

# Broken Wing

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## Overview

This TSM contains information and suggestions for teachers to pick and choose from, depending on the needs of their students and their purpose for using the text. The materials provide multiple opportunities for revisiting the text several times.

This mysterious story combines the familiarity of a coming-of-age story with elements of fantasy. The setting and time are vague. There is magic at work, yet most students will relate to the sense of pressure that comes from trying to meet an older person's expectations while working out personal values and priorities. The layers of meaning in the story and its rich poetic language make it an excellent model for writing.

This story:

- combines the qualities of a fairy tale and a fable, in which the main character learns an important lesson
- has themes about honour and loyalty, fighting arrogance, and paying one's dues
- includes poetic language and imagery
- tells some of the story through dialogue
- has a distinctive mood and tone
- contains a number of illustrations that provide extra information.

A PDF of the text is available at [www.schooljournal.tki.org.nz](http://www.schooljournal.tki.org.nz)

Texts related by theme | "The Red Ball" SJ L3 May 2015 | "Kahawai" SJ L3 October 2013

## Text characteristics from the year 6 reading standard

We have retained the links to the National Standards while a new assessment and reporting system is being developed. For more information on assessing and reporting in the post-National Standards era, see: <http://assessment.tki.org.nz/Assessment-and-reporting-guide>

"What can a crippled bird like that do?" asked Hew.

"More than you think," said Grandfather.

"She may not fly or dive, but she can see. And my eyes are weak, but I can still row and cast a line. We have an agreement. An oath."

The idea amused the boy, not that he dared show it. But the old man was right about the bird.

abstract ideas, in greater numbers than in texts at earlier levels, accompanied by concrete examples in the text that help support the students' understanding

The loch was silent that morning. The only sound was the soft slip-slop of wood meeting water. The boat pushed through the reeds, rowed by an old man – his grandson at the stern. Soft fog enfolded the vessel like a shroud, and the shoreline vanished as if it had never been there.

"What does Grandfather have in mind?" Hew wondered.

"It's time you met Broken Wing," the old man said.

"Broken Wing?"

"My companion. It's time I showed you my fishing secret."

"Is that why I was pulled from my bed so early?" the boy grumbled.

"You don't see the others return with fish like me," said Grandfather.

figurative and/or ambiguous language that the context helps students to understand

And my word is your word now."

Hew did as he was told, choosing the smallest one. But still, he wasn't pleased. It was bad enough that Grandfather had already returned one fish to the loch by way of thanks. Hew pictured his brother and sister at the table, picking over bones. There was never enough to go round.

As Grandfather carefully steered them

some ideas and information that are conveyed indirectly and require students to infer by drawing on several related pieces of information in the text

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illustrations, photographs, text boxes, diagrams, maps, charts, and graphs that clarify or extend the text and may require some interpretation



Reading standard: by the end of year 6

## VOCABULARY

### Possible supporting strategies

- Possibly unfamiliar words and phrases, including “loch”, “stern”, “shroud”, “crevice”, “potent remedy”, “fret”, “gunwale”
  - A high percentage of verbs, including “enfolded”, “peered”, “shoved”, “faced”, “skimming”, “cast”, “amused”, “steering”, “bobbed”, “nudged”, “snatched”, “murmured”, “emerged”, “shivered”, “chirruped”, “jerked”, “gasped”, “jolted”, “clenched”, “wrenched”, “gulped”, “pressed”, “strained”, “lashed”, “reached”, “scrabbling”, “heaved”
  - Evocative adjectives and adverbs: “a rough-skinned hand”, “crippled bird”, “rolling fog”, “glistening fish”, “strong heave”, “frantically”, “heart hammering”, “shadowy stare”
- Identify words or phrases that may be unfamiliar to your students.
  - Assist English language learners to notice how verbs are formed in different tenses. Identify each verb in a section of text and discuss why that particular verb form is used. Create word families for some verbs, for example, “peer”, “peers”, “peering”, “peered”.
  - Repetition helps students to learn words, and games are a fun way of reusing vocabulary. Here are three useful vocabulary games.
    - Story time: Write verbs from the story on cards and place these in a bag. Pick a card from the bag and form a sentence with the verb. This becomes the first sentence of the story. Pass the bag to a student who picks another card, repeats your sentence, and forms a new sentence using their verb. Continue, with each player repeating the previous sentences and then adding their own to continue the story. This game challenges the students' memories while fostering their creativity.
    - Movement mime: Each player takes a verb card and mimes the verb for the rest of the group to guess.
    - Vocabulary review dice game: The students play this game in pairs or small groups. Prepare a list of words to revise. Call out each word. The students roll the dice and then do one of the following:
      1. give a definition of the word
      2. draw the word
      3. act out the word
      4. make a connection to another word
      5. say a word that means the opposite or a word that means the same
      6. use the word in a sentence.
  - Listen to your students and encourage them to correct their peers when necessary. Go through any problematic words at the end of the game.
  - See [ESOL Online, Vocabulary](#), for other examples of other strategies to support students with vocabulary.
  - *The English Language Learning Progressions: Introduction*, pages 39–46, has useful information about learning vocabulary.

## SPECIFIC KNOWLEDGE REQUIRED

### Possible supporting strategies

- Some familiarity with fairy tales and fables
  - Personal experience of life transitions and dealing with the expectations of older family members
  - Some familiarity with fishing and cultural customs associated with fishing
- Discuss the fact that in all cultures, there is a stage between childhood and adulthood when people can come under pressure because of the expectations other people have of them and the expectations they put on themselves. Share some examples.
  - Ensure that students who have recently arrived in New Zealand are familiar with the structure of western fairy tales and fables. If necessary, read or show them videos of some traditional tales and then discuss the structure.
  - Discuss what it's like to go fishing – baiting the hooks, waiting, and how some people have their special fishing spots.
  - Discuss customs connected with fishing, such as returning the first fish and not catching more than you need.

## TEXT FEATURES AND STRUCTURE

- The form of the story, combining elements of a fairy tale with elements of a fable
- Third-person narrative told from Hew's perspective
- The chronological structure divided into two main scenes on two different days
- The ambiguous setting and sense of mystery and magic
- Mostly short but often quite dense sentences
- Emotional content that is often subtly inferred
- The use of figurative language, for example:
  - Alliteration: “soft fog enfolded the vessel like a shroud, and the shoreline vanished”, “strained against the unseen soul”
  - Onomatopoeia: “soft slip-slop”,
  - Simile: “like a shroud”, “like a giant's fist”
  - Metaphors: “It was a monster”
  - Personification: “the fog stole the sound”
- Evocative phrases that convey a sense of mystery: “He was filled with awe and unease”, “He felt a rush of blood ...”, “like a shroud”, “He sensed there was more to Broken Wing than mere feather and bone”
- Traditional sayings: “Time to leave childish ways behind”, “My word is your word”, “It is the way of things”, “Time and tide waits for no man”, “he would put food on the table”
- The use of dialogue to move the story along.

## Possible supporting strategies

- Review the traditional structure of narrative texts, then discuss the characteristics of fairy tales and fables, drawing on stories the students may have read or viewed. Encourage them to share examples of stories that contain elements of fantasy and/or fable, for example, the Grimm fairy tales, Aesop's fables, the Greek myths, stories based on the Arthurian legends, or the stories of Maui or Sina. List what the group notices about the language, settings, characters, and plots these stories have in common. *What makes a story a fantasy? What makes it a fable? As we read, let's keep this in mind.*
- Explain that every language has traditional sayings that are believed to hold a general truth. Point to the example on page 3 (“Time to leave childish ways behind”) and discuss what it means. Encourage them to note other sayings as they read. After the reading, discuss what the sayings mean. If any of your students know similar sayings in other languages, they might like to share these with the class.



Sounds and Words

## Possible curriculum contexts

### ENGLISH (Reading)

Level 3 – Purposes and audiences: Show a developing understanding of how texts are shaped for different purposes and audiences.

### ENGLISH (Writing)

Level 3 – Purposes and audiences: Show a developing understanding of how to shape texts for different purposes and audiences.

### Possible first reading purpose

- Read and enjoy a fairy tale about learning an important lesson.

### Possible subsequent reading purposes

- Discover the characters' motives
- Explore what is meant by honour
- Identify the features of a fairy tale.

### Possible writing purposes

- Write the next chapter in the story
- Write a fairy tale using one of the themes in “Broken Wing”
- Create the dialogue between Grandfather and Hew when he returned home
- Write a response to the story.



The New Zealand Curriculum

# Instructional focus – Reading

**English** Level 3 – Purposes and audiences: Show a developing understanding of how texts are shaped for different purposes and audiences.

## First reading

- Ask the students to read the title and look closely at the illustration on page 2. Use these to establish the setting, identify the elements of fantasy, and make predictions about the form and structure of the text.
- Have the students skim the rest of the text and amend and add to their initial predictions.
- Set the purpose for reading.
- Have the students read the story independently and then retell it to a partner to show that they understood the plot. Encourage them to ask each other questions to clarify their understanding of what is going on.

## If the students require more scaffolding

- Remind the students of the strategies that are particularly useful on a first reading, such as rereading, using contextual clues, and making connections to their prior knowledge.
- Address any vocabulary challenges the students may have. Refer to the Vocabulary section of “Text and language challenges” on page 2 for further teaching ideas.
- Chunk the text into three sections: the trip to the fishing spot, the return journey, and the second day. Have the students stop and discuss each section.
- Students could use the illustrations as a scaffold to retell the plot. Alternatively, you could provide sentence starters including text connectives that indicate the passage of time (for example, “then”, “next”, “afterwards”)
- Use think-alouds to model how to integrate visual and written information and to invite responses. *Fog always makes the world seem mysterious. It muffles sounds, too – I like the way that is captured in this story – the “soft slip-slop of wood meeting water”. Hear how those words seem to echo the sound of the oars dipping in and out of the water. Other bits of the story seem quite creepy, too – “like a shroud” – a shroud wraps something up so it’s hidden from view. It can also be a cloth that wraps a dead person for burial. In the picture, Hew is sitting at the stern. He looks like he’s wondering what his grandfather is planning ... I’m wondering, too.*
- Reread parts of the story to support the students’ understanding that this is a fantasy.

**Subsequent readings** How you approach subsequent readings will depend on your reading purpose. Where possible, have the students work in pairs to discuss the questions and prompts in this section.

## The teacher

Prompt the students to explore the relationships between the characters – including Broken Wing – and the values and pressures that motivate them.

- *Let’s look again at the introductory dialogue, up to “Hew admitted”. What does this tell you about what is happening? What does it suggest about the relationship between Hew and his grandfather?*
- *Grandfather says “I can’t pull these oars much longer ... “It’s your turn soon. Time to leave childish ways behind.” What is he saying here, and how might this affect Hew? What can you tell about how Hew feels about this? How would you feel if it were you?*

Have the students go through the story with a partner, identifying words, phrases, and images that tell the reader about the characters, the way they relate to each other, their motivations, and how any of this changes in the course of the story. Ask the students to complete a table like the one below, then have them review their tables to identify common themes in the clues they found.

Name of character:	Our inferences	Our evidence
Traits		
Motives		
Relationships		
What changes		

## The students:

- make connections with the text and with their personal experiences of belonging to families to infer how the characters feel about each other and the values and pressures that motivate them
- think critically to speculate on what it was that Hew caught
- discuss and integrate their inferences across the story about the characters’ personalities, motivations, and relationships, supporting them with evidence from the text and illustrations
- review their findings, noticing how the writer’s decisions about language help to inform our understandings about the characters.

## The teacher

Prompt the students to consider and discuss the themes of honour and loyalty and the additional tension created by Hew's sense that he needs to become the provider for his family.

- *Hew learns a big lesson about keeping his word. How could you capture that lesson in a single statement?*
- *What would you do if you were Hew?*
- *Do you agree with the writer that we must always keep our word?*

## The teacher

If they haven't already done so, discuss with the students the features of a fairy tale and of a fable. List these elements and then ask the students to identify the elements that make this story a kind of fairy tale and also a type of fable. Remind them to look for clues in the illustrations as well as the text.

### METACOGNITION

- *When you were thinking about the relationship between Hew and his grandfather, what personal connections did you make? Have you ever felt under pressure to "grow up"? Has it always felt fair?*
- *How do you feel about stories like this that have elements of fantasy or a strong message? Do they appeal to you? Why do you think that is?*

## The students:

- identify and discuss the themes of the story and share their conclusions about the writer's message, justifying their answers with examples from the story
- respond to the writer's message, drawing from personal experience to debate whether it is reasonable to keep our word in all situations.

## The students:

- make connections between what they know of fairy tales and fables and the features of this text
- think critically about the information in the illustrations to identify how they add to the sense of fantasy.

### GIVE FEEDBACK

- *You made some interesting connections to your own whānau and your cultural practices when going fishing. Making those kinds of connections to personal experience can help us to understand a story. In this case, it helped your group understand why Grandfather would throw away a fish when the family is hungry.*
- *I noticed that you and your partner had difficulty in agreeing about the characters and their motivations. It was good to hear you both using examples from the text to support your statements and listening to each other to talk it through. This helped you both reach a deeper understanding.*



Reading standard: by the end of year 6



The Literacy Learning Progressions



Assessment Resource Banks

# Instructional focus – Writing

**English** Purposes and audiences: Show a developing understanding of how to shape texts for different purposes and audiences.

## Text excerpts from “Broken Wing”

Page 6

He watched Broken Wing over his shoulder, steering the boat over the water’s soft roll. She took them farther out than before, but that was to be expected, thought Hew. Sometimes you had to move around to find the fish – even he knew that. In the thick fog, he felt like the only body in the world. He shivered and pulled his cloak close. Not for the first time, he wished it wasn’t so worn and thin.

## Examples of text characteristics

### MOOD

*Mood is the atmosphere of a piece of writing – the way it makes the reader feel. All aspects of the writing can influence its mood, from the setting and imagery to the choice of words and tone. (Tone is the attitude the writer seems to have towards the subject.)*

## Teacher (possible deliberate acts of teaching)

Discuss the concept of mood and how it is created, listing examples of possible moods and techniques for achieving them. Then discuss this in relationship to “Broken Wing”, recording their ideas.

- How did “Broken Wing” make you feel? What are some of the things the writer has done to make you feel that way?
- This story includes a lot of figurative language. How does that help convey the mood? What is an example that sticks in your mind?

Discuss what might happen next in the story. Ask the students to write the next chapter, focusing on maintaining the mood of the original text, and then ask a partner to read it and provide feedback.

Page 5

“Don’t fret, Hew,” she said, seeing her son’s tears. “It is the way of things.”

“Time and tide waits for no man,” Grandfather murmured in agreement.

### DIALOGUE

*Dialogue helps move a story along and gives insight into a person’s character and the relationship between characters.*

Have the students look at the dialogue in the excerpt. Discuss how it moves the story along and what it tells us about the characters. Then have the students create the dialogue between Grandfather and Hew when he returned home having lost the rod. If they are writing the next chapter of the story, they could incorporate the dialogue into that.

Remind them that they need to make it clear to the reader who is speaking. The character’s “voice” needs to sound like that character. When the students finish, have them swap their dialogue with a partner to check if they can follow who is speaking and whether what the characters say is consistent with what they would expect.

 They could use Google Docs to do write their dialogue and share it with a partner. Their partners could use the comments feature to give feedback.

Page 4

He sensed there was more to Broken Wing than mere feather and bone.

### TEXT TYPE

*Writers often play with their readers by incorporating elements of a familiar text type in an unexpected way.*

Review the features of a fairy tale and the themes of this story. Have the students select one of the themes and use it to write a story of their own that incorporates some of the features of a fairy tale. Before they start, ask them to talk to a partner about the theme they have chosen, their plot ideas, the elements of a fairy tale, and the language features that they will incorporate in their story.

Some students could benefit from using a graphic organiser with headings for each of these aspects to plan their fairy tale. They could add a section to record how they will add an “unexpected” ingredient to their fairy tale.

Have the students write a critical response to “Broken Wing” that includes their thoughts and feelings about it and the reasons for their response. You could give this writing a purpose by having them write it for another student, explaining whether this is a story they would enjoy reading. You could scaffold students by giving them a list of points to consider.

- Text type (What type of story is it, and what elements of fantasy and fairy tale does it include?)
- Setting (What will you say about the time and place of the story? Did the author do a good job of making you feel like you were there? How?)
- Characters (Are the main characters believable? Do you know anyone like them? Does the writer adequately describe them?)
- Writing style (What do you like or dislike about the author’s writing style and his choice of words?)

Remind them to use specific examples from the text to back up their points and to include their opinion of the book (whether they liked or disliked it and why).

 You could use Google Docs to present the points for the students to consider and respond to.

### GIVE FEEDBACK

- It was exciting to see your development of imagery. You started with a lot of ideas but really honed it down to a few, powerful images that conveyed the atmosphere and reinforced your story.

### METACOGNITION

- How did the process of writing a critical response affect your feelings about the story? Did anything change?

Writing standard: by the end of year 6

The Literacy Learning Progressions

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