



Overview

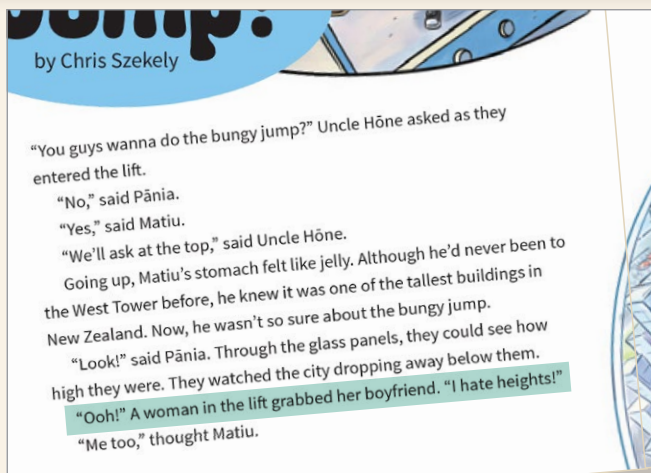
In this story, about a Māori family in a contemporary setting, the relationships between Uncle Hōne, Pānia, and Matiu are very realistically portrayed. Students will recognise the teasing and banter between the uncle, sister, and brother. Although the story will have appeal for all students, a number of aspects are consistent with a Māori world view and will resonate with Māori students. These include the importance of family, the tuakana-teina relationship between uncle and nephew, and the idea of bravery and coming of age, as well as the Māori names, Matiu whispering “Kia kaha”, and his haka on the glass floor.

This narrative:

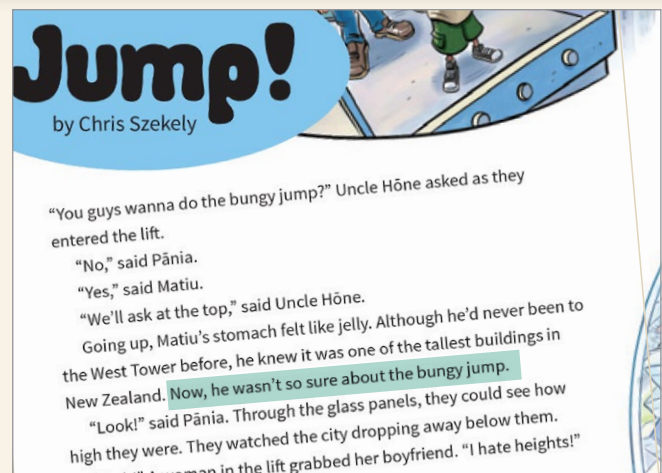
- shows a character dealing with his fear while not wanting to appear scared
- provides opportunities for students to make connections between the story and their own feelings and experiences
- requires students to infer characters' thoughts and motivations
- has a thematic connection with “Just One Wheel” and “Leap” (trying a new physical activity)
- portrays the dynamics of a tuakana-teina relationship between an uncle and his nephew.

Texts related by theme “Iron Tamariki” SJ L2 May 2014 | “Poi” SJ L2 November 2014 | “Ask Eddie” SJ L2 April 2013

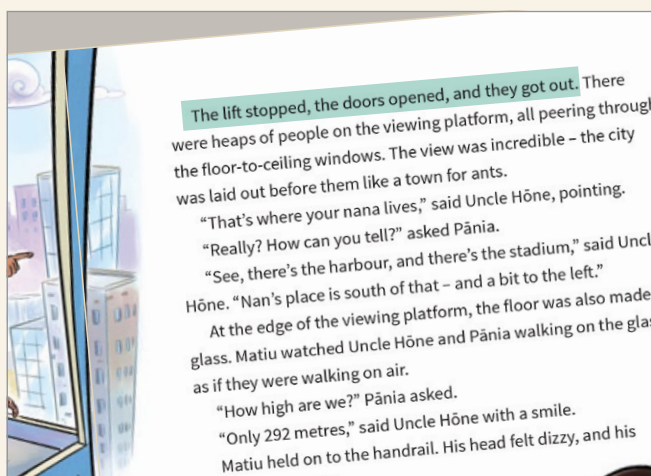
Text characteristics from the year 4 reading standard



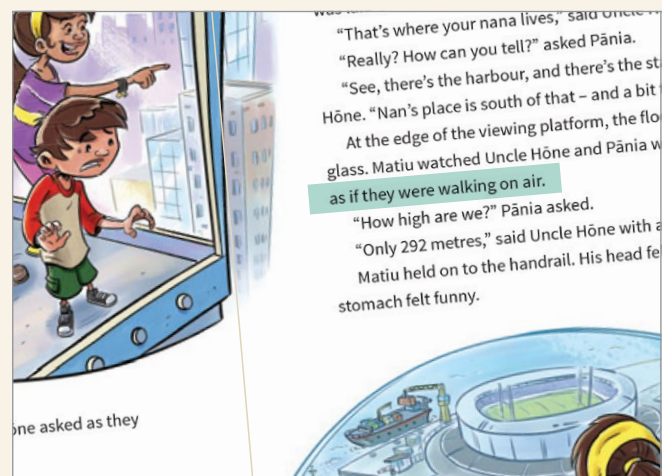
some abstract ideas that are clearly supported by concrete examples in the text or easily linked to the students' prior knowledge



some places where information and ideas are implicit and where students need to make inferences based on information that is easy to find because it is nearby in the text and there is little or no competing information



a straightforward text structure, such as a structure that follows a recognisable and clear text form



figurative language, such as metaphors, similes, or personification

Possible curriculum contexts

HEALTH AND PHYSICAL EDUCATION (Personal Health and Physical Development)

Level 2 – Personal growth and development; Personal identity.

ENGLISH (Reading)

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

ENGLISH (Writing)

Level 2 – Ideas: Select, form, and express ideas on a range of topics.

Possible reading purposes

- To enjoy a story about a family outing
- To find out whether Matiu does a bungy jump
- To discover how an author shows what characters think and feel
- To identify the relationship between the uncle and his nephew.

Possible writing purposes

- To recount a family event or outing
- To write about doing something (or not doing something) really scary
- To recount a time when you agreed to do something then regretted it
- To use the technique of “show, don’t tell” to describe a family character who makes you laugh.



The New Zealand Curriculum

Text and language challenges

VOCABULARY

- Possibly unfamiliar words and phrases, including “bungy jump”, “viewing platform”, “peering”, “floor-to-ceiling windows”, “weight restriction”, “krumping”, “press-ups”, “a round of applause”, “photographer”, “viewing deck”, “trick photos”, “glossy”, “framed”
- Colloquial language: “you guys”, “wanna”, “heaps”, “man of steel”, “Tough luck”, “Yeah, right”, “wanna”
- The simile-based joke (“thick as the concrete floor”/ “Like you, Matiu”).

Possible supporting strategies

Some of these suggestions may be more useful before reading, but they can be used at any time in response to students’ needs.

- Make sure you are clear about the pronunciation of the characters’ names before sharing the story. Seek support from students or staff if necessary or listen to the audio version.
- Make a list of words and phrases that may be challenging for some students. Introduce them before reading or give a brief explanation during reading.
- Discuss the use of colloquial language, asking students to share any examples. If any terms are not familiar to students, encourage them to share similar expressions in a language they know.
- *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

- Awareness of bungy jumping (direct or indirect)
- Experience of being expected to participate in a scary activity
- Experience of the ways people mask their nerves in a scary situation
- Familiarity with family relationships and their sometimes teasing interactions
- Experience of a tuakana–teina relationship where an older person supports the learning of a younger person
- Awareness that gestures and expressions may have different meanings in different cultures and that families have different ways of expressing their relationships and feelings.

Possible supporting strategies

- Ask the students to share what they know about bungy jumping with a partner. *Have you ever seen someone do a bungy jump? What did they look like beforehand? How do you think you would feel if you had to do one?*
- Show a video of someone doing a bungy jump. *Do you still feel the same way? What surprised you in the video?*
- Ask the students to share experiences of being part of a family or group of friends who tease each other in a friendly way. *Why do people do this? How does it feel to tease or be teased in this way? What can we learn from being teased into doing something when we are a little nervous?*
- If you think students may be unfamiliar with friendly banter or teasing, you could carry out a role play (or share a video clip) to show that such teasing is done with affection and is not intended to be unkind. Over time, take opportunities to point out the way fellow students tease each other in this way.
- Expressing feelings can be difficult for some students, including English language learners. You may need to build up their knowledge of words to express different feelings and help them to understand that it is OK to express how they feel. Provide language structures to share their feelings, for example, “I am feeling ... because ...”, “When you do ... I feel ...”.

TEXT FEATURES AND STRUCTURE

- Third-person narrative, within the context of a family outing
- The need to infer what characters are thinking from their actions: “‘Kia kaha,’ he whispered”, “with a wink”, “couldn’t hide the smile”
- The contrast between what Matiu says and what he is feeling
- Plot development that includes an unexpected turn of events
- Use of ellipses to imply an unfinished thought
- Similes: “stomach felt like jelly”, “like a town for ants”, “as if they were walking on air”, “like a starfish”
- Metaphors: “The city dropping away below them”, “hard as steel”.

Possible supporting strategies

- Remind students of similar third-person narratives they know. Review the features such as use of dialogue, the order of events, characterisation, and plot structure.
- Support the students to identify the setting and the characters and their relationships. Prompt them to name the characters in the illustrations.
- Some students may need support to make inferences about the way the characters speak to each other: ask other students to read key parts of the dialogue aloud, using their knowledge of family banter to read it in a realistic way. If necessary, the students reading aloud can explain the meaning of the interaction. Direct attention to the last event in the story that shows the warm relationship between Pānia and Matiu even though the photo appears to show her pushing him off the platform.
- Support students to infer meaning by using a three-column chart headed “Matiu says”, “Matiu does”, and “Matiu feels”. Choose a part of the text where Matiu’s words and actions don’t match and help the students write or draw under each heading.



Sounds and Words

Instructional focus – Reading

Health and Physical Education (Personal Health and Physical Development, level 2 – Personal growth and development; Personal identity.)

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

First reading

- Before reading, ask the students to think, pair, and share activities that they like now but took a lot of courage to try the first time. As they share, make a list of the words they use to describe their feelings. Ask students to share their discussion with the wider group.
- Alternatively set up a challenging physical activity for students to experience for the first time. Discuss how they felt before, during, and after the activity. Discuss how different people showed their feelings.
- During the first reading, support students to identify the characters and to use their actions as well as their words to understand the relationships in the family.
How do you know what each character is really thinking? What clues did you use?
How do we know that Uncle Hōne cares about Matiu?
- Ask questions to check that students are making inferences as they read, for example: *Why doesn't Matiu go onto the glass floor with Pānia? Why does Matiu go onto the glass floor later and do some moves?*

If the students struggle with this text

- Remind them to use the illustrations, as well as the words, to identify the setting and the characters. Support them to identify prior knowledge (for example, of city towers and of bungy jumping) that will help them to do this.
- Have them read parts of the dialogue aloud in pairs to understand the children's interactions and their use of colloquial language.
- Support the students to use a graphic organiser, such as a story or character map, as they read. You may need to work with them to write the first entries if they have not used them before.

Subsequent readings

The teacher

Prompt the students to identify clues to Matiu's feelings as they reread the first two pages.

- *What do you learn from what he says?*
- *What do you learn from what he does?*
- *What experiences of your own help you to make connections with the text?*
- *Using information from the illustrations and the words on these pages, how would you describe Matiu?*

The teacher

Direct the students to identify and retell the turning point of the story to a partner.

- *What changed Matiu's feelings and prevented him from doing a jump?*
- *Did his uncle already know about the weight restriction? Why do you think that?*
- *Why didn't he let Matiu know this right from the start? What clues tell us whether he really did forget??*
- *What does this tell you about Uncle Hōne and his relationship with Matiu?*
- *How can you explain Matiu's reaction: he can't hide a smile but he says it's not fair? What's happening here?*
- *Why do you think the author didn't tell us directly what the characters were thinking and feeling? What impact did he want to have? Was it effective?*

The teacher

Support students to understand the ending of the story. Explain how green screens work so that they realise that the photo is a trick. Then ask:

- *Why do you think both children like this photo best?*
- *What does the photo and Pānia's and Matiu's reaction tell us about their relationship?*
- *What do you think the author wanted us to learn or feel about the story?*

GIVE FEEDBACK

- *You've tracked Matiu's changing feelings from the start to the end of the story as a graph. That's a great way to understand his ups and downs.*
- *Your experience of going diving with your cousin gave us a good understanding of the way an older family member often helps a younger person face challenges.*
- *You've told me how you made a chart of what Matiu said, did, and felt and how it helped you see how the author gave information. This is a strategy you can use when you're reading other texts, especially narratives.*

METACOGNITION

- What do you do when you don't understand something you're reading? Show me a place where you had to do this. How successful was your strategy?
- Talk with a partner about the ways you make connections with a text. Share some examples of how you made connections as you read this story and how they helped you gain a better understanding of the meaning.

The students:

- reread and use the words, illustrations, and their own experiences to infer that Matiu is quite young. Although he says he wants to do the jump, they know he is scared of heights and the view makes him feel sick. They relate this to times when they have wanted to be braver than they felt.
- draw on prior knowledge of geography and their own experiences to visualise the way the city looks from the tower. They apply this to understand how Uncle Hōne works out the location of Nan's house.

The students:

- use their own words to explain why Matiu didn't make a jump
- draw on their knowledge of family interactions to infer that Uncle Hōne wanted to tease Matiu by letting him believe he would be doing a bungy jump (They may further infer why Hōne does this, for example, to prepare Matiu for challenges as he grows older.)
- draw on their knowledge of gestures and expressions to understand that Uncle Hōne's wink implied that he hadn't really forgotten the weight restrictions (In some cultures and families, gestures and expressions have a particular meaning. Share these as appropriate.)
- integrate their own understanding of families with the information they have gained about Uncle Hōne and Matiu to think more deeply about each character and their relationship
- evaluate the effect of the author's "show, don't tell" method.

The students:

- use their knowledge, together with the illustration and the words in the text, to make inferences about why the children thought it was funny to make an image that showed their different feelings about bungy jumping
- make further inferences about the children's relationship despite the teasing that took place earlier
- evaluate the story and their responses to it to form an opinion about the author's messages around family relationships and taking on new challenges.



Reading standard: by the end of year 4

The Literacy Learning Progressions

Assessment Resource Banks

Instructional focus – Writing

Health and Physical Education (Personal Health and Physical Development, level 2 – Personal growth and development; Personal identity.)

English (Level 2 – Ideas: Select, form, and express ideas on a range of topics.)

Text excerpts from “Jump!”	Examples of text characteristics	Teacher (possible deliberate acts of teaching)
<p>The photo showed Matiu and Pānia on the jumping platform. Matiu was falling backwards with a bungy cord attached to him, and Pānia was pushing him off. “Let’s get it framed,”</p>	<p>IDEAS <i>Every good story starts with a good idea. Students can find ideas in the stories of others, from their own lives, or through images such as photographs.</i></p>	<p>Prepare ahead by asking the students to look for a family photo that could trigger ideas for writing. Provide some travel brochures or photos from magazines that show children enjoying various activities. Students who can’t bring a photo from home could use these.</p> <p>Prompt the students to consider ideas for their own stories</p> <ul style="list-style-type: none">• <i>This story ends with a dramatic photograph. How could you use a photo as the starting point for a story about something you’ve experienced? Could you make up a story from a photo? For example, this picture of children playing on a beach in Rarotonga gives me an idea for a story in which the children were challenged to climb a coconut palm. I wonder what might happen?</i>• <i>Work by yourself or with your whānau to find ideas for a story that has a similar message to “Jump!”</i>
<p>“Kia kaha,” he whispered, splashing his face with cold water.</p> <p>Matiu couldn’t hide the smile. “But that’s not fair,” he said.</p>	<p>SHOW, DON’T TELL <i>Showing what a character is doing often tells more about them than explaining what the character is thinking or feeling.</i></p>	<p>Explain the difference between “showing” and “telling”.</p> <ul style="list-style-type: none">• <i>What does the writer want you to know about Matiu and how he’s feeling?</i>• <i>The writer shows Matiu’s conflicting emotions when he shows Matiu smiling but also complaining that the rule is unfair. Why does he do this? What is the impact?</i>• <i>Look for places where you can use “show, don’t tell”? How will you do it?</i>• <i>Try making some changes and read them aloud to a partner. Work on your writing to make sure your meaning is clear but not stated directly.</i>
<ul style="list-style-type: none">• Matiu’s stomach felt like jelly.• the city was laid out before them like a town for ants.• ... walking on the glass as if they were walking on air.• ... her arms and legs spread like a starfish	<p>SIMILE <i>A simile describes by saying one thing is “like” or “as” another.</i></p>	<p>Direct the students to review their writing.</p> <ul style="list-style-type: none">• <i>Find a place where you could add a simile to help your readers really “see” or understand what you’re describing.</i>• <i>Try out several similes: what effect do you want? A simile can make a funny, dramatic, or ridiculous comparison.</i>• <i>Ask your writing buddy to give you feedback and help you to choose the best one for your purpose.</i> <p>You may need to reinforce that similes should be used sparingly. Share and discuss the impact of writing that overdoes the use of similes. The students could then identify just one or two similes that improve their writing.</p>
<p>“This glass floor is perfectly safe,” said Uncle Hōne, reading from a sign. “It says here that it’s as thick as the concrete floor.”</p> <p>“Like you, Matiu,” laughed Pānia.</p> <p>“Nah, like you, Pānia! I’m more like hard as steel,” said Matiu, walking off to the bathrooms.</p>	<p>DIALOGUE <i>Writers can use the characters’ words to show their relationships. Dialogue lets the writer show how characters speak to each other (for example, using humour, teasing, and colloquial expressions) and this tells readers a lot about their relationship.</i></p>	<p>Direct the students to work in pairs to examine a section of dialogue in the story.</p> <ul style="list-style-type: none">• <i>Work through the dialogue line by line.</i>• <i>What do the words and sentence structures tell you about the speakers?</i>• <i>What has the writer shown you by using dialogue?</i>• <i>Now read sections of dialogue in your own stories to each other. Will your readers know who is talking?</i>• <i>What do the words they say tell readers about each character?</i>• <i>Are there ways you can improve the dialogue?</i>
		<p>GIVE FEEDBACK</p> <ul style="list-style-type: none">• <i>You’ve used some great descriptive verbs that show me that your main character felt very afraid. Straightaway I felt sorry for him. See if you can also show your readers how your other characters felt.</i>• <i>When I read the dialogue between the two cousins, I get the sense that they really care for each other. Like when the older one said ... and the younger one replied. Your choice of language makes it very realistic.</i>
<p>METACOGNITION</p> <ul style="list-style-type: none">• What inspired your ideas today? Is that how you usually get ideas? Tell me about your thinking when you started writing.• What did you assume your readers would already know about how characters like yours would behave? How much do you think about your audience when you’re writing?• Tell me about revising and editing. What strategies do you use? How much changing do you do? How does feedback help you when you’re editing?		<p>Writing standard: by the end of year 4</p> <p>The Literacy Learning Progressions</p>