



Overview

This humorous play, set in a Pasifika market, has a message about financial literacy – we need to think carefully about how we spend money. When Dad takes Kele and his older sister Vika to the market, Kele quickly spends his money and then sees something else he really wants but now can't afford. Vika offers to buy it for him if he pays her back, but Dad points out that there might be more to this deal than Kele realises.

The text requires students to “confidently use a range of processing and comprehension strategies to make meaning from and think critically about” text (from *The Literacy Learning Progressions*, page 14).

There is a PDF of the text at www.juniorjournal.tki.org.nz

Related texts

“Humorous plays” with an underlying message: “Missing” (JJ 42); “Always Great, Never Late” (JJ 48); “Ring! Ring!”, “No More Warts”, (JJ 49)

Plays: “Frog School” (JJ 41); “Invisible” (JJ 47), “Best Chef” (JJ 44).

Text characteristics

Key text characteristics relating to the reading standard for after three years at school are shown in the boxes that have a solid outline. Other boxes indicate additional characteristics.

A mix of explicit and implicit content within the text that requires the students to make connections between ideas in the text and their prior knowledge in order to make inferences, for example, about the importance of managing money wisely

Several characters and more than one storyline

The play format, which relies on dialogue and stage directions to tell the story and convey characterisation

KELE (eating). Yum. Hey! Look at that remote-control car!

They go back to watch TUPA, who is using a remote-control car.

TUPA This car is awesome. I can make it go wherever I want.

KELE. It's so mean! How much is it?

TUPA (looking around). Oh ... er ... ten dollars?

KELE. Ten dollars! What a bargain!

KELE gets out his money.

KELE. Oh no! I only have five dollars left.

DAD. Never mind. You can save up and buy it next time you come.

TUPA The car won't be here next time.

KELE looks disappointed.

VIKA. I know. I'll buy it, and you can pay me back.

KELE. Great! Thanks, Vika.

DAD (grinning). Hang on, Kele. You should always ask a few questions before you agree to a deal.

KELE. What do you mean?

DAD. For instance – where will the car be kept while you save up for it? Is Vika planning to use it?

KELE. Oh, I didn't think of that.

DAD. And if she does use it, will she give you a discount?

VIKA. A discount! What for?

DAD. The car will be second-hand if you use it.

VIKA. What! I'm not going to use it. I'm just trying to help Kele.

KELE. OK, I ...

DAD. One more question. Is she planning to charge interest?

VIKA looks guilty. **KELE** looks confused.

The persuasive dialogue, using the language of marketing and presenting different points of view

Some unfamiliar words and phrases (the meaning of which is supported by the context, sentence structure, or illustrations), for example, language associated with finance, words with more than one meaning, and colloquial language within the dialogue

The print conventions of a play, for example, coloured upper-case letters for character names and italics for stage directions

English (Reading)

Level 2 – Ideas: Show some understanding of ideas within, across, and beyond texts.

Level 2 – Language features: Show some understanding of how language features are used for effect within and across texts.

Select from and adapt the suggestions below according to your students' strengths, needs, and experiences – their culture, language, and identity (*The New Zealand Reading and Writing Standards for Years 1–8*, Knowledge of the Learner, page 6).

Possible reading purposes

(What can the students expect to find out or think about as a result of reading this text?)

- To find out what happens when Kele and Vika go to the market
- To think about the author's message
- To find clues that will help them to read this play to an audience

Possible learning goals

(What opportunities does this text provide for the students to learn more about how to “read, respond to, and think critically” about texts?)

- The students **make connections** between information in the text and their own experiences to **form and test hypotheses** about what will happen at the market.
- They use information in the dialogue, the stage directions, and the illustrations to **visualise and infer** what the characters are like and how they might speak.
- They **make connections** between the ideas in the story and their own experiences to **summarise** what Kele has learned and to **identify the author's message** (or main idea).
- They **monitor their reading**, for example, noticing when something is unclear, and take action, for example, ask questions, read on, and/or reread, to solve the problem.

**Text and language features****Possible supporting strategies**

(These suggestions may be used before, during, or after reading in response to the students' needs.)

Vocabulary

- Possibly unfamiliar words and phrases: “stallholders”, “setting up”, “bargains”, “Sapa sui”, “awesome”, “disappointed”, “deal”, “For instance”, “discount”, “charge interest”, “guilty”, “confused”, “rip-off”, “glares”
- Commonly used words with more than one meaning: “mean”, “Hang on”, “deal”, “second-hand”, “charge interest”

Readers are able to use strategies for working out unfamiliar words only when they know most of the vocabulary in a text. For students who need support with vocabulary, introduce and practise selected items before reading. See [ESOL Online: Vocabulary](#) for suggestions. For example, to support the students with the descriptive vocabulary, have them reread Tupa's and Kele's comments on page 29, describing the remote-control car. Encourage them to read these lines in the way the characters would speak them, emphasising the words “awesome” and “mean”.

Prompt the students to remember the strategies they can use, often in combination, for example:

- When **decoding**:
 - looking for root words or familiar parts of words, including prefixes and suffixes (“stall-holders”, “dis-appoint-ed”, “dis-count”)
 - using awareness of different sounds for vowel digraphs and/or similarities to known words: “awesome” (“saw”, “draw”), “guilty” (“build”, “built”)
- When working out **word meanings**:
 - looking for an explanation, a definition, or an example further on in the text (for example, “Sapa sui! I make the best sapa sui – great big hunks of meat and heaps of noodles!”)
 - using the context of the sentence and surrounding sentences.

Have a dictionary available for the students to confirm or clarify word meanings, but remind them that they can make a best attempt at a word's meaning and come back to it later. Have bilingual dictionaries available, where appropriate.

Text features

Features of a play

- Discuss how the layout features of a play (for example, the character list, the characters' names in upper-case letters with each name in a different colour, and the stage directions in italics) provide support for reading.

**Metacognition****HOW YOU CAN SUPPORT YOUR STUDENTS TO BE METACOGNITIVE**

Here are some ways you can build your students' awareness of the processes and strategies they are using as they make meaning and think critically. Examples of metacognitive behaviours are threaded through the notes and indicated by **M**.

M What helped you work out what Dad meant when he asked “Is she planning to charge interest?”

M What helped you decide how Vika would be saying that? (“A discount! What for?”)

Introducing the text

- Use your knowledge of your students to ensure that your introduction to the text is effective in activating their prior knowledge and providing appropriate support for a successful first reading.
- Ask the students to use the title, the character list, and the illustration on page 26 to form hypotheses about the setting and the possible significance of the car. Encourage them to make connections to their own experiences of markets and/or of making decisions about spending money. If necessary, feed words such as “stallholders”, “stalls”, and “bargains” into the discussion. Record the key vocabulary on a shared word map, with “Market” in the middle. The students can refer to and add to the word map during and after reading the reading.
- Review how reading a play is different from reading a story (even though plays also tell a story).
- Clarify that you will be asking them to read the whole play to themselves so that they can focus on the storyline before they take individual roles to read through the play.
- Share the reading purpose and learning goal(s).

Reading and discussing the text

Suggestions for ways that you can support the students to achieve the learning goals are listed in the right-hand column of the table below. **Select from and adapt** the suggestions according to your students’ needs. These suggestions may apply to the first or a subsequent reading of the text.

Let the students read the whole text by themselves, intervening only if it’s clear that a student needs help. There will be many opportunities to provide support with word solving and deeper comprehension on subsequent readings.

Student behaviours

Examples of what to look for and support as the students work towards achieving their learning goal(s). Much of the processing that students do at this level is “inside their heads” and may not be obvious until after they have read the text and you are discussing it as a group.

Teacher behaviours

Examples of how you can support your students as they work towards achieving their learning goal(s). Often this will involve individual students rather than the whole group.

The first reading

- The students use the dialogue (and character labels), the illustrations, and the information in the stage directions to track the events in the play.
- The students test and refine their hypotheses. For example, the information about Kele and Vika getting their money and then going directly to a stall suggests that the story is likely to focus on spending money. This is confirmed on page 29 when the students read that Kele now can’t afford the car he wants.
- The students recognise that there is a second storyline that involves Afa and Tupa. They infer from Tupa’s uncertainty and from Afa having asked him to watch the stall that Tupa isn’t really supposed to be selling anything.
- The students notice when they have lost meaning and take action to fix the problem. For example, on page 30, they read on to clarify what Dad means when he says “agree to a deal”.
- As they find out more about Kele, for example, his question to Dad on page 31 about the kind of jobs he’ll have to do, they infer that Kele has learned to be more careful.
- On page 31, they notice clues about Dad (he is “grinning” and talking about the “horrible jobs” that Kele will have to do) and infer that Dad is a bit of a joker.
- When the students find out that the car is not for sale, they reflect on what has happened, realising that even when you make what you think is a good deal, things can still go wrong.
- Remind the students that they can refer back to the character information on the first page to help them remember the relationships between the characters.
- Draw the students’ attention to the developing situation. Model your thinking: *I’m wondering why Tupa isn’t sure how much the car costs.*
- If necessary, remind the students of some strategies they can use when they lose the meaning, for example, rereading or reading on.
- Ask questions: *Why do you think Dad’s grinning while he’s advising Kele? What are you finding out about Dad’s character??*

Discussing the text after the first reading

- The students reread the play, looking for evidence to support their inferences about what Kele has learned. For example, they notice the contrast between Kele spending his money right away, showing that he didn’t understand how to handle money sensibly, and his discussion with Dad on pages 30 and 31 about the conditions for borrowing money.
- They think-pair-share about what the writer might be telling them.
- At the end of the reading, ask the students to summarise the events and share their responses. *What has Kele learned?*
- Prompt the students to think about the author’s purpose: *Look at Dad’s first question at the top of page 27. I wonder why he asked that.* Encourage them to think about what Kele’s responses to Dad suggest.
- Record the students’ ideas about the author’s message.

What is Feana Tu’akoi telling us?	Evidence from the text
<i>You should look around before you buy.</i>	

Supporting metacognition

With support, the students reflect on their learning. They revisit the reading purpose and learning goal(s).

- ▣ The students identify some challenges in the text and explain how they tried to work them out.
- ▣ The students explain how they made inferences about the characters.

Remind the students of the reading purpose and learning goal(s).

- ▣ *What helped you to work out why Dad was grinning when he talked about asking questions about the deal?*
- ▣ *Tell me what you noticed about Vika. What showed you how she was feeling?*

After reading

- Have the students reread the play aloud, taking the roles of the different characters. You can provide extra support by reading along with the students or having them read together. Refer to the earlier discussion during the reading to decide how each character would speak.
- Provide opportunities for the students to reread this play and other plays and stories about families having fun together and/or ones that involve handling money (see Related texts, above).
- Have the students work in pairs to place Dad, Kele, and Vika on a continuum according to the students' assessment of how much each character knows about handling money wisely. Ask the students to add at least one piece of evidence from the text to support their decision for where they have placed each character.

knows very little

knows a lot

- Have the students identify some of the marketing language used in the play (for example, “bargains”, “the best”, “delicious”, “awesome”, “won’t be here next time”, “deal”). Ask them to draw on their knowledge of markets and advertising to create a list of other examples. You could have them design a poster, for example, to sell a favourite toy, incorporating persuasive marketing language. For English language learners, it may be useful to explore examples of posters first and to provide a word bank of vocabulary they can use on their poster.