FREE HOME EDUCATOR GUIDE

Two Views of the Same Moment

Free Year 5 English teaching guide · Four reading and writing sessions

Four teachable sessions · Approximately 40–55 minutes each

This sequence teaches a reader to draw a warranted inference, revise it when new evidence arrives and use one character's viewpoint to shape a story. Each session gives you language you can actually say. Take a short break between reading and writing if attention drops. A student can record a response orally during teaching, then write a short sample when writing is the skill being assessed.

Use this free guide on its own. The reading pages, printable teaching cards and progress records are included. Open or print only the pages you need for a lesson. Aspire's companion Support, Core and Extension workbooks offer extra practice and independent assessment if you want a longer sequence.

Plan the sequence

Session	Learning goal	What to collect
1 · Observation and inference	Distinguish what the story shows from what a reader works out.	Prediction before A11 and revised inference after A15
2 · Comparing viewpoints	Explain how each account gives the reader different knowledge.	One paired reference from A and B and a spoken explanation
3 · Crafting a viewpoint	Write a scene with a consistent viewpoint and deliberate choices about revealing information.	Draft, revised paragraph and one explanation of a change
4 · Independent transfer	Apply the same reading and writing skills to a new story.	Responses and rewrite based on Text C, with support used recorded

Materials and preparation

- Print the reading pages, the relevant teaching card and a copy of the progress record. Keep Text B separate until Session 2 and Text C until Session 4. Keep the sample responses on the cards for discussion after independent attempts.
- Gather two colours of pencil, one sheet of scrap paper and a reusable folder. A jar and paper envelope can help you act out the scene. An empty plastic container works equally well.
- Use two minutes to read A1–A5 aloud yourself. Notice which facts the story gives us, and where you start filling in reasons as a reader.
- Label the top of each work sample with the date, the text, and what assistance was used. A photocopy of the journal page works well as the student's record of a changing view.

Reading and writing outcomes

The learner distinguishes a visible action from a possible reason, connects a precise story detail to an interpretation and revises that interpretation as the story develops. For writing, the learner chooses what one narrator can know, keeps events in order and revises a detail to change what the reader discovers.

Before the first lesson

Ask, 'At a market, food bags are stacked beside a closed door. One bag has a wet corner. Tell me one thing you can see and one reason it *might* have happened.' After an answer, ask, 'What else could fit?' Then read, 'I moved the bag. I didn't want the paper to tear.' Ask who would know the reason directly, the person who moved it or a bystander.

Offer a spoken model or a pointed line reference if the student needs help separating evidence from ideas. Fade the prompt as soon as they can select evidence independently. If they can already explain a link to evidence, ask them to weigh two possible ideas or control what a reader discovers and when. A student may need different levels of help for reading and writing.

Words you will use

Term	How to explain it
Evidence	'A specific part of the story that helps show why your idea fits.'
Inference	'An idea about what is going on that you work out using evidence and what you already know.'
Narrator	'The voice telling the story. It can be a character speaking as I, or a voice outside the action.'
Viewpoint	'Whose knowledge, attention and judgement steer what the reader gets to see?'
Revise	'Go back to an idea or a draft and change it so it works better.'

Session 1 · When the jar moves

Set up · 5 minutes. Ask the student to think of an item they would want to keep dry. You can discuss a made-up drawing or card. Teach *gust*, *damp* and *flap* with a piece of paper. Say, 'A gust happens suddenly. If the table covering flapped once sharply, that tells me something about the wind.'

I do · 8 minutes. Read A1–A5. Pause at A3 and read these words aloud.

> 'Two things are printed or written on this one piece of paper. On the outside people see the seed label. On the other side is a measurement Nan wrote. I can point to both details. I don't hear Tali say, "I am worried about losing the paper." I can infer that she values it. My clue is that she kept this one scrap when they packed Nan's flat. That action carries more weight than a guess about how she feels.'

Write **clue** and **what it might mean** on your scrap sheet. Put the measurement and Tali's attachment on different sides.

We do · 12 minutes. Read A6–A10. Stop before the envelope opens. Say, 'Show me where the jar is. Tell me just what we could film.' A likely answer is 'under the table'. Ask, 'What might Tali think it means? Which earlier words make that possible? Can anyone prove what Niko meant already?' If a student says 'He stole it', invite a second look.

> 'Let's keep that as one idea. Is "he stole it" something the camera records, or a meaning you add? A film could show his hand and where the jar lands. Point to one clue that supports your idea, and one that could fit a different reason.'

Use a simple physical demonstration if the difference remains difficult. Move a closed folder quietly while the student watches. Privately imagine that you are making space. Ask them to name the action before suggesting the motive. Add both ideas verbally before writing.

You do · 10 minutes. Record a prediction with evidence using the first two rows of Y5.1. If needed, point at A7 and give the student enough wait time to find the phrase. Try a second example with the line cue removed. Invite a confident reader to compare two explanations and label their confidence. Ask the student to circle a word that shows uncertainty before they read A11–A15.

Revisit · 8 minutes. After finishing A, ask 'What can we now see about the envelope?' Follow with 'What detail in the ending allows you to change your mind? What difference does it make that Tali keeps one label and makes another?' Ask for a one-minute response using the stems 'At first I thought … I changed my view when …' Record whether the student cites the new clue independently.

Session 2 · What each narrator can see

Retrieve · 5 minutes. Invite the student to put the moves in order using an empty tub. Lift the jar, place the paper in the envelope, lower the jar and pass the envelope. Ask them to name one event and one reason, using different words for each.

I do · 8 minutes. Open Text B and read B1–B3. Explain how the narrator works.

> ‘Text A says “I” because Tali speaks. Here the voice says “he”, but I’m following Niko. I know why he wanted the envelope because I hear his memory of the washing machine. Tali appears through the actions Niko notices. Pronouns help me, and checking whose thoughts are available tells me more.’

Point to A4 and B1. Say ‘I can match the envelope across the two texts. What I know about it changes.’ Explain that remembering the washing machine makes Niko’s wish to save paper believable to the reader.

We do · 12 minutes. Read B4–B8. Ask ‘What does Tali see at A7? What do readers following Niko learn about the moment in B3–B4? How does that extra fact affect the way you judge him?’ A likely response is ‘He moved it to dry ground to protect it.’ Follow up with ‘Which words show the rain really reached the label? Which words show what he meant to do next?’ Have the student put two fingers on the separate clues as they answer.

Try the dialogue twice. First say ‘Hang on’ sharply, as a reader might hear it after A8. Now say it with the pause of somebody trying to push the wet label in. Ask what would support each reading. A student can write the line on two slips and mark pauses or emphasis if performing feels awkward.

You do · 12 minutes. Use Y5.2. Begin with A7 and B3–B4, then cover a completed row when the student selects evidence for a second response. A confident student can track how both narrators have incomplete knowledge. Let a reluctant writer talk their idea through once, then record only the strongest clue and its effect in writing.

Check out · 5 minutes. Ask ‘Why are you able to care about the label in A before you know why it moves? What answer does B give you later?’ If the student only repeats two events, prompt, ‘How does what you learn first change what you think first?’ A response that connects order to judgement is the target.

If the student gets stuck

If you notice …	Try saying or doing …
The student describes Niko as a liar.	‘His thoughts let us see what he intended. Find where the text confirms or fails to confirm that he meant to mislead.’
The student thinks viewpoint simply means first person.	‘Both *Niko heard the rain* and *I heard the rain* can stay close to Niko. Show me an idea that belongs to him in either version.’
The student cites the whole page.	‘Use a window made from two slips of paper to show me the shortest useful clue. Now explain the rest in your own words.’
The student loses the scene while decoding.	Take turns reading one paragraph each and pause to make a small sketch of where the jar is. Ask the student to select the clue rather than re-reading the whole passage for them.

Session 3 · Rewrite and revise a scene

Plan · 5 minutes. Draw a quick line to show the front of the table and mark where the viewpoint character is standing. Say, ‘Point to what your character can actually see from there. If you want them to learn why the jar moved, decide what would allow them to learn it.’ Move pieces of scrap paper to mark the box, jar, envelope and character.

I do · 10 minutes. Read this short demonstration aloud and jot each version on paper.

> **First try** Jo watched Niko put the jar down. Tali thought he meant to take it. Jo knew he was protecting the label.
>
> **Revision** Jo leaned a shoulder against the shelter post. From here she could see the jar vanish beneath the sheet. Then Niko’s white envelope nudged out beside Tali’s shoe.

Say ‘My first version hops into Tali’s mind and states Jo’s conclusion without giving her a reason. My revision stays with Jo’s sightline. I haven’t explained the envelope yet. I can give the reader a little time to wonder.’ Underline **vanish**. Ask whether **settle** would produce the same feeling and rehearse a sentence in each version.

We do · 10 minutes. Ask the student to describe the same action from their assigned character’s perspective. Offer ‘Thinking about …, [character] noticed …’ if needed. Now ask them to add an event and a private thought. If they write ‘Tali knew he was wrong’ while writing as Niko, ask, ‘Which person owns that thought? What would Niko see instead?’ Try a tense jaw, a snapped question or a wrist moving towards the jar. Accept a clue they invent if it fits existing actions.

You do · 15–20 minutes. Use Y5.3. A student who needs help uses the three event cards for a short connected scene. For independent practice, ask the writer to choose where Jo stands and hold one detail back before bringing it into view. A confident writer can develop a reasonable but mistaken impression and explain how the draft corrects it. Let students orally rehearse ideas or speak them into a recorder, then draft and revise their own wording. For a student with handwriting fatigue, typing can preserve the writing goal.

Revise · 8 minutes. Cover the draft except for the middle sentences. Ask the student to point to one sentence where the reader’s knowledge changes and read it aloud. Then uncover the rest. Ask whether any earlier detail should be cut, moved or expanded so this moment makes sense. Have the student mark the original and revised sentence. Proofread punctuation after meaning. A student who is ready for more can read two versions to you and ask which one would make you change your mind and when.

Session 4 · New text, independent decisions

Prepare · 5 minutes. Introduce Text C. Ask the student to picture the activity before reading. Explain *rehearsal* and *sequins* if unfamiliar. Keep the clipboard's possible meaning and the cause of the missing jacket unspoken. Let the student read silently or hear an adult reading once at a natural pace. Record the access arrangement.

Work independently · 25–32 minutes. Hand over Y5.4 and the Text C reading page. Re-read a question if asked. When a student cannot recall a classroom term, give its everyday meaning without steering them to a clue. Write down any prompt you give. Allow the student to look back at the text and return to a hard question.

Discuss · 10 minutes. Invite the student to share an answer. Say, 'Show me the detail that did the most work in your explanation.' If their explanation differs from the examples, check whether it stays consistent with the story before correcting it. Ask them to read their viewpoint rewrite once, and name a sentence they deliberately changed.

Choose a next lesson · 5 minutes. If the student identifies specific evidence but writes without explaining it, try a short inference-and-explanation paragraph with a new text. If the student explains viewpoints in reading but switches minds in writing, practise transferring 'other person thinks' sentences into action or dialogue. If both skills are secure, compare two stories where different narrators honestly assess the same action in different ways.

Make a useful assessment

Use this rubric with the learner's first attempt and keep the independence note alongside each judgement. A short well-controlled scene can provide stronger evidence than a long one with an unclear viewpoint.

Skill	Developing	Secure in this sequence	Extending
Read and infer	Finds a detail or gives an idea, with a weak link between them.	Chooses evidence, explains a warranted interpretation and can revise it.	Weighs more than one interpretation and identifies what the evidence cannot show.
Explain viewpoint	Names who tells the story or lists two events.	Uses a pair of details to explain why the reader understands a person or event differently.	Explains how restricted access, wording or order shapes an early inference and a later revision.
Compose from a viewpoint	Keeps some shared events but moves between minds or leaves a jump in the sequence.	Maintains a consistent viewpoint, orders events and chooses meaningful detail.	Controls what a reader knows when, uses precise phrasing and can justify the effect.

A conference example. ‘You used C3, the bent hook. That supports that something may have needed moving. Now add the detail in C7 that shows how the jacket was handled. What difference do the two clues make together?’ If the student replies ‘He was being careful’, ask them to name the action that makes that plausible.

Check progress against a sample. Before teaching, save the market-bag answer. After Session 4, save the new reading answer and compare whether the student selects evidence in their own words, explains the connection, and names something uncertain. This produces better evidence of progress than counting finished pages.

Reproducible planning and progress record

Print one copy per sequence. File selected dated samples so you can plan the next lesson with the student.

Week and date	Session, text and page	Work sample to keep	Help used	Next small goal

Plan tomorrow's lesson

Reading or writing target

Text, materials and what I will model first

One question I will use to check understanding

Which scaffold I will offer and when I will remove it

Student reading and revision log

Learner: _____ Week beginning: _____

Keep a short record of the detail that made you reread, change your mind or revise a sentence. An educator can write down a spoken response if that helps you capture your own words.

Date and title	New word or clue	My revised thought or sentence	What changed my mind?

Student reflection. An idea I can explain on my own now is ...

Educator observation. The strongest evidence I saw was ...

Print-and-teach card Y5.1 · What we see and what we infer

Session 1. In Text A, stop after A10 and have the student complete the first two rows. Save that early thinking before reading A11–A15.

My first reading	Details from Text A
One action a camera could record	
What I think the action might mean and which detail supports it	
New evidence after A10	
What changed in my thinking	

A useful model after the reveal. ‘In A7 the jar disappears beneath the table between Niko's shoes. This can make the move seem secretive because Tali can no longer see the label. A11 shows Nan's label inside the envelope. Its survival makes protection a more plausible explanation.’ In the first sentence, the student can point to an **observation**. The second names its **possible effect**. The last identifies the new detail and **updates the interpretation**.

Scaffold or extend. If the learner has difficulty finding a starting clue, ask them to reread A7 and show only the part a camera can capture. Remove this cue with a different line. If the learner is ready, ask which words support two interpretations at the stopping point and what the reader would still need to decide between them.

Print-and-teach card Y5.2 · Compare two viewpoints

Session 2. Read Text B. Trace the same event across A7 and B3–B4. If helpful, begin with the first comparison together, then let the learner choose a second clue independently.

Evidence from Tali's view	Evidence from Niko's view	How does this change the reader's view of an action?

Check the comparison. Tali can see where Niko puts the jar. Readers following Niko learn about the rain and the reason he wants the label under cover. If the child answers ‘One says I and one says he’, ask whose memory or reason the second account lets them hear. If they write ‘Niko is definitely kind’, ask for an action that supports the reading and a thing the text leaves uncertain.

Next move. Rehearse ‘Hang on’ once as a warning and once spoken by someone struggling to protect wet paper. Ask the student to select a clue from each viewpoint that would help a reader hear one of those readings. Students can mark stresses on paper to show the contrast.

Print-and-teach card Y5.3 · Write within one person's knowledge

Session 3. Place three notes on a table: *rain arrives*, *the jar moves*, *the envelope changes hands*. Ask the learner to draft a short new scene near Jo without moving between characters' minds. Start with 90–130 words or a genuinely complete shorter scene for a learner needing support. Keep the shared actions in order. A confident student can hold back one detail and write a two-sentence explanation of how that decision affects the reader.

Plan from Jo's viewpoint	One possible choice
Where does Jo stand? What is hidden from her?	
What can Jo know directly?	
What detail will the reader notice later?	

Revision prompt. 'Underline one place where Jo notices an action. Circle one place where your reader's understanding changes. If you have given Jo access to someone else's thought, show her something she could see or hear instead.'

Feedback model. 'Your detail about the white envelope keeps us close to what Jo can actually see. Move the explanation two sentences later so we have a moment to wonder why it appeared.' Give one sentence of feedback, then ask which change the learner chose. The sample revision in Session 3 shows a more limited viewpoint and gives the reader a fair visual clue.

Print-and-teach card Y5.4 · Try it with Text C

Session 4. Hand over Text C and a notebook. Keep instruction light and allow rereading. Ask the student to work independently for one short reading response and a new viewpoint paragraph.

1 'Name one thing Tay does before Jem finds the jacket. Give the paragraph number.'

2 'Give two details from different parts of the story which could help you understand why Tay moved the jacket. What is still uncertain?'

3 'Rewrite C4–C7 within Tay's viewpoint. Keep the physical details in C7 and choose one thing Tay particularly notices. Reread and revise one sentence.'

Look for. A response may connect the bent hook in C3 with the way the jacket was handled in C7. The detail in C7 can support ordinary care rather than deliberate interference; the text leaves some motives uncertain. Compare with the diagnostic from before the first lesson. Collect one response where the learner clearly explains why evidence supports an inference and a scene which keeps the same viewpoint and sequence. Check the same skills again on a fresh text before assuming they transfer independently.

Sample record. 'Found C3 and C7 without a prompt. The first answer listed the facts. After a question, the learner explained how they made another interpretation plausible. Next time: retest the link between evidence and inference before offering any cue.'

Text A · The Jar Under the Table

Part 1 · Before the gust

A1. At nine on Saturday, the seed swap smelled of cardboard boxes and rain that hadn't fallen yet. At our table, Mum had spread an old striped sheet. The wind had turned its loose corner into a small, impatient sail.

A2. I kept one hand on the river red gum jar. We had collected the fallen seed capsules from the tree beside Nan's back step. On the first and last mornings of each visit, she made me stand with my heels against its trunk and measured me with the tape from her sewing tin. The last mark was on a scrap of paper in her handwriting.

A3. When we packed her flat, I kept the paper. Yesterday I turned the scrap over and wrote a label on the back. It read *RIVER RED GUM. FROM NAN'S BACK STEP. PLEASE TAKE A FEW.* If somebody grew a tree from our jar, a little of that place might go with them.

A4. Niko set his tray of seed packets beside mine. A white envelope stuck out of his sleeve. Yesterday, when Jo had finished cutting the labels, I'd heard him tell her, 'I'll keep it.' He had been looking down at this end of the table. I wished I had asked what he meant.

A5. 'Leave one corner clear,' he said. 'In case we have to move things.' He dabbed a dark spot on the sheet with his finger. I shifted my jar the width of a thumbnail.

Text A continued

Part 2 · The jar moves

A6. Jo called for two people to help carry the empty boxes inside. I ran over. While I was pulling a box free, a gust flattened the striped sheet against the table. Rain ticked on the roof of the shelter and freckled the row of jars nearest the edge.

A7. I got back in time to see Niko lift my jar. He wiped the glass with his sleeve and tucked a strip of paper into the white envelope. Then he lowered the jar beneath the table. All I could see was the blue lid, halfway between his shoes.

A8. ‘What are you doing with that?’

A9. ‘Hang on,’ he said. His thumb was pressed hard on the envelope flap.

A10. I reached under the table. My wrist caught the corner of the sheet. The jar jolted, but Niko caught its neck before it tipped. For a second we were both crouching there, holding opposite sides of the same jar.

Part 3 · Above the table again

A11. Niko slid the envelope towards me. When I pulled out the paper, it looked as if somebody had dipped one edge in tea. The writing was still there. I turned it over. So was the pencil line where Nan had written *146 cm*.

A12. ‘The rain was getting under the tape,’ he said. ‘Was that the bit you wanted to keep?’

A13. I nodded. I could hear someone asking Jo where the parsley packets were. The seed swap had carried on around us.

A14. ‘Can you hold the jar while I make a new sign?’ I asked.

A15. Niko lifted it onto the clear corner. I put Nan’s label in my pocket and rolled a clean square of cardboard into the slot of a wooden sign holder. This time I wrote *TAKE A FEW* large enough to read without touching the jar. A little girl stood on her toes to choose three. I helped her count.

Text B · The Envelope

The same seed swap, this time close to Niko.

B1. Niko had asked Jo for the spare envelope on Friday. Small paper things always seemed to disappear from community hall tables. Pockets were worse. He had once brought home twenty labels after a swap, washed them with his shorts and spent the rest of Sunday picking soft white dots out of the washing machine.

B2. This morning there was a dark spot on the striped sheet. He poked it with a finger. Wet. If the rain blew sideways, the jars along the outside edge would get it first. He asked Tali to leave a corner clear. She moved her jar hardly at all.

B3. While she helped with the boxes, he heard rain on the shelter roof. A thin tongue of water slid down the gum jar and disappeared under the tape. The strip of paper had started to lift. He wiped the glass and peeled the paper away. It was soft at one corner, but he could still read the big words. He slid it into the envelope.

B4. He lowered the jar onto a dry patch between his shoes. He meant to move the other jars in next. Then Tali asked what he was doing, in exactly the voice his little brother used when he found someone in his room.

B5. ‘Hang on,’ he said. The paper stuck out past the flap and he had to push it further in with a fingernail. Tali reached down. The sheet caught her wrist and the jar jolted. He gripped the neck before it tipped.

B6. Tali had her hand on the jar too. She was looking straight at it. Niko could think of three explanations and none short enough to say quickly. He pushed the envelope towards her instead.

B7. When she turned the damp-edged label over, he saw a line and a number. It looked like a measurement. She held that side up for a long moment.

B8. ‘Was that the bit you wanted to keep?’ he asked. After she nodded, he waited until she asked him to move the jar. Then he set it in the clear corner.

Text C · The Hook by the Door

A new story for your independent reading check.

C1. When Jem came back to the hall after lunch, the coat hook with the strip of green tape was empty. Her costume had been there when she went outside. The first rehearsal with costumes was about to start.

C2. On the way in, she had seen Tay carrying a bundle of dark blue fabric past the door. Tay had spent all morning straightening the row of coats and pushing other people's bags under the benches. Jem had told him twice she didn't need help.

C3. The hook above the green tape leaned away from the wall. There was a little pile of pale dust on the bench under it. Jem touched the bent hook once, breathed out and kept walking.

C4. Tay was by the curtain with a clipboard. He shut it when he saw her. 'You're up after Maya,' he said.

C5. 'I know,' said Jem. 'Where's my jacket?'

C6. Tay turned the clipboard over. A scrap of green tape was stuck to its back. 'Look behind the curtain,' he said. Then he opened the clipboard, put a tick beside Maya's name and walked over to help with the music.

C7. Behind the curtain was a clean chair. The jacket was folded on it with the bright side of the sequins turned in. Somebody had tucked the loose silver button into the pocket.

C8. The music stopped. 'Jem,' Maya called. Jem slipped the button into her own pocket and put her arms into the jacket.