bright with the right number of candles on it.

A very happy birthday to you from your friend.



Non-book band 1

Title Hot Air Ballooning

Author NEMP modified text

Introduction

This is a pamphlet called Hot Air Ballooning. The pamphlet is advertising hot air ballooning over the Christchurch area.

Probes *Can you tell me about...*

1. ...what can you see from the hot air balloon.
2. ...some of the things people need to know about before taking a ride.

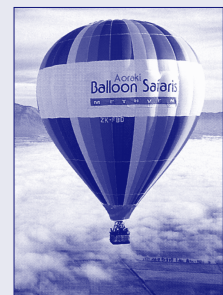
Questions

1. What is the take off and landing like in the hot air balloon?
Show me where it says that.
2. Why do you think people find riding in a hot air balloon fun?
3. Tell me what uses there might be in the future for hot air ballooning, other than for fun and joy rides.

Publisher Aoraki Balloon Safaris
Methven, NZ: 1995.

Text

Come for a ride in the hot air balloon. You will like it. It is a new kind of fun. You will go up into the sky and look down to the land below. The houses, trees and cars below will look very small. You can see for a long way. As well as the land and the hills, you will see the blue sea. The hot air balloon moves with the wind. On very windy days, the balloon will not go up because it would be too dangerous.



Ten people can go in the hot air balloon at one time. You stand up because there are no seats. The balloon will take off smoothly, and land smoothly. You should have warm clothes on. Sometimes it is very cold up in the sky.

It costs ten dollars to go in the hot air balloon. For ten dollars you have a ride for 30 minutes.

Come along and have a look. We think you will like it. [Excerpt]

Non-book band 2

Title Hub-bets

Author Dick Hubbard

Introduction

This information called HUB-BETS is from the back of a cereal packet.

It tells kids about a breakfast cereal made specially for them.

Probes *Can you tell me about...*

1. ...the importance of a good breakfast for growing children.
2. ...some of the good things about the new fun cereal advertised here.

Questions

1. What is one of the new fun shapes that has been added to the cereal?
Show me where it says that.
2. In what ways will eating a healthy breakfast help you learn better at school?
3. As well as fun things, what are some of the other important things we should look for in a cereal?

Publisher Hubbards

New Zealand: 1995

Text

Here is the first breakfast cereal that has been specially made for you. You see, breakfast is very important for young and growing people. A good breakfast helps concentration at school and helps active children that play a lot! A good breakfast stops you getting hungry and getting the grumps in the afternoons.

We have made this a fun cereal. We have added lots and lots of different alphabets (can you recognise all the letters?) Your mum and dad probably fondly remember alphabet soup when they were kids. We have also added fun shapes and surprises – I bet you have never had breakfast cereal with fish shapes in before! We've added fruit for goodness and sweetness. Finally, as a treat we have added Yoghurt Coated Raisins and specially for kids we have added some different flavours of these.

I hope you have a good breakfast and a good day. I wish I was a kid again!
[Excerpt]

Non-book band 3

Title Strike

Author

Introduction

This pamphlet is called *Strike*.

It explains how to play *Lotto Strike*.

Probes *Can you tell me about...*

1. ...what you need to do to win Lotto Strike.
2. ...how a player must fill in a board on a Lotto Strike coupon.

Questions

1. How do you become a double winner?
Show me where it says that.
2. Explain how Lotto and Strike are different.
3. Is Lotto a good thing, a bad thing, or a bit of both? Tell me why you think that.



Publisher New Zealand Lotteries Commission: 1995

Text

Play LOTTO Strike! with Lotto.

Lotto Strike! can only be played when you're playing Lotto. So if you choose the winning Lotto Strike! and Lotto numbers, you'll be a double winner.

How to Strike it Lucky.

To play Lotto Strike! you need to pick four numbers in the exact order you think the first four Lotto balls will be drawn. Pick your numbers in exactly the same order as those first four balls and you will strike it lucky with around \$100,000 or more!

And if you match just one, two or three of the first four numbers, in exactly the order drawn, you'll also be a winner.

Strike it Lucky for \$1

With every Lotto ticket you buy you can play up to three boards of Lotto Strike! on a Lotto Strike! coupon. It will cost you \$1 for one board, \$2 for two and \$3 for the whole Lotto Strike! coupon.

Pick Four Lucky Numbers.

In each board on a Lotto Strike! coupon there are four lines of forty numbers. Mark one number per line. The number on the first line will be your first ball, the number on the second line your second ball and so on.

And if you choose your four favourite Lotto numbers to be your Lotto Strike! numbers as well, you could be a double winner. [Excerpt]

Non-book band 4

Title: Other telephone services, Telephone book.

Publisher: Telecom NZ Ltd., 1995

Author:

Introduction

This is a page from the telephone book and it is called *Other Telecom Services*.

It gives customers information about Rental Phones, Telecom Payphones and the 0800 and 0900 numbers.

Probes *Can you tell me about...*

- ...the types of Telecom Public Payphones available in New Zealand.
- ...some of the services offered by Payphones.

Questions

- Where can you purchase a Telecom Phone Card?
Show me where it says that.
- Why are 0800 numbers free from any Payphone?
- The Cardphone and Coinphone options will soon disappear. Do you agree or disagree with this statement? Give your reasons.

Text

A Telecom Payphone is your phone away from home or the office. There are three types of Telecom Public Payphones throughout New Zealand (you can spot them by their colour): Cardphones (green); Credit Card Phones (yellow); and Coinphones (blue).

- You can make Collect, Transfer Charge, Telecom Calling Card and Credit Card Calls from any Payphone. Extra charges apply for these services.
- You'll need a Telecom PhoneCard to use a Cardphone. You can get your Telecom PhoneCard from retailers who display a "Telecom PhoneCards Sold Here" sign.
- You can find out the cost of the call by simply calling the number without putting a coin or card into the phone.
- You can call 0800 numbers free from any Payphone, without putting a coin or a card into the phone.
- There is no charge for Emergency 111 calls from a Telecom Payphone.
- Instructions on how to use each Payphone are displayed in the booth.
- If you make a Transfer Charge Call from a Payphone, the Telecom Operator will check the number you wish to charge the call to. If there is no reply or the charge is not accepted, the call will not be placed.

Local calls from Telecom Public Payphones are charged per minute or part minute. Payphone rates apply to all National and International Calls.
[Excerpt. Capitalisation as published.]

Non-book band 5

Title: The Lion King

Publisher: Walt Disney classics, 1995

Author: NEMP modified text

Introduction

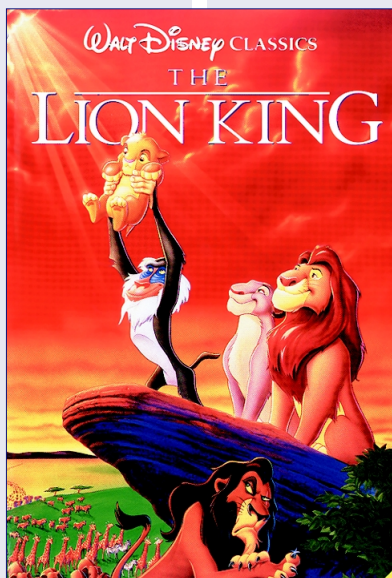
This extract is from the jacket of *The Lion King* video.

Probes *Can you tell me about...*

- ...Simba's Uncle Scar.
- ...the music and songs of the video.

Questions

- How is Simba's Uncle Scar described?
Show me where it says that.
- What do you understand the following to mean: "Simba, a naive and curious cub who must struggle to find his place in nature's great circle of life"?
- Suggest things we might learn from Simba's life story which might be worthwhile lessons for ourselves.



Text

From the magnificent musical opening over breathtaking African plains to its electrifying finale. The Lion King triumphs as animation's greatest achievement! Disney's masterpiece tells the incredible story of the love between a proud lion ruler, Mufasa, and his son, Simba – a naive and curious cub who must struggle to find his place in nature's great "circle of life!"

Befriended by a host of warmhearted characters, Simba experiences some of life's most glorious moments and toughest challenges. But before he can take his rightful place as ruler of the Pride Lands, Simba must overcome great fear and adversity – climaxed by a blazing battle with his evil and greedy uncle, Scar!

With Oscar winning music (Best Original Song, Best Original Score) featuring songs by Elton John and lyricist Tim Rice, and score by Hans Zimmer, Disney's epic coming-of-age saga reigns supreme with warmth and emotion, rip-roaring humour and stunning animation!

[Whole text]