



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 many opportunities for revisiting the text.

Jordie is hanging out with his friend Raj when his younger brother Jess suggests that they join him for a bike ride at the reserve. Jordie grudgingly agrees, but it's clear that there's some tension in the air, at least from Jordie's side. In the bush, they come to a "No Trespassers" sign. With varying degrees of bravado, the boys climb over the fence, but then they are caught by the disgruntled property owner. It's Jess who saves the day, winning over the property owner and impressing Raj with his quick thinking. The story ends with Jordie quietly grappling with his negative emotions.

This story:

- is an energetic story that uses lots of verbs
- involves a brother who feels jealous of his younger brother
- is set in the outdoors
- has some unattributed dialogue
- provides opportunities for students to make inferences about the motivations of different characters
- has a slightly unresolved ending.

A PDF of the text is available at www.schooljournal.tki.org.nz

Texts related by theme

"The Red Ball" SJ L3 May 2015 | "The Rules" SJ L3 Oct 2015 | "Oakley Creek" SJ L4 Oct 2015 | "How to Be Normal" SJ L4 Nov 2018 | "Donkey Sleepover" SJ L3 May 2019 | "Broken Wing" SJ L3 May 2019

Text characteristics from the year 5 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>

Jordie picked up a stone and skimmed it across the pool. "Did you see that?" he said. "It skipped four times!"

"If we got that guy's number," said Raj, "we could ring him sometime – get permission to come to the waterhole ..."

"Maybe," said Jordie.

"Although Jess probably has it already," said Raj with a laugh. "Come on – let's go see what's happening."

Jordie scowled, then squatted down to splash the heat from his face. After a moment, he turned to join the others.

illustrations by Leilani Isara

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

a second cold sausage. You guys should come.

Jordie frowned. He didn't want to hang out with his little brother.

Jess had his own friends. "There's not enough bikes, bonehead," he said.

"You could ride Dad's new bike," said Jess, "and Raj could take yours."

"Sounds like fun," said Raj.

Jordie hadn't ridden the new bike yet. Grudgingly, he agreed.

"The track joins an old tramway," Jess said, pointing to a map on the sign. "They used it in the olden days for bringing out timber."

"Cool." Raj leant in closer to take a proper look.

"Forget that," said Jordie. "Come on!" He pulled a wheel-stand along the gravel path. "Race you to the bridge."

"You've got a head start!" Raj called, standing on his pedals.

some information that is irrelevant to the identified purpose of reading (that is, some competing information), which students need to identify and reject as they integrate pieces of information in order to answer questions

They raced for a bit, but Jordie pulled away, so Raj and Jess slowed to

have a look round. Huge trunks forced their way through clinging webs of

supplejack. Tree ferns spread like green umbrellas.

"It's epic in here," said Raj.

"I know, right," agreed Jess.

Jordie was waiting in a little dip. "I thought we would have lost you by now," he said, looking at Jess.

"Where's the bridge?" Raj asked.

"Had a better idea," Jordie said. He nodded towards a second route, marked by pink tape. It plunged off into the trees. "That trampoline will take us to a waterhole."

Raj frowned. "I've never heard of a waterhole here."

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

sentences that vary in length and in structure (for example, sentences that begin in different ways and different kinds of complex sentences with a number of subordinate clauses)



Reading standard: by the end of year 5

Text and language challenges

Some of the suggestions for possible supporting strategies may be more useful before reading, but they can be used at any time in response to students' needs.

VOCABULARY

Possible supporting strategies

- Possibly unfamiliar words and phrases, including “reserve”, “grudgingly”, “tramway”, “timber”, “trunks”, “clinging”, “supplejack”, “plunged”, “trapline”, “waterhole”, “private land/property”, “strutted”, “locals”, “weaving and ducking”, “scowling”, “trespassers”, “vaulted”, “sneered”, “shrugged”, “hesitated”, “shambling”, “sharp descent”, “squatting”, “clearing”, “barely”, “close-cropped”, “stubble”, “pliers”, “water pump”, “skimmed”
 - Colloquial language and phrases, including “bonehead”, “pulled a wheel-stand”, “you’ve got a head start”, “epic”, “I know, right”, “bull”, “decided to push on anyway”, “I’ll end up copping it”, “you’ve got a cheek”, “at least one of you has some brains”, “I thought we were going to cop it”, “pretty sharp”
 - An animal noise: “Brrrook book-book-book”
- Identify words or phrases that may be unfamiliar and decide whether any need to be introduced before reading. Some English language learners might need additional support with the colloquial language. The colloquial verb “cop (it)” is used twice in the story, providing opportunity for reinforcement.
 - Select some of the movement verbs (for example, “strutted”, “weaving”, “ducking”, “shambling jog”, “shrugging shoulders”, “skimming stones”) and have the students act them out before reading the text.
 - Prompt prior knowledge of strategies to work out unknown words, such as reading and thinking about the surrounding information, putting the words into context, and using parts of the words they recognise.
 - Explain the setting of the story before reading and discuss different types of reserves, introducing terms that the students will encounter in the story, such as “tramway”, “timber”, and “trapline”. Students unfamiliar with the bush may find it difficult to picture the tangled web created by supplejack. You could show them images, such as these on [Te Ara](#).
 - Provide sticky notes for the students to indicate words, phrases, or concepts they don’t understand and want to come back to.
 - Discuss with English language learners the appropriate use of colloquial language. Take some colloquial phrases and talk about what you would say in more formal situations, such as a job interview or talking to the principal.
 - *The English Language Learning Progressions: Introduction*, pages 39–46, has useful information about learning vocabulary.
 - See also [ESOL Online, Vocabulary](#), for examples of other strategies to support students with vocabulary.

SPECIFIC KNOWLEDGE REQUIRED

Possible supporting strategies

- An understanding of public and private property and the concept of trespassing
 - Some knowledge of rural environments and reserves, including features such as waterholes, traplines, track markers, and water pumps
 - Some knowledge of tramways and the way they were used to transport timber
 - Some knowledge of health and safety rules and the ways these are regulated
- Discuss the concept of trespassing and invite the students to share a story about a time they have been tempted to trespass (or trespassed). Alternatively, the students could discuss how they would feel and what they might do if they were with a group of friends who decided to trespass on someone else’s property.
 - Support the students to make connections with features they have seen in reserves, for example, tracks marked with tape and signs that provide information about a place’s history or significance. Where possible, provide images and other prompts to help English language learners to build connections and understanding.
 - Talk about the importance of health and safety rules and explain that people can get into trouble if someone gets hurt on their property. Prompt the students to make connections with construction sites that list potential hazards. It might also be useful to discuss the use of cones to mark dangerous areas.
 - Remind the students to use comprehension strategies as they read, in particular, asking questions, making connections with the text and things they already know, finding clues to help infer meaning (reading between the lines), and evaluating ideas during and after reading.

TEXT FEATURES AND STRUCTURE

Possible supporting strategies

- Use of third-person, past tense
 - A straightforward chronology, with the action divided into five parts
 - A small amount of unattributed dialogue, often preceded by a description of the speaker’s body language or facial expression
 - A simile: “Tree ferns spread like green umbrellas.”
- Prompt the students to recall features of third-person narratives, for example:
 - the use of dialogue
 - order of events
 - characterisation
 - plot structure.
 - Remind the students of clues they can use to identify who is speaking when dialogue is unattributed, for example, by looking at the text that comes before or after the spoken words.
 - Identify the reference chains in a selected piece of text. Firstly, have the students underline the names of all the characters in the text. Next, have them circle the pronouns. They can then draw arrows connecting each pronoun to the character it refers to.



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

- Find out what happens when three boys disobey a “No Trespassers” sign

Possible subsequent reading purposes

- Explore the relationship between the two brothers
- Find out what motivates each character in the story.

Possible writing purposes

- Write a story about ignoring a warning or a no-trespassing sign
- Evaluate the ideas, characters, theme, or plot of the story
- Describe a relationship between a pair of siblings.



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

- Tell the students the title of the story and lead a discussion on why a person might put up a “No Trespassers” sign.
- Provide a brief overview of the story without giving away what actually happens, for example, *This is a story about three boys who go for a bike ride in the bush. They want to get to a waterhole, but there is a problem.*
- Share the purpose for reading.
- Have the students read up to the section where the boys reach the “No Trespassers” sign. Briefly check for understanding, then have the students discuss in pairs what they think each character will do next, supporting their ideas with inferences from the first two paragraphs.
- Direct the students to finish reading the text, keeping their predictions in mind and adjusting them as they learn more about the characters and the events of the story.
- After completing the story, have the students think, pair, and share two or three words that describe what Jordie is like as a character, supporting their ideas with evidence from the text.

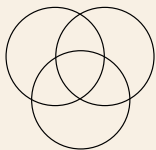
If the students require more scaffolding

- Provide a graphic organiser that the students can use as they read, for example, a character or story map, and support them as they start to fill it in.
- Remind the students to use the illustrations, as well as the words, to identify the setting and the characters. Support them to make connections with experiences they have had walking or cycling in the bush and/or visiting a reserve. Explain any features of the setting that the students are not familiar with, for example, traplines and water pumps.
- Have the students read parts of the dialogue aloud in pairs, using the facial expressions or body language described in the text to see how the words and actions work together.
- Ask the students to pause at the end of each page to discuss events with their reading partners. Listen in on the discussion and, if necessary, support the students to get the gist of the story.

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

The teacher

Prompt the students to make connections with a time that they have been in a group of three and the dynamics that can occur.



Give the students a three-circle Venn diagram, with one circle for each boy.

Direct the students to work in pairs to find and record examples of the boys interacting as pairs or as a group of three and acting on their own, adding these to the diagram.

For example, in the intersecting space between Raj and Jess, the students could write down that the boys slowed down to look at the forest together.

Ask the students whether any spaces were harder to fill than others, for example, finding a time that Raj acted separately to the others.

The teacher

Have the students discuss what the act of trespassing revealed about each of the characters, for example, who took the lead, why the others followed, and how each boy responded when they were caught. It may be helpful to distinguish between the act of trespassing (which probably seemed harmless to the boys) and more wilful forms of disobedience.

The students could add some of their ideas to the Venn diagram, building up a summary of each character based on their actions.

Ask the students to share why they think Jordie didn't want to hang out with Jess while he was with Raj.

The students:

- use their prior experience to understand the dynamics of the group of boys
- locate examples in the text that show how the boys interact at different times
- look for and explain clues that help them to infer the character of each boy.

The students:

- compare the ways that Jordie and Jess demonstrate leadership and what they achieved through their actions
- identify the reactions each boy has to the “No Trespassers” sign and explain how the author has conveyed these reactions indirectly or directly
- form a hypothesis about why Jordie didn't want to hang out with Jess, integrating information from the text with their understanding of how some siblings relate to each other.

The teacher

Explain what it means to resolve a story. Tell the students that in many stories, the main character ends up in a better situation from when the story began, but that this is not always the case.

Have groups of students discuss the way the story ends, sharing their thoughts about what Jordie might have been feeling. If necessary, provide questions, for example:

- *What clues does the writer give us about how Jordie is feeling at the end of the story?*
- *Why do you think he feels this way?*
- *Has the writer resolved the situation, or is the ending unresolved?*
- *Why do you think the writer ended the story in this way?*

Have the students reflect on their initial predictions about what the story was going to be about. Using their predictions, and ways that these predictions were or were not borne out, have the students work in pairs to evaluate the writer's purpose.

The students:

- share their inferences about how Jordie feels at the end of the story, supporting their ideas with information in the text
- reflect on their initial predictions about what the story would be about and the way these predictions changed as the story progressed
- form an opinion about the writer's purpose and the messages the story contains.

GIVE FEEDBACK

- *After our first reading, what stood out to you was that Jordie seemed bossy and mean. Rereading a text can help us see things in a different way – for instance, it can give us a deeper understanding about what a character is like or what motivates their behaviour. Your opinion of Jordie might not have changed much, but your inferences now about why he acted in the way he did show that you've read the text really closely.*

METACOGNITION

- *Tell me about a time that you adjusted your predictions as you read the story. What did you base your initial predictions on? What did you read that caused you to adjust your predictions?*

Reading standard: by the end of year 5

The Literacy Learning Progressions

Assessment Resource Banks

Instructional focus – Writing

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

Text excerpts from “Trespass”

Page 37

They raced for a bit, but Jordie pulled away, so Raj and Jess slowed to have a look around. Huge trunks forced their way through clinging webs of supplejack. Tree ferns spread like green umbrellas.

Examples of text characteristics

PACE

The pace of a story is the speed at which things happen.

Descriptive passages tend to slow a scene down; short passages with lots of action verbs tend to speed it up.

Writers can vary the pace of a story in different ways and for different purposes.

Teacher (possible deliberate acts of teaching)

Explain what pace is and have the students brainstorm ways that a writer can slow down or increase the pace of a story.

Read two passages from the story and have the students compare their pace, for example, the scene where Raj and Jess notice how amazing the forest is and the scene when they are weaving and ducking through the bush.

If students are having difficulty understanding the pace, you could have them clap the beat as you read the story aloud.

Have the students work in pairs to find a scene where the pace is slow, identifying devices the writer used to create a moment of stillness, calm, or inaction.

Examples include the moment they see the property owner and the time Jess and Raj spend by the river.

Prompt the students to notice the amount of detail the writer provides in these scenes and the lack of movement.

Next, have the students find an example of things moving quickly, for example, the boys racing to the bridge or the boys jogging down the hill. Direct them to find examples of the verbs the writer has used to speed up the action.

Lead a discussion about pace and purpose. For example, in this story, some of the slower scenes are used to reveal how the boys relate to one another, but the slow pace when the boys see the property owner is used to build tension. The fast-paced sections create a sense of energy and momentum before the next interaction between the boys.

Have the students examine a piece of their own writing, identifying areas where the pace is slow or fast. Encourage them to experiment with varying the pace of different sections, getting feedback from a peer on the effect.

Page 39

The boys glanced nervously at each other. “We ... um ... we didn’t see the sign,” said Jordie, thrusting his hands awkwardly into his pockets.

“Bull. You need to get off my property – now.”

Jordie’s face reddened. He half-shrugged and began to turn away.

Then Raj spoke. He raised his hands, palms out. “We’re really sorry. We were going to the waterhole.”

BODY LANGUAGE

Words are only one form of communication. Our body language also reveals what we are thinking or feeling.


Describing the body language of a character, for example, their facial expression, stance, or the way they move, helps readers to build up a picture of their personality or mood.

Give the students a paper copy of the text and have them work in pairs to highlight examples of body language or non-verbal communication in the text. You might give the students categories to look for or they could identify categories themselves, for example:

- *facial expressions or changes of colour, for example, frowning, scowling, reddening*
- *eye movements or ways of looking, for example, eyes narrowing, gleaming, glancing*
- *posture, for example, arms crossed, hands in pockets*
- *ways of moving (or not moving), for example, strutting, hesitating, freezing, shrugging, striding.*

Have the students explore how the character’s actions reveal their personalities. For example, the way Jordie leaps over the fence, walks without looking back, and pulls away from the others.

Work together to build up a word bank of verbs and adjectives that describe body language and encourage the students to refer to it when they are writing.

 This could be in the form of a shared Google doc that the class add to throughout the year.

In some cultures, certain actions may have different meanings. Be alert to students who are having difficulty interpreting the body language. You may need to tell the students what particular actions mean in New Zealand.

Text excerpts from “Trespass”

Page 39

“Not far,” said Jordie. He grinned, eyes bright ... but Raj had spotted something. Barely 20 metres away, a four-wheeler bike was parked on the track. Beside the bike, a man was bent over the water pipe – a big man, with close-cropped hair and thick stubble. He wore denim shorts and cut-off gumboots. A pair of big pliers dangled from one hand.

The three boys halted as the man straightened. He looked at them, deep lines wrinkling his tanned brow. “You’re trespassing,” he said.

Examples of text characteristics

TENSION

Tension is a feeling produced by stressful situations. In writing, tension can keep readers engaged, wanting to know what will happen next.

Writers can build up tension and release it, taking their readers on an emotional journey.

Teacher (possible deliberate acts of teaching)

Have the students think, pair, and share what tension means, providing examples to support their ideas.

Ask the students to identify moments of tension in the story, for example, the tension that exists between Jordie and Jess or the moment the boys encounter the property owner. Have them consider ways that the writer builds and releases tension, for example, the tone, pace, and language used at different stages of the story.

If the students are having difficulty understanding the concept of tension, have them consider how the story might be portrayed as a movie or a TV programme. Where would the music become louder and more dramatic? Where would it be slower and more lilting?

Provide the students with questions to ask each other about the level of tension created in their own writing, for example:

- *How did you feel when you were reading this part of my writing? Did it take you by surprise or were you expecting it?*
- *What could I add to build up the tension in this scene?*
- *When did you feel the tension release? Why?*

GIVE FEEDBACK

- *I can see in your second draft that you’re experimenting with using a wider range of verbs. These verbs helped me to visualise what was happening and made your descriptions more specific and interesting.*

METACOGNITION

- *What do you see in your mind when you are writing about different characters? How can visualising a scene help you bring it to life for your readers?*

Writing standard: by the end of year 5

The Literacy Learning Progressions