

**He Kura Tuhituhi  
me  
He Manu Taketake:  
Te Pukapuka Aratohu  
mā te Kaiako**



He Manu Tuhituhi

E te tini, e te mano o ngā kāwai rangatira kua takoto ki ngā rekereke o ngā tīpuna maunga huri noa i te motu, takoto mai rā, okioki.

E aku nui, e aku rahi, e aku mātāpuna o te reo Māori, nei rā te reo rāhiri o te kōpara, tērā te reo e kōkiri nei i a ngāi tātou ki tēnei kaupapa e kīia nei ko *He Manu Tuhituhi*. Nāna te reo karanga ki tēnei kua horahia hei kai mā koutou, mā mātou, mā tātou.

Ka huri aku kamo ki te kāhui manu e ārahi nei i a tātou mai i te kāpunipunitanga ki te ikeikenga o te reo, arā, koutou te hunga ririki, koutou te hunga whakaako, koutou te hunga matatau tae noa ki a koutou te hunga kua tīraha. Nā koutou te pihipihinga o te whakaaro, nā reira i puawai mai mā te marea tēnei rauemi e tutuki nei ngā manakohanga o tātou ngā iwi o tēnei whenua.

Kua whakaritea tēnei pukapuka mā te hunga e whakaako ana i ā tātou manu tuhituhi, i ā tātou ririki kia whai mārāmatanga i te ao tuhituhi. Purutia, tiakina paitia, whakamanatia kia whai huruhuru, kia marewa, kia rere ai rātou me ā rātou tuhituhinga.

Waiho mā te kāhui manu tātou e ārahi, waiho mā te kāhui tamariki tātou e whakaawe, waiho hoki mā te reo Māori tātou e whakamana.

Tēnā, timo atu, timo mai kia mākona mai ai!

He mea whakaputa tēnei pukapuka mō te Tāhuhu o te Mātauranga e Aronui, Pouaka 9041, Te Papa-i-oea, Aotearoa.

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(E whā ngā pukapuka aratohu mā te kaiako, tekau mā tahi ngā pukapuka mā te ākonga me te kaiako, kotahi te kōpae, e ono ngā pānui whakaahua.)

Kua rāhuitia ngā tika katoa. Kāore e whakaaetia kia hangaia houtia tētahi wāhanga o tēnei pukapuka ahakoa pēhea te huarahi whakaputa, kia whakaaetia rā anō e te hunga kei a ia te mana tā.

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## He Kupu Whakamārama

The five *He Kura Tuhituhi* and six *He Manu Taketake* teacher-student books have been designed to facilitate the acquisition of specific knowledge, skills and understandings as they relate to writing for a range of purposes.<sup>1</sup> This manual is designed as a supplement for teachers to assist them when using the books. The following aspects are covered:

- Key ideas that underpin the content and layout of the *He Kura Tuhituhi* and *He Manu Taketake* books.
- Structure and content of each of the *He Kura Tuhituhi* and *He Manu Taketake* books.
- Ideas about integrating writing to meet wider learning programme objectives.
- Suggestions about how to integrate the oral, reading and writing programmes.
- Pre-writing activities to help students develop and practise relevant skills and understandings before writing.
- Ideas about how to teach the purposes for writing using a scaffolded approach, incorporating shared, guided and independent reading and writing approaches.

## Te Hanganga o Tēnei Pukapuka

### The Structure of This Book

This book is organised into five chapters. Te Wāhanga Tuatahi outlines the five following key ideas that underpin the development of the *He Kura Tuhituhi* and *He Manu Taketake* sets:

- Writing is taught in meaningful contexts.
- Learning is scaffolded.
- Writing is planned and taught using shared, guided and independent approaches.
- Writing is shared with the intended audience.
- Assessment is based on both students' progress and programme evaluation.

Te Wāhanga Tuarua provides an overview of the general structure of the *He Kura Tuhituhi* and *He Manu Taketake* books, outlining the content of each of the main sections of the books.

Te Wāhanga Tuatoru and Te Wāhanga Tuawhā, which discuss the books in the *He Kura Tuhituhi* and *He Manu Taketake* sets respectively, provide detailed information about the content of each book and suggestions for how to teach the purposes for writing.

In Te Wāhanga Tuarima instructions for the oral and reading activities that are referred to in the two previous chapters are presented. These activities have been either selected or designed to help students develop and practise skills relevant to writing to meet particular purposes.

<sup>1</sup> The following two texts were consulted extensively during the development of these books and we gratefully acknowledge the influence of the authors' ideas in the *He Manu Tuhituhi* resource: *Writing Resource Book: First Steps* (1997) by the Education Department of Western Australia and *Exploring How Texts Work* (1991) by Beverly Derewianka.





In Āpitianga 1 at the back of this book the language features referred to in Te Wāhanga Tuatoru and Te Wāhanga Tuawhā are set out in a chart with explanations and examples. Āpitianga 2 outlines some key research skills that students will need to be taught in order to carry out a research component when writing for some purposes.

A CD-ROM, which contains electronic copies of each of the *He Kura Tuhituhi* and *He Manu Taketake* books, is included with this book. The CD-ROM has been designed so that teachers can use the books as data shows, focusing on particular pages as necessary when working with the whole class or with a group of students.



## Te Wāhanga Tuatahi

# He Tūāpapa Ako

A Purpose Based Approach to Teaching Writing



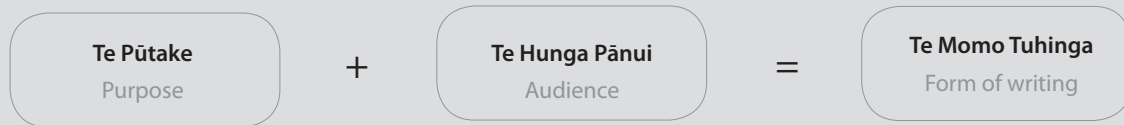
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### He kupu whakataki

Developing a purpose based writing programme is an effective way in which to help students develop the understanding that their writing is important and that there is an audience for their writing beyond their teacher. Teaching writing using a purpose based approach begins with identifying the purpose of the writing and who the writing is for. The purpose and the audience will then determine the form and register of the writing.



For example, in each of the following writing tasks students were asked to write specifically to meet a particular purpose, for a particular audience.

	Purpose	Audience	Form
Sample 1	To persuade the school board of trustees to a change of uniform	School board of trustees	Letter
Sample 2	To recount a class trip	School magazine readers	Article
Sample 3	To write a collection of favourite recipes as a gift	Mother/father/caregiver	Book

In addition to identifying the purpose, audience, and form, students will also need to learn about the structure that the form takes, language features appropriate to the structure and form, and any other information relevant to the effective presentation of their message.

This manual provides suggestions about how to:

1. Identify the main goal for teaching the writing purpose.
2. Involve students, as much as possible, in decision making about what they want to learn.
3. Integrate writing for this purpose across the learning areas.
4. Design a learning programme where students have access to the language, knowledge and skills that relate to that writing purpose.
5. Introduce aspects of the writing purpose through the oral and reading programmes.
6. Teach purpose based writing using shared, guided and independent approaches, depending on students' abilities and previous experience.
7. Ensure students share their writing with the intended audience.



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## Te Arahanga Akoranga

### Scaffolding Students' Learning

In order for all students to regularly experience success and enjoyment in their classroom writing, their learning must be scaffolded appropriately. Vygotsky defines the scaffolding of instruction as the “role of teachers and others in supporting the learner’s development and providing support structures to get to that next stage or level” (cited in Van Der Stuyf, 2002, p. 2). Bransford, Brown and Cocking (cited in Van Der Stuyf, 2002, p.3) note the following key aspects of scaffolding students’ learning:

- “Motivate or enlist the child’s interest related to the task
- Simplify the task to make it more manageable and achievable for a child
- Provide some direction in order to help the child focus on achieving the goal
- Clearly indicate differences between the child’s work and the standard or desired solution
- Reduce frustration and risk
- Model and clearly define the expectations of the activity to be performed.”

Teaching pathways, which are based on a scaffolded learning approach, are presented in Te Wāhanga Tuatoru and Te Wāhanga Tuawhā for each of the purposes for writing in the *He Kura Tuhituhi* and *He Manu Taketake* books. Each teaching pathway provides suggestions for scaffolding students’ learning, including the following:

- Identifying learning outcomes and sharing these with students.
- Using teaching strategies such as modelling, explaining and questioning.
- Presenting learning in manageable and achievable ‘chunks’ for students.
- Teach using a variety of oral, reading and pre-writing activities. Descriptions of these activities can be found in Te Wāhanga Tuarima.
- Learning how to ‘read like a writer’ – samples of questions that can be used when studying texts during reading and writing sessions are included. These questions focus on how writers craft their texts.
- Teaching writing using the shared, guided and independent teaching approaches.
- Modelling and explaining strategies that students can use when writing.
- Modelling how to use various charts (mahere) and flow charts (mahere ripo) to organise ideas and information in the ‘getting ready to write’ phase.

## A Note About Reading

Peha (1995-2003, online) discusses two types of ‘reading’ students need to learn. The first type is learning to read like a reader whereby students “try to figure out what a piece of writing means by understanding the words a writer is using.” The second type she identifies is learning to read like a writer, whereby students try to figure out how writers have used language to get their message across. Being able to engage in both types of reading offers students a range of ways to evaluate and develop their own writing. Reading like a reader enables them to consider what a reader will understand from their texts, whereas reading like a writer enables them to consider techniques other writers use and to apply them in their own writing.





## Ngā Huarahi Whakaako Tuhituhi e Toru

### The Three Approaches to Teaching Writing

The three main approaches to the teaching of writing are summarised in the following table. Suggestions for using these three approaches are outlined and explained in the 'He Ara Whakaako' sections in Te Wāhanga Tuatoru and Te Wāhanga Tuawhā.

#### Overview of the three writing approaches<sup>2</sup>

	Purpose of approach	Who writes	Learning context	Advantages of approach
<b>Te huarahi whakaako tuhituhi ngātahi</b> The shared writing approach	To generate a text based on ideas contributed by a group.	The teacher writes.	Whole class or group.	Students participate in the construction of a text beyond that which they can write independently.
<b>Te huarahi whakaako tuhituhi me te arahanga</b> The guided writing approach	To teach a new aspect of writing.	Teacher models first, and gradually hands over responsibility to the students.	Group and individual.	Students can construct a text beyond that which they can write independently.
<b>Te huarahi whakaako tuhituhi takitahi</b> The independent writing approach	Students write on their own.	The student writes.	Individual effort.	Enhances students' self-efficacy as writers.

Tables designed to help teachers identify which teaching approach may be appropriate for their students when teaching a particular purpose for writing can be found in the 'Hei Whakamārama' section at the beginning of each of the *He Kura Tuhituhi* and *He Manu Taketake* books. The learning outcomes table for purposes for writing at the back of the foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* can also be used to help plan when each of the purposes for writing may be taught and which teaching approach may be appropriate. However, *please note that these are only suggestions*. It is essential that students have participated in shared writing for a particular purpose before introducing them to guided writing, and that students have developed sufficient knowledge, understanding and skills through shared and guided writing before they attempt to write a

<sup>2</sup> For more information on the three writing approaches, and for an example of a writing session in which all three approaches are operating at the same time, see the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, pp. 102–114.

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text independently. Note also, that while teachers may decide to introduce students at the Ka Oho and Ka Whai Huru huru developmental stages to some purposes for writing this will be through shared reading and writing approaches. The shared and guided approaches are suitable to use in key learning scenarios such as the following:

1. How to consider the purpose and the audience for the writing.
2. How to generate ideas.
3. How to gather and organise information for the writing.
4. How to write the parts of the text.
5. How to use appropriate language features when writing for a particular purpose.
6. How to revise writing.

## **Te Whakamahere Akoranga**

### Planning Students' Learning

When teaching writing for a particular purpose, the following four step programme can be used:

#### **Step 1: Identify the context for learning the writing purpose.**

The first step involves making a decision about why you want to teach this writing purpose. In your deliberations, consider the following:

1. How does this writing purpose fit within your wider learning programme?
2. How does this purpose fit within a meaningful learning context for students, i.e. will they be writing for a specific purpose or purposes that have relevance to them and will the writing be shared with an audience other than the teacher?

#### **Step 2: Study the key elements of the selected writing purpose.**

In order to teach a particular purpose for writing you will need to be familiar with the basic structure of texts written for this purpose and the function of each part. You will also need to know and be able to use some of the important language features of texts written for this purpose. Explanations of these features can be found in the relevant *He Kura Tuhituhi* or *He Manu Taketake* book and in the chart on pages 272–280 of this manual.

#### **Step 3: Introduce and teach aspects of the purpose in the oral and reading programmes.**

Plan to scaffold students' learning by helping them to develop and practise some of the basic skills they will need in the oral and reading programmes. This also provides opportunities for increasing their vocabulary and knowledge relevant to the purpose of the writing. Plan the oral and reading programme learning outcomes and discuss these with students.

#### **Step 4: Teach writing for the purpose using shared, guided and independent approaches.**

Plan to use the learning approaches that are appropriate to students' abilities and previous experience of writing to teach key knowledge, skills and strategies. Plan the learning outcomes you will focus on and share them with students.

In addition to the developmental stages that students are at, other important aspects to consider when planning the writing programme are:

- **Base the writing programme around experiences the students are involved in.**  
Plan your writing programme on or around some of the activities or experiences that you and your students are involved in.

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In a recent study of effective literacy practices in Māori medium schools<sup>3</sup> teachers listed a range of exciting and interesting experiences that students were involved in over one year, including visits to marae, visits to other countries, participation in kapa haka competitions, participation in a clean-up of part of the local environment, and attending tangihanga. These experiences present wonderful opportunities to develop students' writing based on real experiences. Students are more likely to be successful in their writing if they have been involved in an experience, have talked about it, researched it, and/or read about it.

- **Aim to teach two – four writing purposes each year.**

It is suggested that teachers focus on teaching only two or three new purposes for writing each year. Harry Hood (2007) suggests that if a school focuses on two main structures each year this will ensure that all students are exposed to all key structures by Year 8. Introducing too many purposes will confuse and frustrate students. Purposes for writing which have already been studied can be integrated into curriculum areas as appropriate. Teachers also have the freedom to teach *any* structure (or purpose) as the need arises (Hood, 2008).

- **Integrate the writing programme with the rest of the learning programme.**

Planning which purposes for writing will be studied during the year will not only depend on which purposes have already been studied in previous years, but also on the curriculum themes for the year and the events the students will be involved in. In order for students to appreciate that purposes for writing are authentic, the study of texts written for particular purposes should not be restricted to writing time. You can incorporate the study and writing of texts for particular purposes into your planning across the curriculum. For example:

- When planning a **technology** unit, you may decide to introduce the study of sets of instructions on how to carry out a task (tohotohu mō te mahi i tētahi mahi).
- When planning a **science** experiment or a **maths** activity you may decide to introduce the study of scientific explanations (takenga pūtaiao) to help students record and explain what they have observed.
- When planning a **tikanga-ā-iwi** unit you may decide to incorporate the study of narratives that explain how a natural feature appeared (paki whakamārama).
- In **reading**, when studying a novel you may decide to focus on a character and study how to create a personal description (whakaahua whaiaro) to describe a character through a shared writing activity.

The following is an example of a year plan for a Year 6 class, which includes the purposes for writing that will be studied or integrated into curriculum lessons, based on the school curriculum programme and the list of community events the school is involved in. Note that free writing<sup>4</sup> for personal purposes continues throughout the year.

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<sup>3</sup> In 2007, Aronui carried out a study of literacy practices in 15 Māori medium schools, commissioned by the Ministry of Education as part of the development of a literacy outcomes framework and a handbook on effective literacy practice.

<sup>4</sup> See the *He Manu Tuhituhi* teachers' manual *Te Hōtaka Tuhituhi Māhorahora* which outlines the free writing programme.

	Wāhanga 1	Wāhanga 2	Wāhanga 3	Wāhanga 4
<b>Curriculum based themes</b>	Whanaungatanga (Hauora)	Matariki (Tikanga-ā-iwi)	Recycling (Hangarau)	Ngā paki o te tau (Pūtaiao)
<b>Community based events</b>	Noho marae	Kapa Haka Matariki	Manu Kōrero Pae Rangatahi	Māra Kai – te whakatō rākau taketake me ngā tipu
<b>Writing purposes</b>	Tūhono	Taki	Tautohe	Paki whakamārama
Te Tuhituhi Māhorahora				

- **Be flexible.**

Take advantage of unexpected events. Students may benefit from responding to opportunities that have arisen: for example, by writing a farewell to a loved one, responding to an environmental issue such as the polluting of the local river, or to a government bill such as the foreshore and seabed issue.

- **Compile a portfolio of writing samples.**

Create a portfolio of samples of writing in addition to the samples provided in the *He Kura Tuhituhi* and *He Manu Taketake* books. There are many ways of writing to meet a particular purpose and *He Manu Tuhituhi* includes only a small selection of samples. Creating your own portfolio of samples not only increases the range of writing samples you can draw on but also means that students will have access to samples that are written in their community or iwi voice. You will find a range of samples in resources such as *He Kohikohinga*, *Te Tautoko*, *Wharekura* and *Toi Te Kupu*. Over time, you can also include samples of writing by your students.

## Tuhia Kia Puta!

### Writing to Publish

It is important that students regularly go through the process of publishing some of their writing, not only for the purpose of sharing their writing with the intended audience, but also to help them build their self-efficacy as writers.

The six phases that writers move between when crafting a piece of writing for publication are:

- Te whakarite – Getting ready to write.
- Te whakatakoto – Getting it down.
- Te whakamārama – Clarifying the message.
- Te whakatika – Editing and proofreading.
- Te whakaputa – Publishing.
- Tuku atu, tuku mai – Sharing and responding.





Due to the constraints of space and in order to ensure clarity of content, the writing pathways in the *He Kura Tuhituhi* and *He Manu Taketake* books cover only the first two phases of the writing process. However, it is very important that while scripting texts during shared writing, teachers model some revision and proofreading strategies, such as crossing out a word or expression and replacing it with a better one, adding more information, and underlining a word for checking later in the dictionary.

‘Te Tukanga Tuhituhi’, a summary of the phases of the writing process, can be found at the back of each of the *He Kura Tuhituhi* and *He Manu Taketake* books. Detailed discussion of these phases can be found in Te Wāhanga Tuarua of the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, and learning outcomes for the writing process can also be found at the back of the foundation manual. An illustration of how a teacher guided a student through the phases of the writing process to produce a published piece of writing can also be found on pages 42–51 of the *He Manu Tuhituhi* teachers’ manual *Te Hōtaka Tuhituhi Māhorahora*.

## **Te Āta Whakamātautau, te Arotake, me te Aromatawai kia Puāwai te Kaituhi<sup>5</sup>**

Monitoring, Evaluating and Assessing Students’ Progress

Monitoring can be defined as “Activities pursued by teachers to keep track of student learning for purposes of making instructional decisions and providing feedback to students on their progress” (Cotton, 1988, online). Teachers can do this in various ways, including the following<sup>6</sup>:

- Questioning students when teaching to check their understanding of the material being taught.
- Circulating around the classroom during writing time and engaging in one-to-one conversations with students about their writing.
- Conferencing regularly with students to monitor their learning and identify gaps in their knowledge and understanding.
- Conferencing with students regularly throughout the writing process, providing feedback and feed forward about their writing.
- Discussing with students’ their self-evaluations of their writing and using this information to make adjustments in instruction.
- Collecting and annotating samples of students’ work and discussing these with students.

Assessing students’ writing development is a regular and informative process and should not be solely based on a completed, published piece of writing. Conference regularly with individual students as they learn about and begin to use the specific features of writing for a particular purpose. It is important to develop a system to record observations of students’ progress towards meeting the learning intentions during these conferences, noting when students are making improvements with assistance, and when they show they are able to use a skill independently.

Writing should not be set for students purely for the sake of assessment. Rather, writing that has been completed within a meaningful learning context, for a specific purpose and audience, can be collected and assessed. Assessment can therefore include evaluation of how effectively the student wrote for the intended audience; for example, whether the register and language features were appropriate. It is good practice to tell students beforehand that a particular piece of writing will be assessed.

<sup>5</sup> See pp. 130-134 in the foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for further discussion and ideas on assessment.

<sup>6</sup> The first three points are based on ideas in Cotton (1988, online).

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Teachers can include the following components when assessing students' writing and the writing programme itself:

**1. Assess students' writing based on identified learning outcomes.**

Assessment of students' writing should be based on the learning outcomes that were identified in the planning stage and have been explicitly taught. For example, when learning to write scientific explanations, if one of the learning outcomes was for students to write a sequenced explanation of a phenomenon, using the chart 'Te Raupapatanga o te Takenga Pūtaiao', the assessment focus will be on whether students were able to successfully do this. The detail they write in their charts will provide part of the information on which you base the assessment.

**2. Have students fill in self-evaluation checklists.**

Students can be asked to evaluate their own writing. Questions that students can ask themselves as they are writing and when they have completed a draft have been provided for each purpose for writing. These questions can also be used for peer evaluation. When taking a piece of writing through the writing process to publication, students can also use the information and questions on the 'Te Tukanga Tuhituhi' poster, the content of which can also be found at the back of each *He Kura Tuhituhi* and *He Manu Taketake* book, so that they can continue to evaluate and refine their writing right up until the time of publishing the final copy.

**3. Use students' writing to evaluate the writing programme.**

Note the learning outcomes that were achieved by the majority of the students and those that were not. Identify students who struggled with some aspects of the writing and make a note to provide further assistance to their future learning in writing. Identify whether it was a learning programme issue or a learning issue specific to a particular student or students. Note the approaches and strategies that were successful and why, and note those that were not and why. Note the changes that you would make to improve student learning outcomes.

**4. Ask students what worked and what didn't work.**

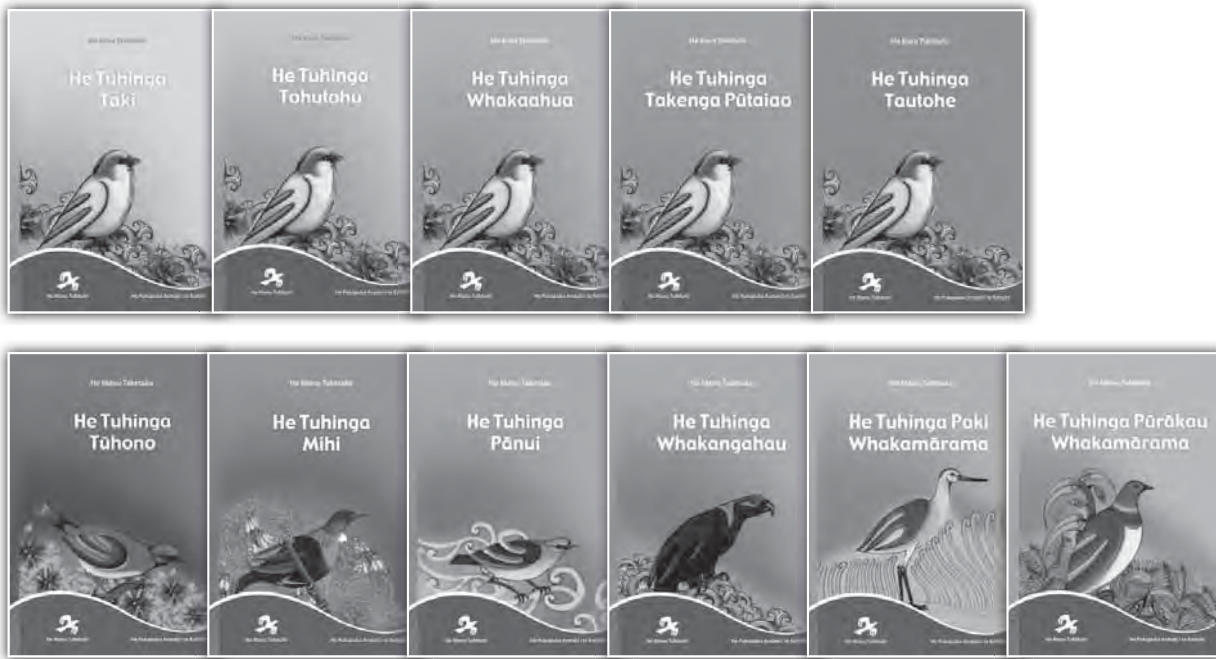
Discuss what worked and what didn't work with your students and use this information when planning your next writing purpose together.





## Te Wāhanga Tuarua Ngā Āhuatanga o ngā Pukapuka

The Features of the Books



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## He kupu whakataki

This chapter presents an overview of the general structure and content of the *He Kura Tuhituhi* and *He Manu Taketake* books. The specific content of each of the books is discussed in Te Wāhanga Tuawhā and Te Wāhanga Tuarima. Each book in the two sets has been designed around some samples of writing. Using these samples of writing as examples, each book:

- Explains the key purpose for writing and explores types of writing for this purpose.
- Illustrates the main components of texts written for a particular purpose and explains the function of each part, or discusses questions designed to help students develop their ideas when writing for a particular purpose.
- Provides definitions and examples of some basic language features for each writing purpose.
- Outlines the key steps in producing pieces of writing for each purpose, showing how writers generate ideas, organise information and draft each part of the text.

## Ngā Pūtake Tuhituhi

### The Purposes for Writing

The five *He Kura Tuhituhi* and six *He Manu Taketake* books have been developed based on particular purposes for writing. The *He Kura Tuhituhi* set focuses on writing for general purposes. The *He Manu Taketake* set focuses on writing primarily to meet the needs of the Māori community.<sup>7</sup>

It is important to remember that when we write we will very likely use elements from across a range of purposes, as a text often serves more than one purpose. However, each book focuses on one specific purpose for writing in order to help students develop some basic understandings, knowledge and skills for writing to achieve this particular purpose. The books are based around the following eleven purposes:

#### *He Kura Tuhituhi*

- *He Tuhinga Taki* – writing to recount.
- *He Tuhinga Tohutohu* – writing to instruct.
- *He Tuhinga Whakaahua* – writing to describe.
- *He Tuhinga Takenga Pūtaiao* – writing to explain from a scientific viewpoint.
- *He Tuhinga Tautohe* – writing to persuade.

#### *He Manu Taketake*

- *He Tuhinga Tūhono* – writing to express collective identity through connections to land, water and people.
- *He Tuhinga Mihi* – writing to acknowledge.
- *He Tuhinga Pānui* – writing to announce a kaupapa.
- *He Tuhinga Whakangahau* – writing to stimulate the mind and uplift the spirit.
- *He Tuhinga Paki Whakamārama* – writing narrative stories that explain features of the natural world.
- *He Tuhinga Pūrākau Whakamārama* – writing origin stories that explain aspects of our world.

The purposes for writing and the types of writing in the *He Kura Tuhituhi* and *He Manu Taketake* books are presented in the two following tables.

<sup>7</sup> We acknowledge that there are other purposes for writing that are not featured in this resource that may be developed at a later time.

Table 1: He Kura Tuhituhi

	He Tuhiinga Taki Recounts	He Tuhiinga Tohutohu Instructions	He Tuhiinga Whakaahua Descriptions	He Tuhiinga Takenga Pūtaiao Scientific Explanations	He Tuhiinga Tautohe Arguments
<b>Te Pūtake</b> Purpose	<p><b>He whakatakoto, he whakaraupapa i tētahi mahi kua oti kē te mahi.</b> To relate, in sequence, an event or events that have already occurred.</p>	<p><b>He tohu atu ki te kaipānui me pēhea te mahi i tētahi mahi. Ko te mea nui ka taea e tētahi atu te whai i ngā tohutohu.</b> To instruct the reader how to carry out a task. The main objective is that the reader can follow the instructions.</p>	<p><b>He whakaahua i te āhua, i ngā mahi me ngā āhuatanga o tētahi tangata, o tētahi kararehe, o tētahi atu mea rānei.</b> To describe the appearance and the characteristics of a person, an animal or a thing and how it acts or is used.</p>	<p><b>He whakamārama mai i te tirohanga a te kaipūtaiao, mā te whakautu pātai rangahau, i tētahi tū āhuatanga o te taiao, i tētahi tū āhuatanga rānei nā te mahi a te tangata i puta ai.</b> To explain a natural phenomenon, or a phenomenon caused by human activity, from the viewpoint of a scientist by answering a research question.</p>	<p><b>He tautohe, he whakawhere i te kaipānui kia kite ia i tū ake tirohanga mō tētahi take. Ko te hiahia kia whakaape te kaipānui ki tū tirohanga.</b> To argue and to persuade the reader to see your point of view on an issue. The objective is that the reader will agree with your point of view.</p>
<b>Ngā Momo Tuhiinga</b> Types of writing	<p><b>Te taki whaiaro</b> Personal recount <b>Te taki whānui</b> Factual recount <b>Te taki pohewa tuku iho</b> Imaginative historical recount</p>	<p><b>Te tohutohu mō te mahi i tētahi mahi</b> Instructions for how to carry out a task <b>Te tohutohu mō te tākaro kēmu</b> Instructions for how to play a game <b>Te tohutohu mō te haere ki tētahi wāhi</b> Directions for how to get to a destination</p>	<p><b>Te whakaahua whaiaro</b> Personal description <b>Te whakaahua whānui</b> General description</p>	<p><b>Te takenga pūtaiao</b> Scientific explanation</p>	<p><b>Te tautohe whaiaro</b> Personal argument <b>Te tautohe whānui</b> General argument</p>

Table 2: *He Manu Taketake*

<p><b>Te Pūtake</b> Purpose</p>	<p><b>He Tuhiinga Tūhono</b> Writing to express collective identity</p>	<p><b>He Tuhiinga Mihi</b> Writing to acknowledge</p>	<p><b>He Tuhiinga Pānui</b> Writing to announce a kaupapa</p>	<p><b>He Tuhiinga Whakangahau</b> Writing to uplift and stimulate</p>	<p><b>He Tuhiinga Paki Whakamārama</b> Explanatory narratives</p>	<p><b>He Tuhiinga Pūrākau Whakamārama</b> Origin narratives</p>
<p><b>Te Pūtake</b> Purpose</p>	<p><b>He whakaatu i ngā hononga o te kaituhi ki ōna tipuna, ki tōna tūrangawaewae, ki tōna whenua, ki tōna waka rānei.</b> To express writers' connections to their ancestors, their 'place to stand', their waka and to the land.</p>	<p><b>He tūhono, he whakaoho, he mihi, he whakamihī, he whakanui hoki i ngā āhuatanga o te tangata, o te taiao</b> rānei. To acknowledge and celebrate people or features of the natural world.</p>	<p><b>He tono atu ki tētahi, ki ētahi rānei, kia haere mai ki tētahi kaupapa whakaharahara.</b> To invite people to come to support an important kaupapa.</p>	<p><b>He whakahiki, he whakaoho i te ngākau, te hinengaro, te tinana me te wairua o te tangata.</b> To uplift and stimulate mind, body and spirit.</p>	<p><b>He whakamārama i tētahi āhuatanga o te taiao.</b> To explain an aspect of the natural world.</p>	<p><b>He whakamārama i te takenga mai o ngā āhuatanga o te ao me te hua o aua āhuatanga ki te tangata.</b> To explain the origin of aspects of the world and the benefits of those aspects for people.</p>
<p><b>Ngā Momo Tuhiinga</b> Types of writing</p>	<p><b>Te whakapapa</b> An expression of collective identity <b>Te pepeha</b> An expression of collective identity <b>Te paki tūhono</b> A narrative that explains a collective identity</p>	<p><b>Te mihi ki te taiao</b> An acknowledgement to the natural world <b>Te mihi ki te hunga mate</b> An acknowledgment to the dead <b>Te mihi ki te hunga ora</b> An acknowledgment to the living</p>	<p><b>Te pānui</b> An announcement</p>	<p><b>Te paki whakangahau</b> An entertaining narrative <b>Te whakaari whakangahau</b> An entertaining play <b>Te whiti whakangahau</b> An entertaining poem</p>	<p><b>Te paki whakamārama tuku iho</b> A traditional narrative that explains a feature of the natural world <b>Te paki whakamārama pohewa</b> A narrative, which has been conceived and composed by the writer, that explains a feature of the natural world</p>	<p><b>Te pūrākau whakamārama</b> A narrative that explains the origin of aspects of our world</p>



## Ngā Manu Kaiārahi

### The Guide Birds

In keeping with the *He Manu Tuhituhi* metaphor, the guides in the teacher-student books are birds. The general purposes for writing in the *He Kura Tuhituhi* books can be used by people from different countries when communicating across the globe. Therefore, the tiu, or sparrow, which is found all over the world living in close contact with people, guides the writer in the *He Kura Tuhituhi* books. However, in each of the books in the *He Manu Taketake* set, which focuses on purposes for writing for local Māori communities, an indigenous bird has been selected as the guide, based on some of its characteristics:

- The tūi, a manu whose melodious voice greets the dawn, is the guide for writing to acknowledge (*He Tuhinga Mihi*).
- The riroriro (grey warbler), whose eloquent, trilling voice is frequently heard in our gardens and forests and who reminds us when it is time to prepare the ground for planting, is the guide for writing announcements (*He Tuhinga Pānui*).
- The kākā, a talkative and playful bird, is the guide for writing to entertain (*He Tuhinga Whakangahau*).
- The kōpara, or korimako, who sings in harmony with others of its kind and who, like other birds, sings to inform the listener of the boundaries of its habitat in the surrounding forest, is the guide bird for writing to express collective identity through connections to land, water and people (*He Tuhinga Tūhono*).
- The kūaka (godwit) is not, strictly speaking, an indigenous bird as it lays its eggs in far-off lands. However, as the destination of the rising flocks of kūaka in autumn has long been shrouded in mystery and associated with Hawaiiiki, the kūaka has been chosen as the guide for writing paki whakamārama, narratives that explain natural features (*He Tuhinga Paki Whakamārama*).
- The kererū, guardian and regenerator of our forests, is the guide for writing pūrākau to explain the origin of aspects of our world (*He Tuhinga Pūrākau Whakamārama*).

## Te Hanganga o ngā Pukapuka

### The Structure of the Books

The *He Kura Tuhituhi* and *He Manu Taketake* books have been designed around samples of writing that clearly illustrate the structure, language features and writing conventions related to writing for a particular purpose. For most types of writing, three samples are presented which range in complexity from simple through to more complex, to suit a range of Ka Marewa (early) and Ka Rere (fluent) students so that you can choose the sample or samples that best suit your students' needs.<sup>8</sup> However, we suggest that when teaching the writing purpose for the first time, you first study the simplest sample with your students.

In each of the *He Kura Tuhituhi* and *He Manu Taketake* books, the guide bird introduces each section, guides the reader through the steps in the writing pathway, or presents guiding questions, and highlights important points. The guide bird's words can be used as a starting point with students, with teachers providing more explanation where necessary. The information on each page has been kept to a minimum, as much as possible, to avoid 'bombarding' students with too much information.

All of the *He Kura Tuhituhi* and *He Manu Taketake* books follow the same basic format:

- Introductory information for teacher and students relating to the whole book.

<sup>8</sup> When introducing some of the purposes for writing to Ka Oho (emergent) and Ka Whai Huruuru (emerging) students through shared reading, the samples you use will need to be very short and simple and may be composed by you specifically for this purpose.

- 
- Material on each type of writing presented in the book, which teachers can use with students in a data show.
  - Supplementary material for teachers, including blackline masters of preparation charts and photocopiable pages of the writing samples.

## Introductory section

The introductory section of each book consists of three or four parts, which relate to the content of the whole book:

1. Hei Whakamārama (explanation of content and structure).
2. Te Manu Kaiārahi (introduction to the guide bird).
3. Te Pūtake (the purpose).
4. Ngā Momo Tuhinga (the types of writing).<sup>9</sup>

### Hei Whakamārama

The 'Hei Whakamārama' page provides an explanation of the structure and content of the book for teachers. It also includes a chart that indicates at which of the four stages along He Ara Rēre (the developmental learning pathway for writers) teachers may consider introducing and teaching the types of writing in the book, using one of the three teaching approaches – shared, guided, and independent. It is important to note that these are suggestions only and that when and how the types of writing are taught will depend on the developmental level and skills of the students and their previous experience of the types of writing.



It is important to remember that the *He Kura Tuhituhi* and *He Manu Taketake* books are not designed to be used by students independently. You will need to model and guide your students' learning through shared and guided reading and writing until such time as they have developed sufficient knowledge, skills and understanding to be able to write independently for a particular purpose.

### Te Manu Kaiārahi

In each of the *He Manu Taketake* books, the guide bird is introduced with a whakataukī and an explanation of why this bird has been chosen to guide the writer for writing for this purpose.

### Te Pūtake

The guide bird presents a simple explanation of the overall purpose for writing on which the book is based. This page can be used to introduce the key purpose for writing to students.

### Ngā Momo Tuhinga

This page introduces the different types<sup>10</sup> of writing that are explored in the book. In most books, the main differences between the types of writing are presented in a chart: 'Hei Whakataurite i ngā Momo Tuhinga'.

<sup>9</sup> Some books explore only one type of writing.

<sup>10</sup> Note that it was not possible to explore *all* the types of writing for each purpose in these books.





## The types of writing

The main part of each book consists of the sections on each type of writing. Each section begins with the guide bird explaining the purpose of this type of writing. The rest of the section is organised in the following way.

### He Tuhinga hei Tauira

The main part of each section is focused around a simple sample of writing. This sample of writing is used to illustrate the language features and structure of this type of writing. If this type of writing has a common basic structure, the guide bird then shows how the writer produced the parts of this structure by following a writing pathway. Alternatively, for some types of writing that have no set structure, the guide bird shows how the writer answered some guiding questions to produce the text.



Language features are presented on yellow pages, structures on green pages and guiding questions on purple pages. Writing pathway pages are blue.

### Ngā Āhutatanga Reo

The guide bird identifies and explains some of the main language features of this type of writing, using examples from the writing sample. Note that the lists of language features for the types of writing are not intended to be exhaustive, and you may wish to focus on additional language features related to the type of writing, based on your students' learning needs.

All of the language features presented in the *He Kura Tuhituhi* and *He Manu Taketake* books are listed and defined, with examples, in the table in Āpitianga 1 on pages 272–280 at the back of this book.

### Ngā Wāhanga

On these pages, the structure, or main parts, of this type of writing and the function of each part are explained. Each of the parts is given a label that indicates the content of that part; for example, a personal recount (taki whaiaro) has a title (tapanga), an orientation (whakatakotoranga kaupapa), a sequence of events (raupapatanga mahi), and a conclusion (whakakapinga). The sample of writing is then presented with the main parts clearly identified.

### Ngā Pātai Ārahi

When a type of writing does not have a set structure, a set of guiding questions are presented instead to help writers to develop a text for this purpose. The guide bird then shows how the writer of the sample answered these questions when preparing the text.



These guiding questions are only designed to be suggestions. You may develop alternative questions of your own that suit the needs of your students.

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## He Ara Tuhituhi

Where a type of writing has a basic structure, or framework, a writing pathway has been designed based on crafting the parts of this framework. This is the case for all of the types of writing in the *He Kura Tuhituhi* books and some of the types of writing in the *He Manu Taketake* books.

After presenting an outline of the writing pathway, the guide bird then shows how the writer of the sample followed the steps in the pathway to produce the sample. These pages can be used in the writing programme when studying how to prepare and craft a text for this writing purpose.

The first step in the writing pathway is to consider the context for the writing; that is, to decide on the purpose, audience and form of the writing. In this way, students will understand that their writing is important and authentic, and will develop their writing based on the purpose and the needs of the intended audience. Writers ask themselves the following questions:

1. What is the purpose of the writing?
2. Who is the intended audience?
3. What form will the writing take?
4. What is a working title for the writing?

(Writers choose a working title in order to help focus their ideas. They may change this later on as the text and their ideas develop.)

The guide bird then shows how the writer prepared and wrote each part of the text. Various ways of generating and organising information and ideas are shown to help the writer, depending on the type of writing. For example, preparation may involve activities such as brainstorming ideas, researching information, and using charts or flow charts to organise information and ideas. The writer is taken through the steps of preparation and writing until the text has been completed.

It is important to note the following points about the writing pathway:



- Sometimes a weka will be seen dashing about through the pages of the writing pathway. The weka's appearance is a reminder that the writer will need to conference with the teacher, or with a peer or peers, at various times during the preparation and writing of the text.
- A 'hand-written' font has been used to represent notes made by the writer. As these represent notes, they have been deliberately written in note form, not in complete sentences, and they are therefore not punctuated as sentences.
- In the *He Kura Tuhituhi* books, on the pages of the pathway where a part of the text has been completed, a small key is included in the bottom of the page, showing all the parts of the text, with the part that has just been written highlighted. The title (tapanga) has not been included in this chart since the focus on the title appears in the initial step when considering the context, although it can be considered as the writing evolves too.
- In order to show the relationship between the preparation and the writing of each part of the text on the same or adjacent pages, the writing pathway indicates that the writer prepares a part of the text, then drafts that part of the text before going on to prepare the next part of the text. Writers will not necessarily work in this order; for example, a writer may prepare the whole text first and then write a complete draft.
- The writing pathway covers only the first two phases of the writing process: 'getting ready to write', and 'getting it down'. 'Te Tukanga Tuhituhi', a summary of all six phases, can be found at the back of each of the books.





### **He Tauira Anō**

An additional sample, or samples, of writing are presented for most types of writing, providing a range of samples from simple to more complex, which show development of language features, conventions of print and vocabulary. Teachers can select the sample or samples for study that are most appropriate to the ability and learning needs of their students.

Some of the language features of these samples of writing are identified, and the main parts are indicated, or the writer's answers to guiding questions are presented. These additional samples are designed to be used in the reading programme, when teacher and students are studying the structure and content of texts written for this purpose and identifying and discussing language features.

## **Supplementary material**

The supplementary material for teachers includes the following:

### **He Mahere Ārahi i te Tuhituhi**

Blackline masters of the charts used in the book during the preparatory phases of writing.

### **Ngā Tauira Tuhinga**

Enlarged black and white copies of the writing samples for photocopying.

### **Te Matapaki**

A chart outlining purposes and principles of conferencing, with examples of conferencing questions.

### **Te Tukanga Tuhituhi**

A chart summarising the six phases of the writing process, with examples of questions to help guide the writer through each phase of the process.

### **Te Kuputaka**

A list of words used in the book that students may not be familiar with, with a definition for each word appropriate to the context in which it is used in the text.

### **Ngā Tohutoro**

A list of the texts used in the development and writing of the book.

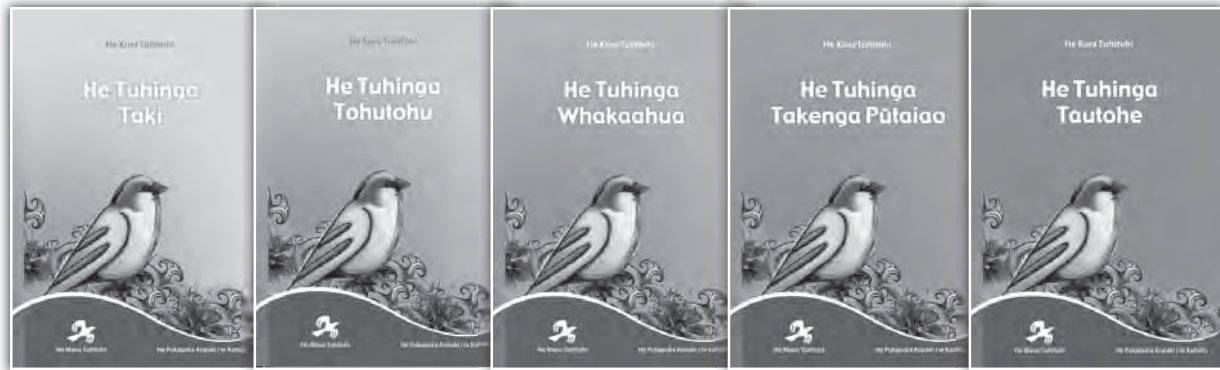


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## Te Wāhanga Tuatoru

# He Kura Tuhituhi

General Purposes for Writing



<b>He Tuhinga Taki</b>	27
Writing to Recount	
<b>He Tuhinga Tohutohu</b>	44
Writing to Instruct	
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Writing to Describe	
<b>He Tuhinga Takenga Pūtaiao</b>	81
Writing to Explain from a Scientific Viewpoint	
<b>He Tuhinga Tautohe</b>	95
Writing to Persuade	





## He kupu whakataki

The purpose of the *He Kura Tuhituhi* and *He Manu Taketake* teacher-student books is to provide teachers with a resource that forms part of their repertoire for teaching writing; the books are not designed to be used independently by students. In this chapter, we provide information about the five *He Kura Tuhituhi* books and suggestions for how to use them with students.

The underlying metaphor in the *He Manu Tuhituhi* resource compares the developing writer to a young bird who is developing the feathers, skills and knowledge that will enable it to fly. The five books in the *He Kura Tuhituhi* set are designed to help developing writers gain some 'kura tuhituhi' (treasured writing feathers); that is, some of the knowledge, skills and understandings that will enable them to become writers able to communicate for a range of general purposes across the curriculum areas.

The ubiquitous sparrow, or tiu, which lives near our homes in town or countryside, is found in many countries throughout the world. Since the purposes for writing in the *He Kura Tuhituhi* books are used and understood across the globe, Tiu has been chosen to guide the writer through the aspects of writing outlined in these books. Tiu focuses on key features students need to learn in order to gain a sound foundation in writing for a particular purpose. Tiu's words provide a basis for teaching students aspects of writing for a particular purpose, such as language features, structure of the text, and a writing pathway.

In this chapter, we discuss the five *He Kura Tuhituhi* books in the following order:

- *He Tuhinga Taki* – writing to recount.
- *He Tuhinga Tohutohu* – writing to instruct.
- *He Tuhinga Whakaahua* – writing to describe.
- *He Tuhinga Takenga Pūtaiao* – writing to explain from a scientific viewpoint.
- *He Tuhinga Tautohe* – writing to persuade.

The sections on each book consist of two parts:

- An outline of the purpose and types of writing in the book, including a discussion of text structures, writing samples and language features.
- He Ara Whakaako – a teaching pathway which includes the following:
  - Identifying programme objectives and learning outcomes.
  - Suggestions for how to integrate the oral, reading and writing programmes.
  - Suggestions for how to use the shared, guided and independent writing approaches.
  - Monitoring students' progress, including self or peer evaluation checklists.

He Kura Tuhituhi

# He Tuhinga Taki



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi



# He Tuhinga Taki

## Writing to Recount

We write recounts to relate, both for ourselves and others, what happened in a past experience. We may also be interpreting aspects of the experience; for example, by considering and describing our emotional responses. As Beverly Derewianka (1991, p. 14) writes of recount writing, “We are using language to keep the past alive and help us to interpret experience.”

While most recounts will be based on the experiences of the writer, other recounts describe the experiences of others as told to the writer: for example, in a magazine or newspaper report. A writer may also imagine that he or she was present and participated in an actual event that occurred long ago, and write a recount from the viewpoint of that participant.

### **Purpose of Written Recounts**

To recount, in sequence, an event or events that have taken place.

### **Focus of Written Recounts**

A specific event or events and the sequence in which they occurred.

### **Examples of Written Recounts**

Recounts may be used in many areas of the curriculum; for example, in any curriculum area when a class trip has taken place, writing a biography when studying a person’s life in tikanga-ā-iwi, and writing an imaginative historical recount when studying an event that happened long ago. Recounts may be written in a variety of forms, such as biographies, autobiographies, newspaper reports of events, histories, letters, diary and journal entries.<sup>11</sup>

### **Types of Recounts**

Three types of recount are explored in *He Tuhinga Taki*:

1. Taki whaiaro – personal recounts.
2. Taki whānui – factual recounts.
3. Taki pohewa tuku iho – imaginative historical recounts.

### **Structure for Writing Recounts**

All three types of recount presented in the book have the following basic structure. This structure is an equivalent in English of the structure on pages 14, 38, and 62 of *He Tuhinga Taki*.

<sup>11</sup> (Education Department of Western Australia, 1997, p. 45).

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## Structure of Recounts

### Title

Identifies the topic.

### Orientation

Sets the scene and answers the following:

Who?

Where?

When?

What?

Why?

### Sequence of events

Sets down the sequence of events in order from first to last:

1.

2.

3...etc.

### Conclusion

A concluding statement that summarises the importance of the event to the participants.

## 1. Taki Whaiaro

### Personal Recounts

#### 1.0 Purpose

The purpose of a personal recount is to retell a personal experience. The writer describes what happened in sequence and provides some personal interpretation in the form of personal comments and description of emotional responses.

#### 1.1 Samples in *He Tuhinga Taki*

Three samples of personal recounts are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of recounts and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Taki* Tiu shows how the writer followed a writing pathway to compose his personal recount.

Sample Title	Sample Focus
Taku Haerenga mā runga Waka Rererangi ki Ahitereiria	A recount of a journey to Australia by plane.
He Pāua mā Kui	A recount of a trip to the seashore to get some pāua for Kui.
Kua Mau i te Hukapapa!	A recount of how the writer's family got caught by snow on the way home.





## 1.2 Some Language features in Personal Recounts

The following language features of personal recounts are explained in *He Tuhinga Taki* and identified in the writing samples:

- Reo tautahi (first person voice) – the writer writes from his or her own viewpoint as a participant.
- Whakaaro whaiaro (personal comments) about the experience.
- Reo tohu wāmua (past tense expressions) that indicate when something happened.
- Reo raupapa (sequencing expressions) that indicate the order in which events occurred.
- Kupumahi (verbs) that describe the activities that occurred.

See Āpitianga 1, on pages 272–280, for explanations of these language features.

## 1.3 Blackline Masters in *He Tuhinga Taki*

Two blackline masters are included in the ‘He Mahere Ārahi i te Tuhituhi’ section at the back of the book. These planning charts can be referred to when teaching personal recounts and can be used by individual students when they begin drafting ideas for their own writing:

<b>Te Whakatakotoranga Kaupapa o te Taki</b>	A chart to assist the writer to fill in answers to the five main questions for the orientation.
<b>Te Raupapatanga Mahi o te Taki</b>	A flow chart for organising the events of the recount in sequence.

## 2. Taki Whānui

Factual Recounts

### 2.0 Purpose

In a factual recount, the writer recounts an event or events from the viewpoint of an observer rather than a participant, as if he or she were watching the people involved in the event as it took place. The writer does not express his or her personal feelings about the experience and the language is more formal than the language used in a personal recount. A factual recount may recount the experience of someone other than the writer, or the writer may be recounting an experience, in which he or she participated, in a more formal way.

### 2.1 Samples in *He Tuhinga Taki*

Three samples of factual recounts are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of factual recounts and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Taki* Tiu shows how the writer followed the writing pathway to compose this recount.

Sample Title	Sample Focus
Te Pō Whakanui i te Putanga Mai o Matariki	A recount of a hui to celebrate the arrival of Matariki.
Te Haerenga o Tipene ki Ahitereiria	A recount of Tipene’s trip to Australia to watch his cousin play rugby league.
He Raru Maha nā te Hukarere	A recount of events that occurred when main roads were closed in the lower North Island due to snow.

## 2.2 Some Language Features in Factual Recounts

- Reo tohu i te mahi a tētahi atu (third person voice) – to describe the actions of other people.
- Kōrero a tētahi atu (quotation). Factual recounts may include a quotation or quotations made by people involved in the event.
- Reo tohu wāmua (past tense expressions) that indicate when something happened.
- Reo raupapa (sequencing expressions) that indicate the order in which events occurred.
- Kupumahi (verbs) that describe the activities that occurred.

See Āpitianga 1, on pages 272–280, for explanations of these language features.

## 2.3 Blackline Masters in *He Tuhinga Taki*

Two blackline masters are included in the ‘He Mahere Ārahi i te Tuhituhi’ section at the back of the book. These planning charts can be referred to when teaching factual recounts and can be used by individual students when they begin drafting ideas for their own writing:

Te Whakatakotoranga Kaupapa o te Taki	A chart to assist the writer to fill in answers to the five main questions for the orientation.
Te Raupapatanga Mahi o te Taki	A flow chart for organising the events of the recount in sequence.

# 3. Taki Pohewa Tuku Iho

Imaginative Historical Recounts

## 3.0 Purpose

An imaginative historical recount retells an event that occurred long ago. The writer assumes the identity of one of the people who participated in the event and writes from the viewpoint of that character. The writer writes imaginatively about this character’s thoughts about what happened and how he or she may have felt.

## 3.1 Samples in *He Tuhinga Taki*

Two samples of imaginative historical recounts are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of imaginative historical recounts and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Taki* Tiu shows how the writer followed the writing pathway to compose this recount.





Sample Title	Sample Focus
Te Haerenga ki te Motu o Norfolk	The writer imagines that he is Tuki and recounts Tuki's experience of being kidnapped and taken to Norfolk Island in the eighteenth century.
Te Hainatanga o Te Tiriti o Waitangi	The writer imagines that she was present on the day when some North Island chiefs signed the Treaty of Waitangi, and recounts this experience.

### 3.2 Some Language Features in Imaginative Historical Recounts

- Reo tautahi (first person voice) – the writer imagines that he or she participated in the recount so writes in the first person.
- Whakaaro whaiaro (personal comments) – the writer uses personal comments to describe the feelings that he or she imagines the participant to have felt about the experience.
- Reo tohu wāmua (past tense expressions) that indicate when something happened.
- Reo raupapa (sequencing expressions) that indicate the order in which events occurred.
- Kupumahi (verbs) that describe the activities that occurred.

See Āpitianga 1, on pages 272–280, for explanations of these language features.

### 3.3 Blackline Masters in *He Tuhinga Taki*

Two blackline masters are included in the 'He Mahere Ārahi i te Tuhituhi' section at the back of the book. These planning charts can be referred to when teaching imaginative historical recounts and can be used by individual students when they begin drafting ideas for their own writing:

Te Whakatakotoranga Kaupapa o te Taki	A chart to assist the writer to fill in answers to the five main questions for the orientation.
Te Raupapatanga Mahi o te Taki	A flow chart for organising the events of the recount in sequence.



## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write recounts:

#### How does the selection of this purpose for writing fit into your wider learning programme?

E.g. It fits in with the wider school aim of building up a collection of biographies of Māori leaders.



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**What are the learning contexts?**

E.g. Tikanga-ā-lwi, Te Reo, Ngā Toi, I.C.T.

**What is your main goal for teaching recounts?**

E.g. Students will learn how to identify the main events in a person's life and write a biography or write a biographical script for a documentary.

**Which type of recount will you focus on?**

E.g. Taki whānui (factual recounts).

**Who will be the audience for students' writing?**

E.g. School and wider community, local whānau.

**How will students share their writing?**

E.g. In a class book that will be shared with the whole class and with other classes in the school and a video presentation at a whānau evening.

**Gathering and Organising Resources for Teaching**

The activities suggested here can be adapted to suit each of the three types of recount:

- Make a list of events you would like your students to be able to recount OR list Māori leaders that students could write a biography about.
- Make a list of words and expressions that you want your students to study and learn to use, such as sequencing expressions and expressions that indicate when something happened.
- Identify members of the community who can support your programme of learning.

**Identifying the Learning Outcomes**

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

1. Develop your learning programme based on how students might achieve the learning outcomes.
2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i tētahi taki whānui.
3. Identify, discuss, and share success criteria for the learning outcomes before students begin learning, e.g. Ka taea e au te whakautu i ēnei pātai i te timatanga o taku taki: I nahea? I aha? Ko wai? I hea? He aha ai?
4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select. These are only suggestions for learning outcomes that you might include in your recount writing programme and you are encouraged to develop and include your own ideas.

**Oral language learning outcomes**

- Listen to a recount and identify: When? What? Who? Where? Why?
- Listen to a recount and identify the main events that occurred.
- Recount an experience, including details about when, what, who, where and why.
- Recount an experience in the correct order in which the events occurred.





### Reading learning outcomes

- Read and identify when, what, who, where and why.
- Read and identify the main components of a recount, using the samples in the book.
- Identify the main events in a recount.
- Read a recount and locate expressions that tell you when something occurred.

### Writing learning outcomes

- Learn how to use the planning chart 'Te Whakatakotoranga Kaupapa o te Taki' to provide important information to orient the reader.
- Learn how to use the planning chart 'Te Raupapatanga Mahi o te Taki' to organise the action or events in sequence.
- Craft a recount through the writing process to a published copy for the intended audience.
- Present and share the written recount with the intended audience.
- Publish a recount for the class book.

## Planning Oral Language Activities to Develop Language Skills Relevant to Recounting Events

The oral language programme should include activities that encourage students to talk, to listen and to respond. Learning to recount orally and to listen to and discuss others' oral recounts helps students to develop necessary knowledge and understanding they will need in order to learn to read and write recounts.

Plan to do the following with your students:

**1. Share the key oral language learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in listening to recounts by:**

- Relating recounts to them and asking them to ask and respond to questions about the recount.
- Having students respond to stimuli such as pictures or questions.
- Having students watch dramatisations of recounts.
- Reading recounts to students.

**3. Engage students in giving oral recounts by:**

- Recounting an experience orally.
- Listening to a recount and using their own words to retell it.
- Responding to questions about a recount.
- Using picture cues to give an oral recount.

**4. Have students participate in oral language activities.**

The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Blind Sequencing	To place events or procedures into sequential order. To retell the story.	220
Retelling	To improve understanding of a text. To recall information.	227
Round Robin	To tell a story to a group.	229
Sequence Chart	To place events or procedures into sequential order.	231
Story Reconstruction	To place events or procedures into sequential order.	233
Summarise Pair Share	To construct an oral summary of something students have just listened to.	234
Think-Pair-Share	To rehearse answers to questions. To express opinions.	236

## Studying Recounts in the Reading Programme

Once students have explored the language of recounts through listening and presenting orally, the next step will be to introduce written recounts through the reading programme.

The reading programme focuses on comprehending, summarising, analysing, evaluating and interpreting texts of recounts. Reading recounts differs from listening to and presenting orally in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus when reading recounts is the study of how authors craft their texts. This means, for example, looking at how the author uses language to create meaning, to describe what the participants did, and to explain the sequence in which events unfolded. Use the samples in *He Tuhinga Taki* or others you have found to focus in on how the authors craft their recounts.

Plan to do the following with your students:

**1. Share the key reading learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in reading recounts by:**

- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read recounts independently (independent reading).
- Having students read recounts to others.

**3. Have students participate in reading activities.**

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted





to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Name of Activity	Purpose of Activity	Page
Annolighting a Text	To find, identify and summarise the main idea of a text.	242
Ask the Teacher	To formulate questions independently. To monitor comprehension.	244
Clarify Pair Share	To clarify meaning.	248
Key words	To select key words that provide the key to understanding the ideas in a text.	250
Picture Flick	To make predictions about a text.	251
Retelling	To improve understanding of a text. To recall information.	257
Text-Based Questions: Narrative and Historical Recount	To ask literal questions about narrative and historical recount texts, based on their structure.	264
Web	To gather and record information. Supports the development of research skills.	267

#### 4. Study written recounts together.

The following guiding questions provide a framework for examining written recounts with your students in the reading and writing programmes.

##### He Pātai Ārahi mō ngā Tuhinga Taki

###### Te tapanga

- He aha te tapanga o tēnei taki?
- He aha te tikanga o te tapanga e hāngai ana ki te tuhinga taki?

###### Te whakatakotoranga kaupapa

- I nahea te mahi i mahia ai?
- Ko wai mā ngā kaimahi?
- I aha ngā kaimahi?
- I hea te mahi i mahia ai?
- He aha te take i mahia ai te mahi?

###### Te raupapatanga mahi

- He aha te mahi tuatahi, tuarua, aha atu, aha atu?

### **Te whakakapinga**

- He aha ngā whakaaro o te kaituhi, o ngā tāngata rānei i roto i te taki mō tēnei wheako?
- He aha ngā kupu e whakaatu ana i ngā whakaaro o te kaituhi, o ngā tāngata rānei i roto i te taki?

### **Ngā tohutoro**

Mēnā he tohutoro kua tuhia ki raro i te taki:

- Ka rapua e te kaituhi ngā mātauranga i hea?

Tirohia tētahi tohutoro:

- Ko wai te kaituhi?
- He aha te ingoa o te pukapuka?
- Ko wai te kaiwhakaputa?
- I whakaputaina te pukapuka i hea?
- I whakaputaina te pukapuka i tēhea tau?

### **Ngā āhuatanga reo o te taki whaiaro me te taki pohewa tuku iho**

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo tautahi.
- Te whakaaro whaiaro.
- Te reo tohu wāmua.
- Te reo raupapa.
- Te kupumahi.

### **Ngā āhuatanga reo o te taki whānui**

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo tohu i te mahi a tētahi atu (te reo tautoru).
- Te reo tohu wāmua.
- Te reo raupapa.
- Te kupumahi.
- Te kōrero a tētahi atu.

## **Learning to Write Recounts**

Once students have become familiar with the general structure and some of the language features of recounts through the oral language and reading programmes, the next step will be to introduce writing a recount through shared writing.

Refer to the table on page 4 of *He Tuhinga Taki* for a guide as to when it may be appropriate to introduce writing recounts to your students using shared, guided and independent writing approaches.<sup>12</sup>

<sup>12</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whai Huru, Ka Marewa and Ka Rere stages of a writer's development.





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Plan to do the following with your students:

1. **Share the key writing learning outcomes with students at the beginning of each teaching session.**
  2. **Engage students in writing recounts by:**
    - Writing with students during shared writing sessions.
    - Supporting students' writing during guided writing sessions.
    - Facilitating independent writing when students have developed sufficient knowledge, skills and understanding.
    - Conferencing with students while they are writing.
    - Having students share their written texts with others.
- 

### **Shared Writing Approach**

The purpose of using a shared approach to teach the writing of recounts is to:

1. Model the writer's thinking process when writing.
2. Have students contribute to writing a text beyond that which they can write independently.
3. Model what writers do when they write for a particular purpose.

If students have never written recounts before, begin with the shared writing approach. This approach is also suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach, the teacher scribes and students contribute, so that constructing the text is a shared effort. During the scribing, teachers may:

- Model how to generate and organise ideas before writing, including using the blackline masters in the 'He Mahere Ārahi i te Tuhituhi' section in *He Tuhinga Taki*.
- Demonstrate how to set ideas down in writing.
- Explain and model how to prepare and write a paragraph based on a key idea.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own recounts. Write a recount of an experience that all the students were involved in so that they can all contribute ideas. The following are some suggestions for getting started:

1. Reinforce the purpose for writing and identify the audience for the writing.
  2. Focus on the type of recount that will be written.
  3. Discuss the experience that will be written about and get students to tell what they know about the experience.
  4. Identify and discuss words and expressions that might be used, and make a list; for example, include names of places, and words for activities that took place.
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Before carrying out each step in the relevant writing pathway (ara tuhituhi) in *He Tuhinga Taki*, you may choose to use a data projector to show students how the writer of ‘Taku Haerenga mā runga Waka Rererangi ki Ahitereiria’, ‘Te Pō Whakangahau i te Putanga mai o Matariki’ or ‘Te Haerenga ki te Motu o Norfolk’ carried out each step. When preparing to write each part of the text you can use large copies of the planning charts in the ‘He Mahere Ārahi i te Tuhituhi’ section of the book and ask questions such as the following to prompt students while you scribe their responses.

#### **He Pātai Ārahi i te Tuhituhi Taki**

##### **Te tapanga**

- He aha tētahi tapanga pai mō te taki?
- He aha te take i pēnei ai te whakatau ko tēnei te tapanga mō te tuhinga?
- He pai te hononga o te tapanga ki ngā mahi o te taki?
- He aha tētahi tapanga anō mō tā tātou taki?

##### **Te whakatakotoranga kaupapa**

- I nahea te mahi i mahia ai?
- Ko wai mā ngā kaimahi?
- I aha ngā kaimahi?
- I hea te mahi i mahia ai?
- He aha te take i mahia ai te mahi?
- Mā te aha, mā ēhea kupu hoki tātou e whakatenatena ai i ngā kaipānui kia pānui tonu?

##### **Te raupapatanga mahi**

- He aha ngā mahi i te tīmatanga o te wheako?
- He aha te raupapatanga o ngā mahi ka whai i muri mai?
- I pēhea te wheako i mutu ai?

##### **Te whakakapinga**

- He pēhea ō koutou tino whakaaro mō tēnei wheako hei whakakapi i te tuhinga?

Once you have completed the text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self-conference throughout the writing process. You may want to consider colour coding the parts of the writing, and to highlight key words. Display the text in a prominent place so that the students can refer to it when they need to.

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### **Guided Writing Approach**

The purpose of using a guided approach to teach how to write a recount is to:

1. Focus on particular aspects of the writing.
2. Guide students’ learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first





models and explains; the students are then invited to go away and have a go at writing this part of their text, using what they have just learnt. Students then meet with the teacher again as a group for guidance for the next part of the text. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.

The suggestions below may be useful in prompting students if you decide to take them through the parts of the structure of a recount or if you see they need help in developing their text. These suggestions relate to writing a personal recount and can be adjusted as necessary to suit a factual or imaginative recount. Before doing any of these activities with your students, discuss the following aspects of the recount they will write:

- Discuss the experience the students will retell in writing.
- Get students to recount the experience orally.
- Answer any questions about the recount and explain any new vocabulary that has arisen.

#### **Guidance relating to the context**

- Discuss 'Te Horopaki' (page 18, page 42, or page 66 in *He Tuhinga Taki*) and have students provide you with answers to the four guiding questions.

#### **Guidance relating to the structure of a recount**

- Discuss the parts of a personal recount (page 14), a factual recount (page 41), or an imaginative historical recount (page 62).

#### **Guidance relating to research for a factual recount or an imaginative historical recount**

- If a research component is necessary (see for example page 67 of *He Tuhinga Taki*), students will need to be taught research skills. Some research skills are outlined in *Āpitihanga 2* on pages 281–282.

#### **Guidance relating to the structure of a recount**

- Fill in the orientation chart 'Te Whakatakotoranga Kaupapa o te Taki'. Then model how to use this chart to construct sentences for the orientation.
- Fill in a flow chart together to organise the events in sequence. Then discuss how to use the notes in the flow chart to begin writing the sequence of events.
- Ask for suggestions for ideas that summarise the importance of this experience for the participants to write in the conclusion.

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### **Independent Writing Approach**

The purpose of using an independent approach to teach recount writing is that:

1. Students write independently.
2. Students develop belief in themselves as writers of recounts.
3. Students publish their work for their intended audience.

When you are confident that students have developed sufficient knowledge, skills and ideas relevant to recount writing, they can then be expected to begin to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or having them check in with you. See the key ideas on conferencing in the 'Te Matapaki' section of the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*, pages 116–129.





While some students will be able to write independently others will need to continue to work through cycles of shared and guided writing.

We suggest that the first time students write a recount independently all students write a recount of the same event. Ensure students are clear about the following steps for writing recounts before they begin to write:

#### Step one

Begin by discussing and responding to the 'Te Horopaki' section (page 18, page 42, or page 66 of *He Tuhinga Taki*):

- Identify the purpose of the writing.
- Identify the audience for the writing.
- Identify the type of recount, e.g. taki whaiaro, taki whānui, or taki pohewa tuku iho.
- Think of a useful working title to help focus ideas.

#### Step two

Before they start ask students to:

- Brainstorm what they remember about the experience.
- Share their ideas with a partner or group to help them clarify their thinking.

#### Step three<sup>13</sup>

Students fill in a copy of the blackline master 'Te Whakatakotoranga Kaupapa o te Taki' (page 79) to identify the important information for the orientation.

#### Step four

Students fill in a copy of the blackline master 'Te Raupapatanga Mahi o te Taki' (page 80) to organise the events in sequence.

#### Step five

Students begin to write their first draft and follow the writing process cycle through to publication.

When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.<sup>14</sup>

<sup>13</sup> A research step may need to be included before this step for a factual or imaginative historical recount.

<sup>14</sup> See the discussion of the writing process cycle on pages 70–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.





## Monitoring, Evaluating and Assessing Students' Progress

When assessing students' writing, we suggest teachers do the following, as outlined in Te Wāhanga Tuatahi, pages 14–15:

1. Assess students' writing based on identified learning outcomes.
2. Have students fill in a self-evaluation checklist such as the one below.  
This checklist can also be used for peer evaluation.
3. Use students' writing to evaluate your recount writing programme.
4. Ask students to tell you what worked and what didn't work.

### He Pātai Arotake i te Taki

#### Te tapanga

- Ka mārama te kaipānui ki te kaupapa o te taki mā te pānui i te tapanga?
- He mea hopu te tapanga i te aro o te kaipānui?
- Mā te tapanga ka tipu rānei te hiahia o te kaipānui ki te pānui tonu?

#### Te whakatakotoranga kaupapa

Mā te whakatakotoranga kaupapa ka mohio te kaipānui:

- He aha te kaupapa o te taki?
- I ngā tāngata/kiripuaki o te taki?
- I nahea te mahi i mahia ai?
- I hea te mahi i mahia ai?
- He aha te take i mahia ai te mahi?

#### Te raupapatanga mahi

Ka whakaahuatia:

- I pēhea te mahi i tīmata ai ?
- Te raupapatanga tika o te mahi?
- Te mutunga o te mahi?

#### Te whakataunga

- Ka whakamāramahia te hiringa o te mahi ki ngā tāngata i roto i te taki?

#### Ngā āhuangata reo

Kua whakamahia e au:

- Te reo tautahi (taki whaiaro, taki pohewa tuku iho).
- Te reo tohu i te mahi a tētahi atu, arā, te reo tautoru (taki whānui).
- Te reo tohu wāmua.

- 
- He whiringa rerenga reo raupapa hei hono i ngā wāhanga o te mahi.
  - He whiringa kupumahi hei whakaahua i ngā mahi.
  - He whakaahua whaiaro hei whakaahua i aku kare-ā-roto mō ngā āhuatanga o te taki (taki whaiaro, taki pohewa tuku iho).

It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai āwhina ahau ki ēhea āhuatanga tuhituhi ki te tuhi tuhinga taki anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?



He Kura Tuhituhi

# He Tuhinga Tohutohu



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi

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# He Tuhinga Tohutohu

## Writing to Instruct

Instructions tell us how to accomplish a task through a sequence of steps. The task may be how to make something, how to use something, or how to carry out an activity, such as how to play a game. We use many types of written instructions in our daily lives to help us achieve tasks, such as recipes, first aid manuals, craft instructions (e.g. knitting, sewing, making a spinning top), instruction manuals and directions for how to get to a friend's house.

### Purpose of Written Instructions

The purpose of writing instructions is to instruct the reader how to carry out a task. The main objective is to ensure that the reader is able to follow the instructions.

### Focus of Written Instructions

A sequence of steps.

### Examples of Written Instructions

Instructions are used in many areas of the curriculum. Some examples of written instructions are: recipes; how to carry out a science experiment; how to operate an appliance such as a computer; how to get to a destination; maths procedures such as how to measure the volume of a swimming pool; how to apply first aid, e.g. how to treat a sprained ankle; how to play a game, and how to construct various objects, such as hīnaki and manu aute.

### Types of Instructions

Three types of instructions are explored in *He Tuhinga Tohutohu*:

1. Tohutohu mō te mahi i tētahi mahi – instructions for how to carry out a task.
2. Tohutohu mō te tākaro kēmu – instructions for how to play a game.
3. Tohutohu mō te haere ki tētahi wāhi – directions for how to get to a destination.

Although the second and third types of instructions may be viewed as subsets of the first type, the structure of the texts and some of the language features are different for all three, so for ease of teaching they are treated as three distinct types of instructions in *He Tuhinga Tohutohu*.

## 1. Tohutohu mō te Mahi i Tētahi Mahi

### Instructions for How to Carry Out a Task

#### 1.0 Purpose

The purpose of this type of instructions is to instruct the reader on how to do something to achieve a particular goal, or how to make something.

#### 1.1 Samples in *He Tuhinga Tohutohu*

Four samples of instructions for how to carry out a task are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of this type of instructions and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Tohutohu* Tiu shows how the writer followed the writing pathway to compose her set of instructions.





Sample Title	Sample Focus
Te Tunu Tōhi	Instructions for making toast.
Te Wai Rēmana	Instructions for making lemon drink.
Te Tiki Moni mai i te Mīhini Moni	Instructions for how to get money from the money machine.
Te Hanga Porotiti	Instructions for making a porotiti.

### 1.2 Some Language Features in Instructions for How to Carry out a Task

The following language features of this type of instructions are explained in *He Tuhinga Tohutohu* and identified in the writing samples:

- Te reo ine (expressions of measurement) that indicate how much or how many of each resource is required.
- Te whakahau kupumahi hāngū (passive verb commands).

See Āpitianga 1, on pages 272–280, for explanations of these language features.

**Note:** Although there are other ways of beginning instructions apart from passive commands (e.g. ‘Ka tiki i te parāoa.’ ‘Me tiki te parāoa.’), passive commands are the most common and it is important that students learn to use them correctly.

### 1.3 Structure for Writing Instructions for How to Carry out a Task

This type of instructions may have the following basic structure. This structure is an equivalent in English of the structure on page 13 of *He Tuhinga Tohutohu*.

#### Structure of Instructions for How to Carry out a Task

<b>Title</b> Identifies the goal of the instruction.
<b>List of Resources</b> Lists the: <ul style="list-style-type: none"><li>• Ingredients.</li><li>• Equipment that is required.</li></ul>
<b>Instructions</b> Sets down in order the steps needed to achieve the goal.

### 1.4 Blackline Masters in *He Tuhinga Tohutohu*

A blackline master is included in the ‘He Mahere Ārahi i te Tuhituhi’ section at the back of the book. This planning chart can be referred to when teaching instructions for how to carry out a task and can be used by individual students when they begin drafting ideas for their own writing:

## 2. Tohutohu mō te Tākaro Kēmu

Instructions for How to Play a Game

### 2.0 Purpose

The purpose of this type of instructions is to instruct the reader how to play a particular game. This is a complex type of instructions, but can be introduced to older students during various curriculum studies; for example, writing instructions for old or new games during Hākinakina, or developing board games in Hauora and Pāngarau lessons.

Students can first learn to write instructions for games they are very familiar with. When they have developed the necessary skills, they can write instructions for games that they themselves have created and trialled.

### 2.1 Samples in *He Tuhinga Tohutohu*

One sample of instructions for how to play a game is presented in the book. This sample is designed to be used in the reading programme, when teacher and students are studying the content of this type of instructions and identifying and discussing language features. This sample is also designed to be used in the writing programme. Tiu shows how the writer followed the writing pathway to compose her set of instructions.

Sample Title	Sample Focus
Ngā Nākahi me ngā Arawhata	How to play Snakes and Ladders

### 2.2 Some Language features in Instructions for How to Play a Game

The following language features of instructions for how to play a game are explained in *He Tuhinga Tohutohu* and identified in the writing samples:

- Reo ine (expressions of measurement) that indicate how much or how many of each resource is required.
- Kupumahi (verbs) that describe the movements in the game.
- Reo raupapa (sequencing expressions) to order the movements in the game.

See Āpitianga 1, on pages 272–280, for explanations of these language features.

### 2.3 Structure for Writing Instructions for How to Play a Game

This type of instructions may have the following basic structure. This structure is an equivalent in English of the structure on page 38 of *He Tuhinga Tohutohu*.





### Structure of Instructions for How to Play a Game

<b>Title</b> Identifies the game.
<b>Objective of the game</b> Tells the reader what the objective of the game is and how you know when you have won.
<b>List of Equipment</b> Lists the equipment required to play the game.
<b>Instructions</b> Tell the reader: <ul style="list-style-type: none"><li>• How to start the game.</li><li>• The sequence of actions in the game.</li></ul>
<b>Rules</b> Lists the rules that must be followed when playing the game.

## 3. Tohutohu mō te Haere ki Tētahi Wāhi

Instructions for How to Get to a Destination

### 3.0 Purpose

The purpose of this type of instructions is to direct the reader to get to a particular destination.

### 3.1 Samples in *He Tuhinga Tohutohu*

One sample of directions for how to get to a destination is presented in the book. This sample is designed to be used in the reading programme, when teacher and students are studying the content of this type of instructions and identifying and discussing language features. The sample is also designed to be used in the writing programme. Tiu shows how the writer followed the writing pathway to compose this set of directions.

Sample Title	Sample Focus
Te Huarahi ki Tōku Kāinga	Directions for how to get to the writer's house from the bus stop

### 3.2 Some Language Features in Directions for How to Get to a Destination

The following language features of this type of instructions are explained in *He Tuhinga Tohutohu* and identified in the writing samples:

- Whakahau kupumahi (active verb commands) to direct the reader.
- Hikumahi (adverbs) to add more information to the verbal commands.

See Āpitianga 1, on pages 272–280, for explanations of these language features.



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### 3.3 Structure for Writing Directions for How to Get to a Destination

Directions may have the following basic structure. This structure is an equivalent in English of the structure on page 57 of *He Tuhinga Tohutohu*.

#### Structure of Instructions for How to Get to a Destination

<b>Title</b> Identifies the destination.
<b>Map</b> Shows the reader what the pathway and the surrounding area look like.
<b>Instructions</b> Directs the reader how to get to the destination.



## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write instructions:

#### How does the selection of this purpose for writing fit into your wider learning programme?

E.g. It fits within the wider school aim of promoting safe practices.

#### What are the learning contexts?

E.g. Hauora.

#### What is your main goal for teaching instructions?

E.g. Students will write instructions for a first aid pamphlet about what to do in case of an accident.

#### Which type of instructions will you focus on?

E.g. Tohutohu mō te mahi i tētahi mahi (Instructions for how to carry out a task).

#### Who will be the audience for students' writing?

E.g. School and whānau members.

#### How will students share their writing?

E.g. Pamphlets will be printed and distributed to other classes and whānau.





## Gathering and Organising Resources for Teaching

The activities suggested here can be adapted to suit each of the three types of instructions:

- Make a list of relevant resources including books, DVDs etc.
- Make a list of words and expressions that you want your students to study and learn to use, such as particular passive verb commands and expressions of measurement.
- Identify members of the community who can support your programme of learning.

## Identifying the Learning Outcomes

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

1. Develop your learning programme based on how students might achieve the learning outcomes.
2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i tētahi tohutohu mō te tākaro kēmu.
3. Identify, discuss, and share success criteria for the learning outcomes before students begin learning, e.g. Ka taea e au te whakarārangi i ngā rauemi e hiahiatia ana mō te kēmu.
4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select. These are only suggestions for learning outcomes that you might include in your programme for writing instructions and you are encouraged to develop and include your own ideas.

### Oral language learning outcomes

- Listen to and identify the goal of a set of instructions.
- Listen to and follow a sequence of instructions.
- Give a sequence of instructions that someone else can follow.

### Reading learning outcomes

- Identify and discuss the main parts of the instructions.
- Read and follow the instructions.
- Discuss how the author presents information that makes it clear to the reader what to do, how to do it, or where to go.

### Writing learning outcomes<sup>15</sup>

- Learn how to identify and list the resources that will be needed.
- Learn how to organise instructions in sequence, using 'Te Raupapatanga Mahi mō te Tohutohu'.
- Learn and use language features relevant to writing instructions.
- Craft a piece of instructional writing through the writing process to a published copy for the intended audience.
- Present and share the written instructions with the intended audience.

<sup>15</sup> See also Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for other writing learning outcomes for students at the four developmental stages: Ka Oho, Ka Whai Huru, Ka Marewa, and Ka Rere.

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## Planning Oral Language Activities to Develop Language Skills for Giving Instructions

The oral language programme should include activities that encourage students to talk, to listen and to respond. Learning to give and to follow instructions helps students to develop necessary knowledge and understanding they will need in order to learn to read and write instructions.

Plan to do the following with your students:

**1. Share the key oral language learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in listening to and giving oral instructions by:**

- Giving students oral instructions to follow.
- Having students give each other oral instructions to follow.
- Having students respond to stimuli such as pictures or questions.
- Having students discuss oral instructions for carrying out simple tasks.

**3. Have students participate in oral language activities.**

The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Draw and Tell	To use descriptive language.	221
Sequence Chart	To place events or procedures into sequential order.	231
Treasure Hunt	To give and follow instructions.	237

## Studying Instructions in the Reading Programme

Once students have explored the language of instructions through listening and presenting orally, the next step will be to introduce written instructions through the reading programme.

The reading programme focuses on comprehending and evaluating written instructions. It is also very important to choose some instructions that students will be able to follow and achieve the desired outcome, such as simple recipes, and simple craft instructions. Reading instructions differs from listening to and presenting orally in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus when reading instructions is the study of how authors craft their instructions. This means, for example, looking at how the author uses language to create meaning, to instruct the reader, and to present a series of instructions in the correct order. Use the samples in *He Tuhinga Tohutohu* or others you have found to focus in on how the authors craft their instructions.





Plan to do the following with your students:

**1. Share the key reading learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in reading instructions by:**

- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read instructions independently (independent reading).
- Having students read instructions to others.
- Having students follow written instructions to achieve the goal of the instructions.

**3. Have students participate in reading activities.**

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Ask the Teacher	To formulate questions independently. To evaluate or judge information from a text.	244
Flow Chart	To identify, extract and record important information. Supports the development of research skills.	248
Scanning a Text	To locate specific detail in a text. Supports the development of research skills.	258
Silent Roundtable Brainstorm	To brainstorm what is already known about the topic. Supports the development of research skills.	260
Web	To gather and record information. Supports the development of research skills.	267

**4. Study written instructions together.**

The following guiding questions provide a framework for examining written instructions with your students in the reading and writing programmes.

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## He Pātai Ārahi mō ngā Tohutohu mō te Mahi i Tētahi Mahi

### Te tapanga

- He aha te whāinga o te mahi nei?

### Te rārangi rauemi

- He aha te pūtake o te rārangi rauemi?
- Kua mārama koe ki te rahi me te maha o ngā rauemi?

### Ngā tohutohu

- Me pēhea koe e mōhio ai he tohutohu ēnei rerenga tuhituhi?
- Me pēhea koe e mōhio ai ki te raupapatanga o ngā mahi?
- Ka taea e koe te whai i ēnei tohutohu? Ki te kore, he aha ai?

### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo ine.
- Te whakahau kupumahi hāngū.
- He momo āhuatanga reo anō atu i te whakahau kupumahi hāngū kua whakamahia e te kaituhi hei reo tohutohu?

## He Pātai Ārahi mō ngā Tohutohu mō te Tākaro Kēmu

### Te tapanga

- He aha te kaupapa o ēnei tohutohu?

### Ngā wāhanga

- He aha ngā wāhanga matua o te tuinga tohutohu nei?
- He tapanga whāiti tō ia wāhanga?
- He aha te pūtake o ia wāhanga?
- He aha ngā mea e hiahiatia ana mō te tākaro i tēnei kēmu?

### Ngā tohutohu

- Me pēhea te kaitākaro e mōhio ai kua oti i a ia te kēmu?
- Me pēhea ngā kaitākaro e mōhio ai ko wai te kaitākaro toa?
- Ka taea e koe te whai i ēnei tohutohu? Ki te kore, he aha ai?

### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo ine.
- Te kupumahi.
- Te reo raupapa.





### He Pātai Ārahi mō ngā Tohutohu mō te Haere ki Tētahi Wāhi

- E whakaatu ana te tohutohu i te ara mai i hea ki hea?
- He aha ngā wāhanga matua o te tuhinga tohutohu nei?
- He aha te pūtake o ia wāhanga?
- He aha ngā āhuatanga kua tāia i te mahere whenua?
- Ka taea e koe te whai i te huarahi i runga i te mahere whenua? Ki te kore, he aha ai?
- Ka taea e koe te whai i ēnei tohutohu? Ki te kore, he aha ai?

### Ngā Āhuatanga Reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te whakahau kupumahi.
- Te hikumahi.

## Learning to Write Instructions

Once students have become familiar with the general structure and some of the language features of instructions through the oral language and reading programmes, the next step will be to introduce writing a set of instructions through shared writing.

Refer to the table on page 4 of *He Tuhinga Tohutohu* for a guide as to when it may be appropriate to introduce writing instructions to your students using shared, guided and independent writing approaches.<sup>16</sup>

Plan to do the following with your students:

**1. Share the key writing learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in writing instructions by:**

- Writing with students during shared writing sessions.
- Supporting students' writing during guided writing sessions.
- Facilitating independent writing when students have developed sufficient knowledge, skills and understanding.
- Conferencing with students while they are writing.
- Having students share their written texts with others.

### Shared Writing Approach

The purpose of using a shared approach to teaching instructions is to:

1. Model the writer's thinking process when writing.

<sup>16</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whai Huru, Ka Marewa and Ka Rere stages of a writer's development.

- 
2. Have students contribute to writing a text beyond that which they can write independently.
  3. Model what writers do when they write for a particular purpose.

If students have never written descriptions before, begin with the shared writing approach. This approach is also suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach, the teacher scribes and students contribute, so that constructing the text is a shared effort. During the scribing, teachers can:

- Model how to generate and organise ideas before writing, including using the blackline master in the 'He Mahere Ārahi i te Tuhituhi' section in *He Tuhinga Tohutohu*.
- Demonstrate how to set ideas down in writing.
- Explain and model how to indicate the sequence of the instructions.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own instructions. The following are some suggestions for getting started:

1. Base the instructions on a simple activity that all the students have been involved in, a simple game that they are all familiar with, or a route that they are all familiar with, such as getting from the classroom to the school hall. Reinforce the purpose for writing and identify the audience for the writing.
2. Focus on the type of instructions that you will write.
3. Identify the goal of the instructions and make sure students understand it.
4. Get students to tell you what they know about the task.
5. For instructions for playing a game, you may need to prepare the flow chart for the movements in the game beforehand.
6. For directions for how to get to a destination, think about or prepare a map beforehand.
7. Identify and discuss words and expressions that might be used, and make a list; for example, passive forms of particular verbs that describe the actions required, and names of resources that are required.

Before carrying out each step in the relevant writing pathway (ara tuhituhi) in *He Tuhinga Tohutohu*, you may choose to use a data projector to show students how the writer of 'Te Tunu Tōhi', 'Ngā Nākahi me ngā Arawhata' or 'Te Huarahi ki Tōku Kāinga' carried out each step. When preparing to write each part of the text you can use large copies of the planning charts in the 'He Mahere Ārahi i te Tuhituhi' section of the book and ask questions such as the following to prompt students while you scribe their responses.





### **He Pātai Ārahi i te Tuhituhi Tohutohu mō te Mahi i Tētahi Mahi**

#### **Te tapanga**

- He aha tētahi tapanga pai mō tēnei tuhinga tohutohu?
- Nā te aha i pēnei ai te whakatau?

#### **Te rārangi rauemi**

- He aha ngā rauemi e hiahiatia ana kia tutuki pai ai te mahi?
- E tika ana kia raupapahia ngā rauemi?
- Kia hia te nui o ia momo rauemi e hiahiatia ana?

#### **Ngā tohutohu**

- He aha hei mahi māu kia tutuki pai ai te whāinga?
- He aha te raupapatanga mahi?
- Kua mahue mai ētahi wāhanga hei mahi?
- Ka mārāma te kaipānui ki ia wāhanga hei mahi?

### **He Pātai Ārahi i te Tuhituhi Tohutohu mō te Tākaro Kēmu**

#### **Te tapanga**

- He aha tētahi tapanga pai mō tēnei tuhinga tohutohu?
- Nā te aha i pēnei ai te whakatau?

#### **Te whāinga**

- Me pēhea te kaitākaro e mōhio ai kua oti i a ia te kēmu?
- Me pēhea ngā kaitākaro e mōhio ai ko tētahi, ko ētahi rānei te toa?

#### **Te rārangi rauemi**

- He aha ngā rauemi e tika ana ki te tākaro i te kēmu?
- Kia hia te nui o ia momo rauemi e hiahiatia ana?

#### **Ngā tohutohu**

##### **Te tīmatanga**

- Tokohia ngā kaitākaro?
- Ka tīmata mai te kēmu i hea?
- Me pēhea te tīmata i te kēmu?

##### **Ngā nekehanga**

- He aha te nekehanga tuatahi, tuarua, aha atu, aha atu?
- Kua mahue mai rānei ētahi mahi?
- He take kia whakamōhio atu i te kaipānui ki ētahi atu āhuatanga o ngā mahi hei mahi?

##### **Ngā ture**

- He aha ngā ture me whai kia rere pai ai te tākaro?



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### He Pātai Ārahi i te Tuhituhi Tohutohu mō te Haere ki Tētahi Wāhi

- He aha tētahi tapanga pai mō te tuhinga?
- Me tīmata ki hea?
- Me haere ki tēhea aronga?
- Me huri whakatematau, whakatemauī rānei?
- E hia te tawhiti o te haere mai i ... ki ...?

Once you have completed the text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self-conference throughout the writing process. You may want to consider colour coding the parts of the writing, and to highlight key words. Display the text in a prominent place so that the students can refer to it when they need to.

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### Guided Writing Approach

The purpose of using a guided approach to teach how to write instructions is to:

1. Focus on particular aspects of the writing.
2. Guide students' learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first models and explains; the students are then invited to go away and have a go at writing this part of their text, using what they have just learnt. Students then meet with the teacher again as a group for guidance for the next part of the text. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.

The suggestions below may be useful in prompting students if you decide to take them through the parts of the structure of instructions or directions, or if you see they need help in developing their text. These suggestions relate to writing instructions and can be adjusted as necessary to suit writing directions. Before doing any of these activities with your students, discuss the following aspects of the instructions they will write:

- Select and discuss the goal of the task the students will write instructions for.
- Get students to discuss the sequence of instructions orally.
- Answer any questions about the instructions and explain any new vocabulary that has arisen.

#### Guidance relating to the context

- Discuss 'Te Horopaki' (page 17, page 42, or page 61 in *He Tuhinga Tohutohu*) and have students provide you with answers to the four guiding questions.

#### Guidance relating to the structure of written instructions

- Discuss the parts of the type of instructions you are writing by referring to the relevant 'Te Whakamāramatanga o ngā Wāhanga' chart (page 13, page 38, or page 60 in *He Tuhinga Tohutohu*).





#### Guidance relating to the list of resources

- Discuss all the items that you might need in order to carry out the task. Ask your students for suggestions.
- Ask students to be specific about the number or amount of each item.

#### Guidance relating to multi-directional flow charts for instructions for how to play a game

- Multi-directional flow charts are complex and students will need a lot of practice in shared and guided teaching situations in order to understand and learn how to construct these.

#### Guidance relating to writing the instructions

- For instructions for how to carry out a task, fill in a copy of 'Te Raupapatanga Mahi mō te Tohutohu' (page 67 in *He Tuhinga Tohutohu*) with your students and model how to use this to write the instructions.
- For instructions for how to play a game you may choose to have a flow chart already prepared or construct one with your students to use as a basis for writing the instructions.
- For directions for how to get to a destination, draw a map with your students and mark the route on it. Model how you use the map to write the directions.

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### Independent Writing Approach

The purpose of using an independent approach to teach writing instructions is that:

1. Students write independently.
2. Students develop belief in themselves as writers of instructions.
3. Students publish their work for their intended audience.

When you are confident that students have developed sufficient knowledge, skills and ideas relevant to writing instructions, they can then be expected to begin to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or having them check in with you. See the key ideas on conferencing in the 'Te Matapaki' section of the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*, pages 116–129.



While some students will be able to write independently, others will need to continue to work through cycles of shared and guided writing.

We suggest that the first time students write instructions independently all students write instructions for the same task, game or directions to a particular destination that they have previously studied in the oral language programme. Ensure students are clear about the following steps for writing instructions before they begin to write:

#### The context

Begin by discussing and responding to the 'Te Horopaki' section on page 17 (tohutohu mō te mahi i tētahi mahi), page 42 (tohutohu mō te tākaro kēmu) or page 61 (tohutohu mō te haere ki tētahi wāhi) of *He Tuhinga Tohutohu*:

- Identify the purpose of the writing.
- Identify the audience for the writing.

- 
- Identify the type of instructions, e.g. tohutohu mō te mahi i tētahi mahi, tohutohu mō te tākaro kēmu, tohutohu mō te haere ki tētahi wāhi.
  - Think of a useful working title to help focus ideas.

### **Te tohutohu mō te mahi i tētahi mahi (instructions for how to carry out a task)**

#### **Step one**

Before they start ask students to:

- Brainstorm what they know about this task.
- Share their ideas with a partner or group to help them clarify their thinking.

#### **Step two**

Students note down a list of the resources that are required.

#### **Step three**

Students fill in a copy of the blackline master 'Te Whakaraupapa Mahi mō te Tohutohu' (page 67 in *He Tuhinga Tohutohu*) to organise their instructions in sequence.

#### **Step four**

Students begin to craft their first draft and follow the writing process cycle through to publication.

### **Te tohutohu mō te tākaro kēmu (instructions for how to play a game)**

#### **Step one**

Before they start ask students to:

- Brainstorm what they know about the object of the game, the resources needed and the rules.
- Share their ideas with a partner or group to help them clarify their thinking.

#### **Step two**

Students answer the two questions on page 43 of *He Tuhinga Tohutohu* about the goal of the game.

#### **Step three**

Students note down a list of the resources that are required for the game.

#### **Step four**

Students answer the questions on page 45 of *He Tuhinga Tohutohu* about instructions for how to start the game.

#### **Step five**

- Students draw a flow chart to organise the sequence of moves in the game.
- Students use the flow chart to note down the instructions for the moves.

#### **Step six**

Students note down their ideas for the rules of the game.

#### **Step seven**

Students begin to craft their first draft and follow the writing process cycle through to publication.





## Te tohutohu mō te haere ki tētahi wāhi (instructions for how to get to a destination)

### Step one

Before they start ask students to:

- Brainstorm what they know about the route and the landmarks.
- Share their ideas with a partner or group to help them clarify their thinking.

### Step two

- Students draw a map of the area and draw in landmarks.
- Students draw in the route on the map.

### Step three

Students begin to craft their first draft and follow the writing process cycle through to publication.

When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.<sup>17</sup>

## Monitoring, Evaluating and Assessing Students' Progress

When assessing students' writing, we suggest teachers do the following as outlined in Te Wāhanga Tuatahi, pages 14–15:

1. **Assess students' writing based on identified learning outcomes.**
2. **Have students fill in a self-evaluation checklist such as the ones below.**  
These checklists can also be used for peer evaluation.
3. **Use students' writing to evaluate your writing programme for writing instructions.**
4. **Ask students to tell you what worked and what didn't work.**

### He Pātai Arotake i Te Tohutohu mō te Mahi i Tētahi Mahi.

#### Te tapanga

- I te pānuitanga o te tapanga ka mōhio te kaipānui ki te whāinga o te tohutohu?

#### Te rārangi rauemi

Kei te rārangi rauemi:

- He tapanga whāiti?
- He rārangi taputapu, he rārangi kai whakauru rānei?
- Ka rārangihia te nui o ia rauemi ka hiahiatia?

<sup>17</sup> See the discussion of the writing process cycle on pages 66–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.

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### **Ngā tohutohu**

Kei ngā tohutohu:

- He rārangi mahi kia tutuki pai ai te whāinga?
- He rārangi mahi kua tika te raupapa?
- Te katoa o te mātauranga ka hiahiatia kia tutuki pai ai te mahi?

### **Ngā āhuatanga reo**

Kua whakamahia e au:

- Te reo ine?
- Te kupumahi whakahau?

### **He Pātai Arotake i Te Tohutohu mō te Tākaro Kēmu**

#### **Te tapanga**

- I te pānuitanga o te tapanga ka mōhio te kaipānui ki te ingoa o te kēmu?

#### **Te whāinga**

Ka mōhio te kaipānui:

- Me pēhea ia e mōhio ai kua oti i a ia te kēmu?
- Ko wai te kaitākaro toa?

#### **Te rārangi rauemi**

Kei te rārangi rauemi:

- He tapanga whāiti?
- He rārangi taputapu?
- Ka rārangihia te nui o ia rauemi ka hiahiatia?

### **Ngā tohutohu**

Kei ngā tohutohu:

- He rārangi mahi kia rere pai ai te kēmu mai i te tīmatanga tae atu ki tōna otinga?
- He rārangi mahi kua tika te raupapa?
- Te katoa o te mātauranga ka hiahiatia kia rere pai ai te kēmu?

### **Ngā ture**

Kei ngā ture:

- He tapanga whāiti?
- Ngā ture katoa ka hiahiatia kia kore e puta ai he raruraru?

### **Ngā āhuatanga reo**

Kua whakamahia e au:

- Te reo ine?
- He whiringa kupumahi kia tino mārama ngā nekehanga?
- Te reo raupapa?





### He Pātai Arotake i Te Tohutohu mō te Haere ki Tētahi Wāhi

#### Te tapanga

- I te pānuitanga o te tapanga ka mōhio te kaipānui ki te wāhi haere?

#### Te mahere whenua

- Kua tohua e au te wāhi tīmata me te wāhi haere?
- Kua tāia e au ngā tiriti e tika ana kia taea ai e te kaipānui te whai i te huarahi?
- Kua tāia e au ngā tohu whenua e tika ana kia mōhio ai te kaipānui kei whea ia i ia wāhanga o te huarahi?
- Kua tuhia e au ngā ingoa o ngā tiriti me ngā tohu whenua e tata ana ki te huarahi?
- Kei te tika te takotoranga o ngā tiriti me ngā tohu whenua?
- Ka taea te whai i te roanga o te huarahi i runga i te mahere?

#### Ngā tohutohu

- Kua tuhia he tohutohu mō ngā wāhanga katoa o te haerenga?
- Kua tautokohia ngā kupumahi ki ngā hikumahi kia tino mārāma me pēhea te haere?
- Kua tika te raupapatanga o ngā tohutohu?
- Ka taea e te kaipānui te tae atu ki te wāhi haere mā te whai i aku tohutohu?

#### Ngā āhuatanga reo

Kua whakamahia e au:

- Te whakahau kupumahi?
- Te hikumahi?

It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai tautoko ahau ki ēhea āhuatanga tuhituhi ki te tuhi tuhinga tohutohu anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?

He Kura Tuhituhi

# He Tuhinga Whakaahua



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi



# He Tuhinga Whakaahua

## Writing to Describe

In a description, we organise and present information on a topic. Two types of descriptions are presented in this book. In a personal description, one particular person or object is described; for example, 'My Bike', 'My Koro'. In a general description, the general features of a whole class of things are described; for example, 'Bikes' and 'Bats'. 'Report' (pūrongo) is another term for a general description.

Younger students can be introduced to personal descriptions because they relate to their own personal world and describe a specific person, animal or thing that the writer is familiar with. When students have developed the skills for writing personal descriptions, they will be able to build on these when they learn to write general descriptions.

### Purpose of Written Descriptions

The purpose of a description is to describe the features, characteristics and actions of a person, animal, or thing.

### Focus of Written Descriptions

A specific person or thing, or a class of people or things.

### Examples of Written Descriptions

Personal descriptions can be used in a variety of ways; for example, to describe a person in a mihi or an obituary (maioha mate), to describe one's own attributes and skills for a job description, to describe the setting for a story or a play, or to develop a character profile for a story.

General descriptions can be incorporated into studies in curriculum areas such as Pūtaiao, Tikanga-ā-iwi and Hauora; for example, reports on a particular bird or animal species, on an ecosystem such as a forest, or on a disease such as diabetes.

### Types of Descriptions

Two types of description are explored in *He Tuhinga Whakaahua*:

1. Whakaahua whaiaro – personal descriptions.
2. Whakaahua whānui – general descriptions (reports).

## 1. Whakaahua Whaiaro

### Personal Descriptions

#### 1.0 Purpose

The purpose of a personal description is to describe the features, characteristics and actions of a specific person, animal, place or object through observation and personal experience. The description is based on both facts and personal opinion and the writer's feelings about the topic can also be expressed. More experienced writers may also write descriptions about imaginary characters, places or things.

#### 1.1 Samples in *He Tuhinga Whakaahua*

Three samples of personal descriptions are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of this type of description and identifying and discussing language features. The first sample is also designed to be used in the writing programme. Tiu shows how the writer followed the writing pathway to compose her description.



Sample Title	Sample Focus
Tōku Pahikara Hou	A description of the writer's new bike.
He Tino Nui Tōku Aroha mō Taku Kuri	A description of the writer's dog.
He Tino Tangata Tōku Koroua	A description of the writer's koroua.

## 1.2 Some Language Features in Personal Descriptions

The following language features of personal descriptions are explained in *He Tuhinga Whakaahua* and identified in the writing samples:

- Reo tautahi (first person voice) – the writer writes from his or her own viewpoint to describe something familiar.
- Kupu ingoa (nouns) that label parts of the topic and things associated with it.
- Kupu āhua (adjectives) that describe what the topic looks like.
- Kupumahi (verbs) to describe activities associated with the topic.

See Āpitianga 1, on pages 272–280, for explanations of these language features.

## 1.3 Structure for Writing Personal Descriptions

Personal descriptions may have the following basic structure. This structure is an equivalent in English of the structure on page 13 of *He Tuhinga Whakaahua*.

### Structure of Personal Descriptions

<b>Title</b> Identifies the subject of the description.
<b>Explanation</b> Tells the reader why the subject is important to the writer.
<b>Description</b> Tells the reader what the subject of the description looks like and what it does.
<b>Conclusion</b> Summarises the writer's thoughts about the topic.

## 2. Whakaahua Whānui

General Descriptions

### 2.0 Purpose

The purpose of a general description is to describe the general features of a class of things. Usually, the writer will need to find information through research. Writers gather, classify and organise information. They determine which features they will investigate and write about before the research phase. General descriptions are more formal texts than personal descriptions: they are based on facts alone and the writer attempts to present the information clearly and succinctly.





### 2.1 Samples in *He Tuhinga Whakaahua*

Three samples of factual descriptions are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of this type of description and identifying and discussing language features. The first sample is also designed to be used in the writing programme. Tiu shows how the writer followed the writing pathway to compose this description.

Sample Title	Sample Focus
Te Manu Aute	A description of some important features of manu aute.
Te Pahikara	A description of some important features of bikes.
Te Pekapeka	A description of some important features of bats.

### 2.2 Some Language Features in General Descriptions

The following language features of general descriptions are explained in *He Tuhinga Whakaahua* and identified in the writing samples:

- Kupu ingoa (nouns) that name parts of the subject.
- Kupu āhua (adjectives) that describe the appearance of the subject.
- Kupumahi (verbs) that describe the actions associated with the subject.
- *Te* used to indicate a class of things.
- Reo-ā-kaupapa (words and expressions that are specific to an area of knowledge).

See Āpitianga 1, on pages 272–280, for explanations of these language features.

### 2.3 Structure for Writing General Descriptions

General descriptions may have the following basic structure. This structure is an equivalent in English of the structure on page 39 of *He Tuhinga Whakaahua*.

#### Structure of General Descriptions

<b>Title</b> Identifies the subject of the description.
<b>Explanation</b> Introduces the subject by explaining some of its most important aspects.
<b>Description</b> Describes the physical appearance of the subject and what it does.
<b>Conclusion</b> Concludes and summarises the text with a general statement about the subject.

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**Note:** When the writer has carried out research to find information for the text, references will be written at the bottom of the text to show the sources of the information.<sup>18</sup>

#### 2.4 Blackline Masters in *He Tuhinga Whakaahua*

Two blackline masters are included in the 'He Mahere Ārahi i te Tuhituhi' section at the back of the book. These planning charts can be referred to when teaching general descriptions and can be used by individual students when they begin drafting ideas for their own writing:

<b>Ngā Pātai Rangahau 1</b>	A chart to assist the writer to formulate research questions for the introduction and main body of a description.
<b>Ngā Pātai Rangahau 2</b>	A chart to assist the writer to note down answers to the research questions.



## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write descriptions:

#### How does the selection of this purpose for writing fit into your wider learning programme?

E.g. Students develop descriptive language skills that they are able to use in all their other writing.

#### What are the learning contexts?

E.g. Te Reo, Pūtaiao, Tikanga-ā-Iwi, Hauora, I.C.T.

#### What is your main goal for teaching descriptive writing?

E.g. To enable students to use a range of descriptive language and language conventions when describing a particular topic.

#### Which type of descriptive writing will you focus on?

E.g. Whakaahua whaiaro (personal descriptions).

#### Who will be the audience for students' writing?

E.g. Other members of the class, whanau whānui.

#### How will students share their writing?

E.g. As wall displays or as a power point presentation.

<sup>18</sup> See examples of how to write references in *Āpitihanga 2*, pp. 281–282.





### **Gathering and Organising Resources for Teaching**

The activities suggested here can be adapted to suit either of the two types of description:

- Make a list of topics (e.g. people, animals, places, objects) you would like your students to be able to describe.
- Make a list of descriptive words and expressions that you want your students to study and learn to use.
- Identify members of the community who can support your programme of learning.

### **Identifying the Learning Outcomes**

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

1. Develop your learning programme based on how students might achieve the learning outcomes.
2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i tētahi whakaahua whaiaro.
3. Identify, discuss, and share success criteria for the learning outcomes before students begin learning, e.g. Ka taea e au te tuhi i te maha o ngā kupu whakaahua hei whakaahua i taku kaupapa.
4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select. These are only suggestions for learning outcomes that you might include in your descriptive writing programme and you are encouraged to develop and include your own ideas.

#### **Oral language learning outcomes**

- Listen to a physical description of a person and describe his or her key characteristics.
- Listen to a character description of a person and identify key words that describe his or her personality.
- Discuss the qualities or features of a person, animal or object.
- Describe a person, animal or object and answer questions about them.

#### **Reading learning outcomes**

- Read and locate words and expressions that describe someone or something.
- Identify and discuss the main characteristics, qualities or activities of a person, an animal or an object.
- Identify the key words that the author uses to describe someone or something.
- Scan texts for key words to find information quickly without reading every word.

#### **Writing learning outcomes**

- Learn and use language features relevant to writing personal/general descriptions.
- Learn to write in paragraphs, each of which is based on one main topic or idea.
- Learn how to research information for a factual description using the planning charts 'Ngā Pātai Rangahau 1' and 'Ngā Pātai Rangahau 2'.
- Craft a piece of descriptive writing through the writing process to a published copy for the intended audience.
- Present and share the written description with the intended audience.

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## Planning Oral Language Activities to Develop Descriptive Language Skills

The oral language programme should include activities that encourage students to talk, to listen and to respond. Learning to describe orally and to listen to and discuss others' oral descriptions helps students to develop necessary knowledge and understanding they will need in order to learn to read and write descriptions.

Plan to do the following with your students:

**1. Share the key oral language learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in listening to descriptions by:**

- Describing a person or an object to students, then asking them questions about the description. Encourage them to ask questions to gain further information.
- Having students listen to other students give oral descriptions.
- Reading descriptive writing to students.

**3. Engage students in giving oral descriptions by:**

- Having students listen to or read a description and then describe the topic in their own words.
- Having students respond to stimuli such as pictures and questions.

**4. Have students participate in oral language activities.**

The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Draw and Tell	To use descriptive language.	221
Numbered Think Tanks Together	To actively seek and clarify meaning.	224
Researching and Telling the Facts	To research and present facts. Supports the development of research skills.	226
Think-Pair-Share	To rehearse answers to questions. To express opinions	236
Whiriwhiri Kupu	To build/extend/develop knowledge of words.	239

## Studying Descriptive Writing in the Reading Programme

Once students have explored descriptive language through listening and presenting orally, the next step will be to introduce written descriptions through the reading programme.





The reading programme focuses on comprehending, summarising, analysing, evaluating and interpreting descriptive texts. Reading descriptive texts differs from listening to and presenting orally in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus when reading descriptive texts is the study of how authors craft their descriptions. This means, for example, looking at how the author uses language to create meaning and to describe what the subject looks like and what it does or activities associated with it. Use the samples in *He Tuhinga Whakaahua* or others you have found to focus in on how authors craft their descriptions.

Plan to do the following with your students:

**1. Share the key reading learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in reading descriptions by:**

- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read descriptions independently (independent reading).
- Having students read descriptions to others.

**3. Have students participate in reading activities.**

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Before and After Charts	To activate background knowledge. To link background knowledge to new information. Supports the development of research skills.	244
Brainstorm and Categorise	To prepare for reading. To activate background knowledge. To review and clarify vocabulary. Supports the development of research skills.	245
Key Words	To select key words that provide the key to understanding the ideas in a text.	250
Questioning the Construction of Knowledge	To critically analyse how authors construct knowledge.	255
Silent Roundtable Brainstorm	To brainstorm what is already known about the topic. Supports the development of research skills.	260

Text-Based Questions: Description and Report.	To ask questions about description and report texts based on their structure. To identify the types of thinking associated with the structure of description and report texts.	262
Web	To gather and record information. Supports the development of research skills.	267

#### 4. Study written descriptions together.

The following guiding questions provide a framework for examining written descriptions with your students in the reading and writing programmes.

##### He Pātai Ārahi mō ngā Whakaahua Whaiaro

###### Te tapanga

- He aha te tikanga o te tapanga e hāngai ana ki te tuhinga whakaahua?

###### Te whakamāramatanga

- He aha te take he kaupapa nui tēnei ki te kaituhi?

###### Te whakaahuatanga

- He aha te kaupapa o te kōwae tuatahi, tuarua, aha atu, aha atu?
- He aha te pūtake o te rerenga tuatahi o ia kōwae?
- He aha ētahi kupu e whakaahua ana i te āhua o te kaupapa?
- He aha ētahi kupu e whakaahua ana i te mahi o te kaupapa?

###### Te whakakapinga

- He aha te pūtake o te whakakapinga?

###### Ngā āhuratanga reo

Tāutuhia ngā āhuratanga reo, hei tauira:

- Te reo tautahi.
- Te kupu ingoa.
- Te kupu āhua.
- Te kupumahi.

##### He Pātai Ārahi mō ngā Whakaahua Whānui

###### Te tapanga

- He aha te tikanga o te tapanga e hāngai ana ki te tuhinga whakaahua?

###### Te whakamāramatanga

- He aha te pūtake o te whakamāramatanga kei te tīmatanga o te tuhinga?





#### **Te whakaahuatanga**

- He aha te kaupapa o te kōwae tuatahi, tuarua, tuatoru, aha atu, aha atu?
- Ka whakatakotoria te kaupapa o te kōwae mā te rerenga tuatahi?
- Mēnā ka hiahia te kaituhi ki te tuhi i tētahi tapanga mō tēnei kōwae, he aha tētahi tapanga pai?
- He aha ētahi kupu e whakaahua ana i te āhua o te kaupapa?
- He aha ētahi kupu e whakaahua ana i te mahi o te kaupapa?

#### **Te whakakapinga**

- He aha te pūtake o te whakakapinga?

#### **Ngā tohutoro**

- Ka rapua e te kaituhi ngā mātauranga i hea?

Tirohia tētahi tohutoro:

- Ko wai te kaituhi?
- He aha te ingoa o te pukapuka?
- Ko wai te kaiwhakaputa?
- I whakaputaina te pukapuka i hea?
- I whakaputaina te pukapuka i tēhea tau?

#### **Ngā āhuatanga reo**

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo tohu i te mahi a tētahi atu (te reo tauru).
- Te kupu ingoa.
- Te kupu āhua.
- Te kupumahi.
- Te kupu *te* hei tohu i te tini.
- Te reo-ā-kaupapa.

## **Learning to Write Descriptions**

Once students have become familiar with the general structure and some of the language features of descriptions through the oral language and reading programmes, the next step will be to introduce writing a description through shared writing.

Refer to the table on page 4 of *He Tuhinga Whakaahua* for a guide as to when it may be appropriate to introduce writing descriptions to your students using shared, guided and independent writing approaches.<sup>19</sup>

<sup>19</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whai Huru, Ka Marewa and Ka Rere stages of a writer's development.



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Plan to do the following with your students:

**1. Share the key writing learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in writing descriptions by:**

- Writing with students during shared writing sessions.
- Supporting students' writing during guided writing sessions.
- Facilitating independent writing when students have developed sufficient knowledge, skills and understanding.
- Conferencing with students while they are writing.
- Having students share their written texts with others.

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### **Shared Writing Approach**

The purpose of using a shared approach to teach descriptive writing is to:

1. Model the writer's thinking process when writing.
2. Have students contribute to writing a text beyond that which they can write independently.
3. Model what writers do when they write for a particular purpose.

If students have never written descriptions before, begin with the shared writing approach. This approach is also suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach, the teacher scribes and students contribute, so that constructing the text is a shared effort.

During the scribing, teachers can:

- Model how to generate and organise ideas before writing, including using the blackline masters in the 'He Mahere Ārahi i te Tuhituhi' section in *He Tuhinga Whakaahua*.
- Demonstrate how to set ideas down in writing.
- Explain and model how to prepare and write a paragraph based on a key idea.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own descriptions. The following are some suggestions for getting started:

1. Reinforce the purpose for writing and identify the audience for the writing.
2. Focus on the type of descriptive writing that you will write.
3. Identify the topic that you will describe in writing and make sure students are familiar with it.
4. Get students to tell you what they know about the topic.
5. Identify and discuss words and expressions that might be used, and make a list; for example, include adjectives and nouns describing the physical appearance of the topic and words describing activities associated with the topic. Ask students for suggestions.





**Note:** When first introducing general descriptions to your students in shared writing, you may wish to focus on aspects of writing and delay incorporating a research<sup>20</sup> element until they are familiar with writing into the structure of a general description. You can then concentrate on gathering and organising information that the students already know.<sup>21</sup>

Before carrying out each step in the relevant writing pathway (ara tuhituhi) in *He Tuhinga Whakaahua*, you may choose to use a data projector to show students how the writer of ‘Tōku Pahikara Hou’, or ‘Te Manu Aute’ carried out each step. When preparing to write each part of the text you can use large copies of the planning charts in the ‘He Mahere Ārahi i te Tuhituhi’ section of the book and ask questions such as the following to prompt students while you scribe their responses.

#### **He Pātai Ārahi i te Tuhituhi Whakaahua Whaiaro**

##### **Te tapanga**

- He aha tētahi tapanga pai mō te tuhinga whakaahua?
- Nā te aha i pēnei ai te whakatau?

##### **Te whakamāramatanga**

- He aha te kaupapa e whakaahuatia ana?
- He aha i pērā ai te hiringa o tēnei kaupapa tuhi?

##### **Te whakaahuatanga**

- He aha ngā wāhanga o te kaupapa ka whakaahuatia?
- He aha ētahi kupu hei whakaahua i te kaupapa tuhi me ōna wāhanga?
- He aha te rerenga tuhituhi matua mō te kōwae tuatahi, tuarua, aha atu, aha atu?
- He aha ētahi kupu hei whakaahua i ngā mahi e hāngai ana ki te kaupapa tuhi?

##### **Te whakakapinga**

- Me pēhea tātou e whakarāpopoto ai i ō tātou whakaaro mō te kaupapa tuhi?

#### **He Pātai Ārahi i te Tuhituhi Whakaahua Whānui**

##### **Te tapanga**

- He aha tētahi tapanga pai mō te tuhinga whakaahua?
- Nā te aha i pēnei ai te whakatau?

##### **Te whakamāramatanga**

- He aha te kaupapa e whakaahuatia ana?
- Me pēhea te whakarōpū, te tautuhi rānei i te kaupapa tuhi?

##### **Te whakaahuatanga**

- He aha ō tātou mātauranga kē ki te kaupapa ka whakaahuatia?

<sup>20</sup> See Āpitianga 2, pp. 281–282 for a discussion of research skills that students will need to be taught.

<sup>21</sup> See pages 110–114 of the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for a description of a shared/guided writing session to produce a general description of cats.

- 
- He aha ētahi tapanga whāiti hei whakarōpū i ēnei mātauranga, hei taurira: 'Tōna āhua', 'Āna mahi', 'Tōna kāinga'?
  - He aha tā tātou rerenga tuhituhi matua mō tēnei kōwae?
  - He aha ngā mātauranga hei tautoko i te kaupapa tuhi o tēnei kōwae?

#### **Te whakakapinga**

- He aha tētahi/ētahi whakaaro whānui hei whakarāpopoto i te tuhinga?

Once you have completed the text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self-conference throughout the writing process. You may want to consider colour coding the parts of the writing, and to highlight key words. Display the text in a prominent place so that the students can refer to it when they need to.

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### **Guided Writing Approach**

The purpose of using a guided approach to teach how to write descriptions is to:

1. Focus on particular aspects of the writing.
2. Guide students' learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first models and explains; the students are then invited to go away and have a go at writing this part of their text, using what they have just learnt. Students then meet with the teacher again as a group for guidance for the next part of the text. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.

The suggestions below may be useful in prompting students if you decide to take them through the parts of the structure of a description or if you see they need help in developing their text. These suggestions relate to writing a personal description and can be adjusted as necessary to suit a general description. Before doing any of these activities with your students, discuss together the following aspects of the description they will write:

- Select and discuss the subject the students will describe in writing.
- Get students to discuss the subject orally.
- Answer any questions about the subject and explain any new vocabulary that has arisen.

#### **Guidance relating to the context**

- Discuss 'Te Horopaki' (page 17 or page 43 in *He Tuhinga Whakaahua*) and have students provide you with answers to the four guiding questions.

#### **Guidance relating to the structure of a description**

- Discuss the parts of a personal description or a general description by referring to 'Te Whakamāramatanga o ngā Wāhanga' (page 13 or page 39 in *He Tuhinga Whakaahua*).

#### **Guidance relating to research for a general description**

- Discuss the five key steps to researching a topic. Refer to 'Te Rangahau' (page 44) in *He Tuhinga Whakaahua*:





- 
- Students brainstorm what they know about the topic.
  - Ask students to suggest research questions that they want to find answers to concerning:
    - How to classify or define the topic for the introduction.
    - Its appearance.
    - Its behaviours or activities associated with it.
    - Other relevant features.
  - Students note down their research questions in a copy of the chart 'Ngā Pātai Rangahau 1'. Focus on each research question and discuss what information they will be seeking.
  - Students use resources to help answer the research questions and make notes, using a copy of the chart 'Ngā Pātai Rangahau 2'.
  - Discuss how and why sources of information are recorded when using information from resource books. Model how to record references.<sup>22</sup>

#### **Guidance relating to writing a personal description**

- Discuss how you might introduce the subject and how you might explain why it is important, asking students for suggestions.
- Draw a picture of the subject on the board to help generate ideas about what the topic looks like. Ask students for words to label and describe its parts and note these on your picture.
- Discuss what your lead sentence might be for the first paragraph, and the kinds of things students might write to support this lead sentence.
- When students have constructed the first paragraph, bring them back together and brainstorm ideas about the activities associated with the topic.
- Discuss what the lead sentence might be for the paragraph about the activities.
- Discuss how you might summarise your ideas and the importance of this topic to conclude the text.

#### **Guidance relating to writing a general description**

- Discuss how you might define or classify the subject, using information from students' research and any other main features you might write in the introduction.
- Discuss what the topic of the next paragraph will be and what you might use for a lead sentence. Ask students for suggestions for the supporting information they might use.
- When students have constructed the first paragraph, bring them back together and do the same for the next paragraph.
- Discuss how students might summarise the ideas they have written and the importance of this topic to conclude the text.

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### **Independent Writing Approach**

The purpose of using an independent approach to teach writing descriptions is that:

1. Students write independently.
2. Students develop belief in themselves as writers of descriptions.
3. Students publish their work for their intended audience.

<sup>22</sup> See examples of how to write references in *Āpitihanga 2*, pp. 281–282.

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When you are confident that students have developed sufficient knowledge, skills and ideas relevant to descriptive writing, they can then be expected to begin to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or having them check in with you. See the key ideas on conferencing in the 'Te Matapaki' section of the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*, pages 116–129.



While some students will be able to write independently, others will need to continue to work through cycles of shared and guided writing.

We suggest that the first time students write a description independently all students write a description of the same topic. Ensure students are clear about the following steps for writing descriptions before they begin to write:

### **The context**

Begin by discussing and responding to the 'Te Horopaki' section on page 17 (whakaahua whaiaro) or on page 43 (whakaahua whānui) of *He Tuhinga Whakaahua*:

- Identify the purpose of the writing.
- Identify the audience for the writing.
- Identify the type of description, e.g. whakaahua whaiaro or whakaahua whānui.
- Think of a useful working title to help focus your ideas.

### **Whakaahua whaiaro (personal descriptions)**

#### **Step one**

Before they start ask students to:

- Brainstorm what they know about the topic.
- Share their ideas with a partner or group to help them clarify their thinking.

#### **Step two**

- Students prepare a description of the physical appearance of the subject by drawing a picture of it and labelling and describing the main parts.
- Students use the labelled drawing to write a paragraph or two about the appearance.

#### **Step three**

- Students brainstorm the activities associated with the subject.
- Students write a paragraph or two about the activities.

#### **Step five**

Students begin to write their first draft and follow the writing process cycle through to publication.





## Whakaahua whānui (general descriptions)

### Step one

Before they start ask students to:

- Brainstorm what they know about the topic.
- Write down what they want to find out about the topic.
- Share their ideas with a partner or group to help them clarify their thinking.

### Step two

- Students fill in a copy of the blackline master 'Ngā Pātai Rangahau 1' (page 60 in *He Tuhinga Whakaahua*), to help them decide on and record their research questions.
- Students research the answers to their research questions, filling in 'Ngā Pātai Rangahau 2' (page 61) as they find relevant information.

### Step three

Students begin to write their first draft and follow the writing process cycle through to publication.

When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.<sup>23</sup>

## Monitoring, Evaluating and Assessing Students' Progress

When assessing students' writing, we suggest teachers do the following as outlined in *Te Wāhanga Tuatahi*, pages 14–15:

1. **Assess students' writing based on identified learning outcomes.**
2. **Have students fill in a self-evaluation checklist such as the ones on the following pages.**  
These evaluation checklists can also be used for peer evaluation.
3. **Use students' writing to evaluate your writing programme for writing descriptions.**
4. **Ask students to tell you what worked and what didn't work.**

<sup>23</sup> See the discussion of the writing process cycle on pages 66–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.

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## He Pātai Arotake i te Whakaahua Whaiaro

### Te tapanga

- I te pānuitanga o te tapanga ka mōhio te kaipānui i te kaupapa ka whakaahuatia?

### Te whakamāramatanga

Kei te whakamāramatanga:

- He tuinga hei whakataki i te kaupapa?
- He tuinga kia mōhio ai te kaipānui ki te hiringa o tēnei kaupapa ki ahau?

### Te whakaahuatanga

Kei te whakaahuatanga:

- Tētahi, ētahi kōwae rānei e whakaahua ana i te āhua o te kaupapa tuhi?
- Tētahi, ētahi kōwae rānei e whakaahua ana i ngā mahi e hāngai ana ki te kaupapa tuhi?

### Te whakakapinga

Kei te whakakapinga:

- He whakarāpopotonga o ōku whakaaro mō te kaupapa tuhi?

### Ngā āhuatanga reo

Kua whakamahia e au:

- Te reo tautahi?
- Ētahi kupu ingoa hei whakaingoa i ngā āhuatanga o te kaupapa tuhi?
- Ētahi kupu āhua hei whakaahua i te kaupapa tuhi me ōna āhuatanga?
- Ētahi kupumahi hei whakaahua i ngā mahi o te kaupapa tuhi?

## He Pātai Arotake i te Whakaahua Whānui

### Te tapanga

- I te pānuitanga o te tapanga ka mōhio te kaipānui i te kaupapa ka whakaahuatia?

### Te whakamāramatanga

Kei te whakamāramatanga:

- He tuinga hei whakataki i te kaupapa?
- He whakamāramatanga o tētahi, o ētahi āhuatanga rānei o te kaupapa tuhi?

### Te whakaahuatanga

Kei te whakaahuatanga:

- He tuinga e whakaahua ana i te āhua o te kaupapa tuhi?
- He tuinga e whakaahua ana i ngā mahi e hāngai pū ana ki te kaupapa tuhi?
- He tuinga e whakaahua ana i ētahi atu āhuatanga o te kaupapa tuhi?





- He kōwae tuhituhi:
  - Me te rerenga tuhituhi matua kua tāutu i te mātauranga matua o taua kōwae?
  - Ka whakaatu i te mātauranga anō hei tautoko i te mātauranga matua?

#### **Te whakakapinga**

Kei te whakakapinga:

- He rerenga whānui hei whakarāpopoto i ngā mātauranga kua tuhia ki te tuhinga?

#### **Ngā tohutoro (mēnā e tika ana)**

Kei te rārangi tohutoro:

- Te katoa o ngā rauemi kua whakamahia e au?
- Te katoa o ngā tikanga tā o ia momo tohutoro kia taea ai tētahi atu tangata te kimi?

#### **Ngā āhutatanga reo**

Kua whakamahia e au:

- Ētahi kupu ingoa hei whakaingoa i ngā āhutatanga o te kaupapa tuhi, i ngā pānga rānei o mea kē ki te kaupapa tuhi?
- Ētahi kupu āhua hei whakaahua i te kaupapa tuhi me ōna āhutatanga?
- Ētahi kupumahi hei whakaahua i ngā mahi o te kaupapa tuhi?
- Te kupu *te* hei tohu i te tini?
- Te reo-ā-kaupapa?

It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai tautoko ahau ki ēhea āhutatanga tuhituhi ki te tuhi tuhinga whakaahua anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?



He Kura Tuhituhi

# He Tuhinga Takenga Pūtaiao



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi



# He Tuhinga Takenga Pūtaiao

Writing to Explain from a Scientific Viewpoint

This book provides an introduction to writing explanations from a scientific viewpoint. Scientific explanation texts explain either why something happens (for example: ‘He aha te Take e Mahana Haere ai te Ao?’ – Why is global warming occurring?), or how something happens (for example, ‘He Pēhea te Oro e Rere ai?’ – How does sound travel?). The writer presents a sequenced explanation, based on research of written resources or on a practical experiment.

**Note:** In the *He Manu Taketake* books the writer is introduced to some other types of explanations – see *He Tuhinga Pūrākau Whakamārama* and *He Tuhinga Paki Whakamārama*.

## Purpose of Scientific Explanations

The purpose of a scientific explanation is to explain a phenomenon<sup>24</sup> that occurs naturally, or a phenomenon that is caused by human activity, by answering a research question.

## Focus of Scientific Explanations

A general process.

## Examples of Scientific Explanations

Scientific explanations may be used in many areas of the curriculum; for example: why yeast rises in rewana dough, how rain forms, how gravity works, how tsunami are created, or how natural dyes work in the dying process.

## Types of Scientific Explanations

One type of scientific explanation is featured in *He Tuhinga Takenga Pūtaiao*.

### 1.1 Samples in *He Tuhinga Takenga Pūtaiao*

Four samples of scientific explanations are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of this type of explanation and identifying and discussing language features. The first two samples are also designed to be used in the writing programme. Tiu shows how the writers followed the writing pathway to compose their scientific explanations.

Sample Title	Sample Focus
He Pēhea te Oro e Rere ai?	An explanation of how sound travels.
He aha te Ua i Heke ai?	An explanation of why rain falls.
He Pēhea te Pūrama e Muramura ai?	An explanation of how incandescent light bulbs work.
He aha te Take e Mahana Haere ai te Ao?	An explanation of why global warming is occurring.

<sup>24</sup> A phenomenon can be defined as “something that happens or exists, especially something remarkable or something being considered in a scientific way” (*Collins New Zealand School Dictionary, 2002, p. 622*).

## 1.2 Some Language Features in Scientific Explanations

The following language features of scientific explanations are explained in *He Tuhinga Takenga Pūtaiao* and identified in the writing samples:

- Kupumahi (verbs) that describe the process.
- Reo tūhono i te take me te pānga (expressions of cause and effect).
- Reo raupapa (sequencing expressions) that help order the sequence of the process.
- Reo-ā-kaupapa (words and expressions specific to an area of knowledge).

See Āpitianga 1, on pages 272–280, for explanations of these language features.

## 1.3 Structure for Writing Scientific Explanations

Scientific explanations may have the following basic structure. This structure is an equivalent in English of the structure on pages 11 and 29 in *He Tuhinga Takenga Pūtaiao*.

### Structure of Scientific Explanations

<b>Title</b> Identifies the subject of the explanation.
<b>Phenomenon</b> Outlines the phenomenon that will be explained.
<b>Explanation</b> Explains: <ul style="list-style-type: none"><li>• The cause of the phenomenon.</li><li>• The sequence of the process.</li></ul> May also outline aspects of how the phenomenon is applied or what effects it has. The explanation is accompanied by a picture or diagram to help the reader.

**Note:** If the explanation takes the form of an essay, it will also contain a concluding section that summarises the main points made in the text and may also summarise the importance of the phenomenon being described and its consequences.

## 1.4 Blackline Masters in *He Tuhinga Takenga Pūtaiao*

A blackline master is included in the ‘He Mahere Ārahi i te Tuhituhi’ section at the back of the book. This planning chart can be referred to when teaching scientific explanations and can be used by individual students when they begin drafting ideas for their own writing:

<b>Te Raupapatanga o te Takenga Pūtaiao</b>	A flow chart to assist the writer to organise the explanation of the process in sequence.
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## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write scientific explanations:

#### How does the selection of this purpose for writing fit into your wider learning programme?

E.g. It fits in with the wider school aim of holding a science fair.

#### What are the learning contexts?

E.g. Pūtaiao, Te Reo, Ngā Toi, I.C.T.

#### What is your main goal for teaching the writing of scientific explanations?

E.g. Students will produce a display for the science fair that will explain a phenomenon by answering a research question.

#### Who will be the audience for students' writing?

E.g. School and wider community, whānau and iwi, science community.

#### How will students share their writing?

E.g. Display board to be placed in the school and community science fairs.

### Gathering and Organising Resources for Teaching

- Make a list of topics and available resources to support student research.
- Make a list of topics that lend themselves to practical experiments.
- List internet sites that would be useful for students to access.
- Identify members of the community who can support your programme of learning.

### Identifying the Learning Outcomes

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

1. Develop your learning programme based on how students might achieve the learning outcomes.
2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i tētahi tuhinga takenga pūtaiao.
3. Identify, discuss, and share success criteria for the learning outcome before students begin learning, e.g. Ka taea e au te tuhituhi i ngā tohutoro mō taku tuhinga takenga pūtaiao.
4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select. These are only suggestions for learning

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outcomes that you might include in your scientific explanation writing programme and you are encouraged to develop and include your own ideas.

### **Oral language learning outcomes**

- Listen to a scientific explanation and identify the phenomenon being explained.
- Listen to and recall information about a phenomenon.
- Explain the phenomenon to a friend.
- Listen to scientific explanations and ask questions to clarify meaning.

### **Reading learning outcomes**

- Read a scientific explanation and identify key words to clarify meaning.
- Read and interpret associated diagrams, and discuss how they help the reader gain meaning of the explanation.
- Identify and summarise the phenomenon being explained.
- Read and locate key information from a number of texts and synthesise this information.
- Read for information before writing on a topic.

### **Writing learning outcomes**

- Brainstorm topic and select questions for research.
- Learn how to sequence the order of the explanation of a phenomenon, using the chart 'Te Raupapatanga o te Takenga Pūtaiao'.
- Select and use language appropriate to the topic.
- Prepare list of references used in research for inclusion in the text.
- Craft a written scientific explanation through the writing process to a published copy for the intended audience.
- Present and share the written scientific explanation with the intended audience.

## **Planning Oral Language Activities to Develop Language Skills for Explanations**

The oral language programme should include activities that encourage students to talk, to listen, to summarise, to discuss and to respond. Learning to talk about and listen to scientific explanations helps students to develop the necessary knowledge and understanding they will need in order to learn to read and write scientific explanations.

Plan to do the following with your students:

**1. Share the key oral language learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in listening to scientific explanations by:**

- Explaining processes orally to students.
- Having students respond to stimuli such as pictures or questions.
- Reading scientific explanations to students.

**3. Engage students in discussing scientific explanations by having them:**

- Use their own words to orally explain a phenomenon.





- Respond to questions about a phenomenon.
- Use picture cues to recall important information.
- Share informal scientific explanations with a partner.

#### 4. Have students participate in oral language activities.

The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Numbered Think Tanks Together	To actively seek and clarify meaning.	224
Researching and Telling the Facts	To research and present facts. Supports the development of research skills.	226
Sequence Chart	To place events or procedures into sequential order.	231
Think-Pair-Share	To rehearse answers to questions. To express opinions.	236

## Studying Written Scientific Explanations in the Reading Programme

Once students have explored the language of scientific explanations through listening and oral discussion, the next step will be to introduce written scientific explanations through the reading programme.

The reading programme focuses on comprehending, summarising, analysing, evaluating and synthesising texts of scientific explanations. Reading texts of scientific explanations differs from listening to and presenting orally in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus when reading is the study of how authors craft their explanations. This means, for example, looking at how the author uses language to create meaning, to identify and explain a scientific phenomenon and to sequence the explanation. The study of scientific explanations should also focus on how diagrams are used to aid the comprehension of the reader. Use the samples in *He Tuhinga Takenga Pūtaiao* or others you have found to study how the authors craft their explanations.

Plan to do the following with your students:

#### 1. Share the key reading learning outcomes with students at the beginning of each teaching session.

#### 2. Engage students in reading scientific explanations by:

- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read scientific explanations independently (independent reading).
- Having students read scientific explanations to others.

### 3. Have students participate in reading activities.

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Before and After Charts	To activate background knowledge. To link background knowledge to new information. Supports the development of research skills.	244
Clarify Pair Share	To clarify meaning.	248
Flow Chart	To locate, identify, extract and record important information. Supports the development of research skills.	248
Silent Roundtable Brainstorm	To brainstorm what is already known about the topic. Supports the development of research skills.	260
Text-Based Questions: Explanation	To ask literal questions about explanation texts based on their structure. To identify the types of thinking associated with the structure of explanation texts.	263
Web	To gather and record information. Supports the development of research skills.	267

### 4. Study written scientific explanations together.

The following guiding questions provide a framework for examining written scientific explanations with students in the reading and writing programmes.

#### He Pātai Ārahi mō ngā Takenga Pūtaiao

- He aha te kaupapa o tēnei takenga pūtaiao?
- He aha te tū āhuatanga kua whakamāramahia?
- He aha ētahi pānga o tēnei tū āhuatanga?
- Tāutuhia ngā kupu hāngai ki te kaupapa kāore i te tino mārama ki a koe.
- Kua mārama te raupapatanga o te takenga pūtaiao? Whakarāpopotohia te whakamāramatanga nei ki āu ake kupu.
- Kua pēhea te kaituhi i āwhina ai i te kaipānui ki te whai māramatanga ki tēnei takenga pūtaiao – hei taurira, he hoahoa, he pikitia, he tapanga whāiti?
- Mēnā he tohutoro kua tuhia ki raro i te taki:
  - Ka rapua e te kaituhi ngā mātauranga i hea?





Tirohia tētahi tohutoro:

- Ko wai te kaituhi?
- He aha te ingoa o te pukapuka?
- Ko wai te kaiwhakaputa?
- I whakaputaina te pukapuka i hea?
- I whakaputaina te pukapuka i tēhea tau?

#### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te kupumahi.
- Te reo tūhono i te take me te pānga.
- Te reo raupapa.
- Te reo-ā-kaupapa.

## Learning to Write Scientific Explanations

Once students have become familiar with the general structure and some of the language features of scientific explanations through the oral language and reading programmes, the next step will be to introduce writing a scientific explanation through shared writing.

Refer to the table on page 4 of *He Tuhinga Takenga Pūtaiao* for a guide as to when it may be appropriate to introduce writing scientific explanations to your students using shared, guided and independent writing approaches.<sup>25</sup>

Plan to do the following with your students:

**1. Share the key writing learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in writing scientific explanations by:**

- Writing with students during shared writing sessions.
- Supporting students' writing during guided writing sessions.
- Facilitating independent writing when students have developed sufficient knowledge, skills and understanding.
- Conferencing with students while they are writing.
- Having students share their written texts with others.

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### Shared Writing Approach

The purpose of using a shared approach to teaching the writing of scientific explanations is to:

1. Model the writer's thinking process when writing.

<sup>25</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whai Huruuru, Ka Marewa and Ka Rere stages of a writer's development.



2. Have students contribute to writing a text beyond that which they can write independently.
3. Model what writers do when they write for a particular purpose.

If students have never written a scientific explanation before, begin with the shared writing approach. This approach is also suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach the teacher scribes and students contribute, so that constructing the text is a shared effort. During the scribing, teachers can:

- Model how to generate and organise ideas before writing including using the planning charts in the ‘He Mahere Ārahi i te Tuhituhi’ section in *He Tuhinga Takenga Pūtaiao*.
- Demonstrate how to set down ideas in writing.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own scientific explanations. The following are some suggestions for getting started:

1. Reinforce the purpose for writing and identify the audience for the writing.
2. Identify the scientific phenomenon that you will write about and make sure students are familiar with it through the oral and reading programme or through carrying out a practical experiment.
3. Get students to tell you what they know about the scientific phenomenon.
4. Identify and discuss words and expressions that might be used, and make a list; for example, words that are specific to this area of knowledge (reo-ā-kaupapa).

Before carrying out each step in the writing pathway (ara tuhituhi) in *He Tuhinga Takenga Pūtaiao*, you may choose to use a data projector to show students how the writer of ‘He Pēhea te Oro e Rere ai?’, or ‘He aha te Ua i Heke ai?’ carried out each step. When preparing to write each part of the text you can use large copies of the planning charts in the ‘He Mahere Ārahi i te Tuhituhi’ section of the book and ask questions such as the following to prompt students while you scribe their responses.

#### He Pātai Ārahi i te Tuhituhi Takenga Pūtaiao

##### Te rangahau

- He aha tētahi pātai rangahau hei aronga, hei whakautu mā tātou?
- He pai te pātai rangahau hei tapanga hoki mō te tuhinga, he whakaaro atu anō rānei?
- He aha ki a koe te tikanga ka puta ko tēnei tū āhuratanga?
- He aha ngā momo toronga/rauemi rangahau ka whakamahia ki te rapu mātauranga hei whakautu i te pātai rangahau?
- He pēhea tātou e tuhituhi ai i ngā mātauranga ka kitea i ngā momo toronga/rauemi rangahau?
- He aha ngā tikanga whakamihī i ngā toronga/rauemi rangahau kua whakamahia?





### Te tū āhuatanga

- He aha tētahi tuhinga hei tīmatanga e pā ana ki te tū āhuatanga ka whakamāramahia?
- He aha tētahi tuhinga hei whakarāpopoto i te takenga pūtaiao?

### Te takenga pūtaiao

- Ka whakakī tātou i tētahi tārua o te mahere ripo kua whakaritea ki te whārangi 51 o *He Tuhinga Takenga Pūtaiao*, arā, ko 'Te Raupapatanga o te Takenga Pūtaiao'. Ka raupapahia ngā āhuatanga mai i te āhuatanga tuatahi tae noa ki te āhuatanga whakamutunga o te tukanga. He aha te āhuatanga tuatahi, tuarua, tuatoru ... whakamutunga o te tukanga?
- He aha tētahi/ētahi pikitia, hoahoa rānei hei tautoko i tā tātou tuhinga?
- Me pēhea te whakawhānui i te tuhinga tuatahi, tuarua, tuatoru, ... i te mahere ripo hei tīmata i te whakamāramatanga o te tukanga?
- Me pēhea te whakawhānui i te tuhinga whakamutunga i te mahere ripo hei whakamutu i te whakamāramatanga o te tukanga?
- He aha tētahi whakaaro whānui mō tēnei takenga pūtaiao hei whakakapi i te tuhinga?

Once you have completed the text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self-conference throughout the writing process. You may want to consider colour coding the parts of the writing, and to highlight key words. Display the text in a prominent place so that the students can refer to it when they need to.

### Guided Writing Approach

The purpose of using a guided approach to teach how to write a scientific explanation is to:

1. Focus on particular aspects of the writing.
2. Guide students' learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first models and explains; the students are then invited to go away and have a go at writing this part of their text, using what they have just learnt. Students then meet with the teacher again as a group for guidance for the next part of the text. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.

The suggestions below may be useful in prompting students if you decide to take them through the parts of the structure of a scientific explanation or if you see they need help in developing their explanation. Before doing any of these activities with your students, discuss together the following aspects of the scientific phenomenon they will explain in writing.

- Select and discuss the scientific phenomenon the students will explain in writing.
- Gather together resources that students will be able to use to find information about the phenomenon.
- Decide whether you will provide a picture or diagram for students to use, or have students draw or find one to support the explanation of the scientific phenomenon.
- Have students tell you what they already know about the scientific phenomenon and how it works.

- 
- Discuss and explain any new vocabulary they will need.

#### **Guidance relating to the context**

- Discuss 'Te Horopaki' (page 15 or page 33 in *He Tuhinga Takenga Pūtaiao*) and have students provide you with answers to the guiding questions.

#### **Guidance relating to the structure of a scientific explanation**

- Discuss the three parts of a scientific explanation by referring to 'Te Whakamāramatanga o ngā Wāhanga' (page 11 or page 29 in *He Tuhinga Takenga Pūtaiao*).

#### **Guidance relating to research**

- Discuss the five key steps to researching a topic. Refer to 'Te Rangahau' (pages 14 and 16 or pages 32 and 34 in *He Tuhinga Takenga Pūtaiao*):
  - Brainstorm what they know about the phenomenon.
  - Ask students to suggest a main research question as a lead into writing the explanation and as a possible title for the explanation.
  - Discuss where they might search for relevant information relating to the research question.
  - Use resources to help answer the research questions and make notes.
  - Discuss how sources of information are recorded when locating examples from resource books and model expectations about how these are to be recorded for this writing.

#### **Guidance relating to explaining the phenomenon**

- Before students craft the introduction, ask them to give their ideas for how to write:
  - An outline of the phenomenon that will be explained.
  - A statement that summarises the explanation.
- Fill in the flow chart 'Te Raupapatanga Mahi o te Takenga Pūtaiao' (page 51 in *He Tuhinga Takenga Pūtaiao*) with students, using the information they have obtained in their research.
- Discuss how to begin using the notes in the flow chart to craft sentences for the explanation. It may be appropriate to use subheadings to organise the information.

#### **Guidance relating to illustrations or diagrams**

- Use your notes in the flow chart to discuss what would be appropriate diagrams or illustrations to support the text.
- Discuss any labels, captions, numbering etc. that you might need to use to help the reader understand the diagram or illustrations.

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### **Independent Writing Approach**

The purpose of using an independent approach to teach the writing of scientific explanations is that:

1. Students write independently.
2. Students develop belief in themselves as writers of scientific explanations.
3. Students publish their work for their intended audience.





When you are confident that students have sufficient knowledge, skills and ideas relevant to scientific explanations, they can be expected to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or having them check in with you. See the key ideas on conferencing in the 'Te Matapaki' section of the foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*, pages 116–129.



While some students will be able to write independently, others will need to continue to work through cycles of shared and guided writing.

We suggest that the first time students write a scientific explanation independently all students write an explanation of the same phenomenon that they have previously studied through either a practical experiment or the oral language and reading programmes. Ensure students are clear about the following steps to writing scientific explanations before they begin to write.

#### **Step one**

Begin by discussing and responding to the 'Te Horopaki' section on page 15 of *He Tuhinga Takenga Pūtaiao*.

- Identify the purpose of the writing.
- Identify the audience for the writing.
- Identify the form the writing will take.
- Think of a useful working title to help focus ideas.

#### **Step two**

Before they start ask students to:

- Brainstorm what they know about the topic/scientific phenomenon.
- Share their ideas with a partner or group to help them clarify their thinking.

#### **Step three**

Students identify the research question that they will answer and use this as the title for their writing or brainstorm their ideas and craft another title.

#### **Step four**

Students identify sources of information and begin researching, making notes to answer their research question.

#### **Step five**

Students fill in the flow chart 'Te Raupapatanga Mahi o te Takenga Pūtaiao' (page 51 in *He Tuhinga Takenga Pūtaiao*) to help them sequence the explanation.

#### **Step six**

Students locate diagrams to support their texts. They use their notes in the flow chart 'Te Raupapatanga Mahi o te Takenga Pūtaiao' (see page 51 in *He Tuhinga Takenga Pūtaiao*) to write labels and/or captions.

### Step seven

Students begin to write their first draft and follow the writing process cycle through to publication.<sup>26</sup>

When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.

## Monitoring, Evaluating and Assessing Students' Progress

When assessing students' writing, we suggest teachers do the following as outlined in *Te Wāhanga Tuatahi*, pages 14–15:

1. Assess students' writing based on identified learning outcomes.

2. Have students fill in a self-evaluation checklist such as the one below.

This evaluation checklist can also be used for peer evaluation.

3. Use students' writing to evaluate your writing programme for writing scientific explanations.

4. Ask students to tell you what worked and what didn't work.

### He Pātai Arotake i te Takenga Pūtaiao

#### Te tapanga

- Ka mārama te kaipānui ki te tū āhuatanga ka whakamāramahia mā te pānui i te tapanga?

#### Te tū āhuatanga

- Kei te kōwae tuatahi he tuhinga hei whakataki i te tū āhuatanga ka whakamāramahia kia taea ai e te kaipānui te tāutu i te aronga matua o taku takenga pūtaiao?

#### Te takenga pūtaiao

Kei te takenga pūtaiao:

- Tētahi whakamāramatanga pai o te take i puta ai te tū āhuatanga?
- Kua whakaahuatia te raupapatanga o te tukanga?
- Kua whakamāramahia ngā pānga o te tū āhuatanga?
- Kua tāngia he hoahoa, he pikitia rānei:
  - Me ngā ingoa tika?
  - He ngāwari noa iho te mau ki ōna tikanga?
  - Hei āwhina i te whakamāramatanga o te tū āhuatanga?

<sup>26</sup> See the discussion of the writing process cycle on pages 66–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.





### **Ngā tohutoro**

Kei te rārangi tohutoro:

- Te katoa o ngā rauemi kua whakamahia e au?
- Te katoa o ngā tikanga tā o ia momo tohutoro kia taea ai e tētahi atu tangata te kimi?

### **Ngā āhutatanga reo**

Kua whakamahia e au:

- He whiringa kupumahi hei āta whakamārama i te tukanga?
- Te reo raupapa?
- Te reo-ā-kaupapa, ā, kua mārama te tikanga o ēnei kupu i roto i te tuhinga, i roto rānei i te pikitia/hoahoa?
- Te reo tūhono i te take me te pānga?

It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai tautoko ahau ki ēhea āhutatanga tuhituhi ki te tuhi tuhinga takenga pūtaiao anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?

He Kura Tuhituhi

# He Tuhinga Tautohe



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi



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# He Tuhinga Tautohe

## Writing to Persuade

In written arguments, writers take a position on a particular issue and provide well thought-out reasons to support their position. Arguments are often written in the form of letters. Some letters are written for and sent to a particular audience. Others, such as letters to the editor in newspapers or journals, are written and published for a wide readership. Other written arguments may be published in the form of short newspaper articles, essays, or critical reviews. Advertisements are not covered in *He Tuhinga Tautohe*; however, they are also a form of persuasive argument, with some of the same language features.

The arguments in this book have been classified into two types in order to distinguish arguments in which the writer addresses a specific audience and attempts to persuade them to act according to the writer's desires in relation to an issue that affects the writer personally (personal arguments), and arguments in which the writer attempts to take a more balanced point of view on a general issue by considering opposing points of view and then arguing for one of the points of view (general arguments). The writer will feel more strongly about a personal argument and may use more emotive language. In general arguments, the writing is more formal and writers usually express their ideas in the third person (although this is not always the case), and avoid using personal comments. This type of writing is used in texts such as newspaper articles and expository essays or reports that students may be required to write during secondary and tertiary study and for some professions. In both types of argument, the writer presents evidence to support his or her point of view.

**Note:** Although, in the examples in *He Tuhinga Tautohe*, research has been carried out only in the writing of the general arguments, research may also need to be carried out in the writing of personal arguments to support the writer's point of view. The writing pathway can be adapted as necessary.

### **Purpose of Written Arguments**

The purpose of a written argument is to argue in order to persuade the reader to see the writer's point of view on an issue. The objective is to persuade the reader to agree with the writer's point of view.

### **Focus of Written Arguments**

Logical reasoning.

### **Examples of Written Arguments**

Written arguments may be used in many areas of the curriculum when students are asked to take a particular viewpoint on an issue and provide evidence to support this viewpoint. Students can also be asked to compare and contrast views. Topics may range from environmental issues, differing cultural perspectives, health-related issues, student needs versus adult needs in relation to issues such as school uniforms, homework, helping with chores at home, etc. Texts may take a variety of forms, such as letters to those in positions of responsibility, letters to the editor, essays for school or community newspapers on topics of interest to the community, critical reviews of books, and writing aspects of school policy.

### **Types of Arguments**

Two types of argument are explored in *He Tuhinga Tautohe*:

1. Tautohe whaiaro – personal arguments.
2. Tautohe whānui – general arguments.

### **Structure for Writing Arguments**

Both types of argument have the following basic structure. This structure is an equivalent in English of the structure on pages 13 and 37 of *He Tuhinga Tautohe*.



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## Structure of Arguments

### Title

(Not always applicable) Identifies the topic.

### Viewpoint

Sets out:

- The issue.
- The writer's point of view in relation to the issue and/or the action that the writer thinks should be taken.

### Argument

Sets out:

- Main points and supporting points to support the writer's point of view.

### Conclusion

- Restates the writer's point of view.
- Summarises the writer's argument.

## 1. Tautohe Whaiaro

Personal Arguments

### 1.0 Purpose

The purpose of a personal argument is to argue in order to try and persuade the reader or readers to carry out the action that the writer is proposing relating to an issue that affects the writer personally. Younger writers will be more able to argue orally and in written form about an issue that affects them personally, rather than thinking and arguing more abstractly about a general issue.

### 1.1 Samples in *He Tuhinga Tautohe*

Three samples of personal arguments are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of this type of argument and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Tautohe* Tiu shows how the writer followed the writing pathway to compose her argument.

Sample Title	Sample Focus
He reta mō te hiahia ki te whiwhi kurī	An argument to the writer's mother to persuade her that they should get a dog.
He reta mō ngā kākahu-ā-kura	An argument to persuade the school board of trustees that the school uniform should be changed.
He reta mō te pāka kei te wāhi noho	An argument to persuade the city council that they should keep the local park.





## 1.2 Some Language Features in Personal Arguments

The following language features of personal arguments are explained in *He Tuhinga Tautohe* and identified in the writing samples:

- Reo tautahi (first person voice). Since the writer is writing from a personal viewpoint, he or she writes in the first person.
- Reo raupapa (sequencing expressions) to order the points being made.
- Reo tūhono i te take me te pānga (expressions of cause and effect).
- Reo whakaputa whakaaro (expressions that introduce an opinion).
- Reo whakakapi (expressions that introduce a conclusion).

See Āpitianga 1, on pages 272–280, for explanations of these language features.

## 1.3 Blackline Masters in *He Tuhinga Tautohe*

Two blackline masters are included in the ‘He Mahere Ārahi i te Tuhituhi’ section at the back of the book. These planning charts can be referred to when teaching personal arguments and can be used by individual students when they begin drafting ideas for their own writing:

Te Whakarite Tohenga mō te Tautohe 1	A chart to assist writers to set down and order their main points and supporting points.
Te Whakarite Tohenga mō te Tautohe 2	A similar chart to the above, with space for more supporting points for more experienced writers.

## 2. Tautohe Whānui

General Arguments

### 2.0 Purpose

The purpose of a general argument is to attempt to persuade the reader to agree with the writer’s viewpoint about a general or global issue. Both sides of the issue may be examined in the text; however, the text will argue in support of one point of view.

### 2.1 Samples in *He Tuhinga Tautohe*

Three samples of general arguments are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of this type of argument and identifying and discussing language features. The first sample is also designed to be used in the writing programme. Tiu shows how the writer followed the writing pathway to compose his argument.

Sample Title	Sample Focus
Me Tini ngā Hāora o te Kura	The writer argues that the hours of the school day should be changed.
He Maha ngā Painga o te Tiaki Mōkai mō te Tamaiti	The writer argues that there are many benefits for students in caring for pets.
Te Kākahu-ā-Kura	The writer argues that all students should wear school uniforms.

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## 2.2 Some Language Features in General Arguments

The following language features of general arguments are explained in *He Tuhinga Tautohe* and identified in the writing samples:

- Reo tohu i te mahi a tētahi atu (also known as ‘reo tauroru’ – third person voice). When writing from the point of view of an observer, the writer talks about participants in the third person.
- Reo raupapa (sequencing expressions).
- Reo tūhono i te take me te pānga (expressions of cause and effect).
- Reo whakaputa whakaaro (expressions that introduce an opinion).
- Reo whakakapi (expressions that introduce a conclusion).

See *Āpiti*hanga 1, on pages 272–280, for explanations of these language features.

## 2.3 Blackline Masters in *He Tuhinga Tautohe*

Two blackline masters are included in the ‘He Mahere Ārahi i te Tuhituhi’ section at the back of the book. These planning charts can be referred to when teaching general arguments and can be used by individual students when they begin drafting ideas for their own writing:

<b>Te Whakarite Tohenga mō te Tautohe 1</b>	A chart to assist writers to set down and order their main points and supporting points.
<b>Te Whakarite Tohenga mō te Tautohe 2</b>	A similar chart to the above, with space for more supporting points for more experienced writers.



## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write arguments:

#### How does the selection of this purpose for writing fit into your wider learning programme?

E.g. Students learn to formulate opinions and develop and articulate arguments in support of their opinions.

#### What are the learning contexts?

E.g. Tikanga-ā-lwi, Te Reo, Pūtaiao, Hauora.

#### What is your main goal for teaching arguments?

E.g. Students will write and send letters to the local council outlining arguments for finding an alternative to allowing companies to dump their waste products into the local river.



**Which type of argument will you focus on?**

E.g. Tautohe whaiaro (personal arguments).

**Who will be the audience for students' writing?**

E.g. Members of the local council.

**How will students share their writing?**

E.g. Letters will be sent to the local council and/or presented at a meeting with the council.

**Gathering and Organising Resources for Teaching**

The activities suggested here can be adapted to suit either of the two types of arguments:

- Make a list of relevant resources, including books, DVDs, etc.
- Make a list of words and expressions that you want your students to study and learn to use.
- Identify members of the community who can support your programme of learning.

**Identifying the Learning Outcomes**

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

1. Develop your learning programme based on how students might achieve the learning outcomes.
2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i tētahi tautohe whaiaro.
3. Identify, discuss, and share success criteria for the learning outcomes before students begin learning, e.g. Ka taea e au te tāutu i ētahi tohenga matua mō taku tautohe whaiaro.
4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select. These are only suggestions for learning outcomes that you might include in your programme for writing arguments and you are encouraged to develop and include your own ideas.

**Oral language learning outcomes**

- Listen to the ideas and opinions of others and decide whether you agree or disagree and say why.
- Listen to and ask questions for more information about a topic.
- Express opinions about a selected topic (E tautoko ana ahau i te mea ... Kāore au e tautoko ana i te mea ...).
- Present an oral argument to persuade others to your viewpoint on a topic.

**Reading learning outcomes**

- Read and identify the main argument presented by an author.
- Summarise the main argument presented by an author.
- Make a judgment about whether you agree with the author or not.
- Identify key points and supporting evidence.

**Writing learning outcomes**

- Learn how to prepare the main body of an argument, using 'Te Whakarite Tohenga mō te Tautohe 1' (page 58 in *He Tuhinga Tautohe*) or 'Te Whakarite Tohenga mō te Tautohe 2' (page 59).

- Learn how to compose a paragraph based on one main idea.
- Learn and use language features relevant to writing persuasive arguments.
- Craft an argument through the writing process to a published copy for the intended audience.
- Present and share the written argument with the intended audience.

## Planning Oral Language Activities to Develop Language Skills for Arguing a Point of View

The oral language programme should include activities that encourage students to talk, to listen and to respond to others' ideas. Learning to argue and persuade orally and to listen to and discuss others' opinions and arguments helps students to develop necessary knowledge and understanding they will need in order to learn to read and write arguments.

Plan to do the following with your students:

**1. Share the key oral language learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in listening to and presenting their point of view orally by:**

- Having students give their opinions on an issue in pairs or small groups.
- Having students listen to the arguments of others and ask questions.
- Holding formal and informal debates in various curriculum areas.
- Asking students to role play and take a point of view in relation to a particular issue.<sup>27</sup>
- Having students respond to stimuli such as pictures or questions.
- Reading arguments to students and asking for their responses to questions about them.

**3. Have students participate in oral language activities.**

The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Ladder Rank	To rate the order of importance or value of people, objects, events or concepts.	222
Researching and Telling the Facts	To research and present facts. Supports the development of research skills.	226
Scamper	To brainstorm alternative ideas for solving problems or issues.	230
Tautohe	To gather, classify and order information to help present a persuasive argument.	235
Think-Pair-Share	To rehearse answers to questions. To express opinions.	236

<sup>27</sup> See ideas in Education Department of Western Australia (1997c, pp. 133–134).





## Studying Written Arguments in the Reading Programme

Once students have explored the language of arguments through listening and presenting orally, the next step will be to introduce written arguments through the reading programme.

The reading programme focuses on comprehending, summarising, analysing, evaluating and interpreting arguments. Reading written arguments differs from listening to and presenting orally in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus when reading is the study of how authors craft their arguments. This means, for example, looking at how the author uses language to create meaning, to persuade the reader, and to present a logical, sequenced argument. Use the samples in *He Tuhinga Tautohe* or others you have found to focus in on how the authors craft their arguments.

Plan to do the following with your students:

**1. Share the key reading learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in reading arguments by:**

- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read arguments independently (independent reading).
- Having students read arguments to others.

**3. Have students participate in reading activities.**

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Annolighting a Text	To find, identify and summarise the main idea of a text.	242
Before and After Charts	To activate background knowledge. To link background knowledge to new information. Supports the development of research skills.	244
Brainstorm and Categorise	To prepare for reading. To activate prior knowledge. To review and clarify new vocabulary. Supports the development of research skills.	245
Questioning the Construction of Knowledge	To critically analyse how authors construct knowledge.	255
Scanning a Text	To locate specific detail in a text. Supports the development of research skills.	258
Summarising a Text	To construct a summary from a written text.	261
Web	To gather and record information. Supports the development of research skills.	267

#### 4. Study written arguments together

The following guiding questions provide a framework for examining written arguments with your students in the reading and writing programmes.

##### He Pātai Ārahi mō ngā Tautohe

###### Te tapanga (mēnā e tika ana)

- He tapanga tō te tautohe nei?
- He aha te tikanga o tēnei tapanga?

###### Te whakatakotoranga take

- He aha te take kei te tautohetia?
- He aha te hiahia/tirohanga a te kaituhi?

###### Te tautohenga

- I ia kōwae, he aha te tohenga matua?
- He aha ngā whakaaro tautoko i te tohenga kua tuhia e te kaituhi mō ia tohenga matua?

###### Te whakakapinga

- He aha te pūtake o te whakakapinga?

###### Te tirohanga

- E whakaae ana koe ki te tirohanga a te kaituhi?
- He whakaaro anō ōu mō te tohenga i tua atu i ērā kua tāutuhia e te kaituhi?
- He aha ki a koe ētahi tohenga hei whakahē i te tirohanga a te kaituhi?

###### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo tautahi, te reo tohu i te mahi a tētahi atu (te reo tautoru) rānei.
- Te reo raupapa.
- Te reo tūhono i te take me te pānga.
- Te reo whakaputa whakaaro.
- Te reo whakakapi.

## Learning to Write Arguments

Once students have become familiar with the general structure and some of the language features of arguments through the oral language and reading programmes, the next step will be to introduce writing an argument through shared writing.

Refer to the table on page 4 of *He Tuhinga Tautohe* for a guide as to when it may be appropriate to introduce writing arguments to your students using shared, guided and independent writing approaches.<sup>28</sup>

<sup>28</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whai Huru, Ka Marewa and Ka Rere stages of a writer's development.





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Plan to do the following with your students:

**1. Share the key writing learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in writing arguments by:**

- Writing with them during shared writing sessions.
  - Supporting their writing during guided writing sessions.
  - Facilitating independent writing when students have developed sufficient knowledge, skills and understanding.
  - Conferencing with students while they are writing.
  - Having students share their written texts with others.
- 

### **Shared Writing Approach**

The purpose of using a shared approach to teach the writing of arguments is to:

1. Model the writer's thinking process when writing.
2. Have students contribute to writing a text beyond that which they can write independently.
3. Model what writers do when they write for a particular purpose.

If students have never written arguments before, begin with the shared writing approach. This approach is also suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach, the teacher scribes and students contribute, so that constructing the text is a shared effort. During the scribing, teachers may:

- Model how to generate and organise ideas before writing, including using the blackline masters in the 'He Mahere Ārahi i te Tuhituhi' section in *He Tuhinga Tautohe*.
- Demonstrate how to set ideas down in writing.
- Explain and model how to prepare and write a paragraph based on a key point.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own arguments. The following are some suggestions for getting started:

1. Reinforce the purpose for writing and identify the audience for the writing.
  2. Focus on the type of argument that you will write.
  3. Identify the issue that you will write about and make sure students understand it.
  4. Get students to tell you what they know about the issue.
  5. Decide together on the viewpoint you will take.
-



- 
- Brainstorm ideas in support of this viewpoint.
  - Identify and discuss some of the words and phrases that might be used, and make a list; for example, technical terms related to the issue and expressions you can use when introducing an opinion.

Before carrying out each step in the writing pathway (ara tuhituhi) in *He Tuhinga Tautohe*, you may choose to use a data projector to show students how the writer of 'He reta mō te hiahia ki te whiwhi kuri', or 'Me Tini ngā Haora o te Kura' carried out each step. When preparing to write each part of the text you can use large copies of the planning charts in the 'He Mahere Ārahi i te Tuhituhi' section of the book and ask questions such as the following to prompt students while you scribe their responses.

#### **He Pātai Ārahi i te Tuhituhi Tautohe**

##### **Te tapanga** (mēnā e tika ana)

- He aha tētahi tapanga pai mō te tuhinga tautohe?
- Nā te aha i pēnei ai te whakatau?

##### **Te whakatakotoranga take**

- Me pēhea tātou e whakamōhio atu ai i te kaipānui ki te take o te tuhinga tautohe?
- Me pēhea te tuhi i tā tātou tirohanga kia whai take te kaipānui ki te tohenga ka whakatakotoria?

##### **Te tautohenga**

- He aha ngā tohenga matua?
- He aha ki a koe ētahi whakaaro, ētahi taunakitanga rānei hei tautoko i ia tohenga matua?

##### **Te whakakapinga**

- Me pēhea tātou e whakamaumahara atu ai i te kaipānui ki tā tātou tirohanga?
- Me pēhea tātou e whakarāpopoto ai i te tautohenga hei whakakapi i te tuhinga?

Once you have completed the text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self-conference throughout the writing process. You may want to consider colour coding the parts of the writing, and to highlight key words. Display the text in a prominent place so that the students can refer to it when they need to.

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### **Guided Writing Approach**

The purpose of using a guided approach to teach how to write an argument is to:

1. Focus on particular aspects of the writing.
2. Guide students' learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first models and explains; the students are then invited to go away and have a go at writing this part of their text, using what they have just learnt. Students then meet with the teacher again as a group for guidance for the next part of the text. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.





The suggestions below may be useful in prompting students if you decide to take them through the parts of the structure of an argument or if you see they need help in developing their argument. Before doing any of these activities with your students, discuss together the following aspects of the argument they will write:

- Select and discuss the issue the students will discuss in their argument.
- Get students to discuss viewpoints relating to the issue.
- Answer any questions about the issue and explain any new vocabulary that has arisen.

#### **Guidance relating to the context**

- Discuss 'Te Horopaki' (page 17 or page 41 in *He Tuhinga Tautohe*) and have students provide you with answers to the four guiding questions.

#### **Guidance relating to the structure of an argument**

- Discuss the parts of a personal argument or a general argument by referring to 'Te Whakamāramatanga o ngā Wāhanga' (page 13 or page 37 in *He Tuhinga Tautohe*).

#### **Guidance relating to research for a general argument**

- Discuss the key steps to researching a topic. Refer to 'Te Rangahau' (page 40 and pages 42–44 in *He Tuhinga Tautohe*):
  - Brainstorm your ideas about the issue.
  - Decide on the type of resources you will use to find information.
  - Take notes of relevant information.
  - Review the information and decide on your viewpoint.

#### **Guidance relating to writing an argument**

- Discuss how you might state what the issue is and what your viewpoint is in the introduction. Ask students for suggestions.
- Fill in a copy of either 'Te Whakarite Tohenga mō te Tautohe 1' or 'Te Whakarite Tohenga mō te Tautohe 2' to organise main points and supporting points.
- Discuss how you might restate your viewpoint and summarise your argument to conclude the text.

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### **Independent Writing Approach**

The purpose of using an independent approach to teach writing an argument is that:

1. Students write independently.
2. Students develop belief in themselves as writers of arguments.
3. Students publish their work for their intended audience.

When you are confident that students have sufficient knowledge, skills and ideas relevant to writing an argument, they can be expected to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or having them check in with you. See the key ideas on conferencing in the 'Te Matapaki' section of the foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*, pages 116–129.



While some students will be able to write independently, others will need to continue to work through cycles of shared and guided writing.

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We suggest that the first time students write an argument independently all students write about the same issue. Ensure students are clear about the following steps for writing arguments before they begin to write:

### **Step one**

Begin by discussing and responding to the 'Te Horopaki' section on page 17 (tautohe whaiaro) or on page 41 (tautohe whānui) of *He Tuhinga Tautohe*:

- Identify the purpose of the writing.
- Identify the audience for the writing.
- Identify the type of tautohe, e.g. tautohe whaiaro or tautohe whānui.
- Think of a useful working title to help focus ideas.

### **Step two**

Before they start ask students to:

- Brainstorm what they know about this issue.
- Record their ideas and decide on their viewpoint.
- Share their ideas with a partner or group to help them clarify their thinking.

### **Step three**

Students organise ideas for their arguments using 'Te Whakarite Tohenga mō te Tautohe 1' (page 58 in *He Tuhinga Tautohe*) or 'Te Whakarite Tohenga mō te Tautohe 2' (page 59).

### **Step four**

Students begin to write their first draft and follow the writing process cycle through to publication.

When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.<sup>29</sup>

## **Monitoring, Evaluating and Assessing Students' Progress**

When assessing students' writing, we suggest teachers do the following, as outlined in *Te Wāhanga Tuatahi*, pages 14–15:

- 1. Assess students' writing based on identified learning outcomes.**
- 2. Have students fill in a self-evaluation checklist such as the one on the next page.**  
This evaluation checklist can also be used for peer evaluation.
- 3. Use students' writing to evaluate your writing programme for writing arguments.**
- 4. Ask students to tell you what worked and what didn't work.**

<sup>29</sup> See the discussion of the writing process cycle on pages 66–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.



### He Pātai Arotake i te Tautohe

#### Te tapanga (mēnā e tika ana)

- Ka mārama te kaipānui ki te take ka tautohea mā te pānui i te tapanga?
- Ka mōhio te kaipānui ki tāku tirohanga mō te take mā te pānui i te tapanga?
- He mea hopu te tapanga i te aro o te kaipānui?

#### Te whakatakotoranga take

Kei te whakatakotoranga take:

- Kua whakatakotoria te take?
- Kua whakatakotoria tāku tirohanga, ōku hiahia rānei hei whāinga mā te kaipānui?

#### Te tautohenga

Kei ia kōwae o te tautohenga:

- He tohenga matua?
- He whakaaro, he taunakitanga rānei hei tautoko i te tohenga matua?

#### Te whakakapinga

Kei te whakakapinga:

- Kua whakatakotoria anō tāku tirohanga?
- Te whakarāpopotonga o tāku tautohenga?

#### Ngā tohutoro (mēnā e tika ana)

Kei te rārangi tohutoro:

- Te katoa o ngā rauemi kua whakamahia e au?
- Te katoa o ngā tikanga tā o ia momo tohutoro kia taea ai e tētahi atu tangata te kimi?

#### Ngā āhuatanga reo

Kua whakamahia e au:

- Te reo tautahi, te reo tohu i te mahi a tētahi atu (te reo tautoru) rānei i ia wā e tika ana?
- Te reo raupapa hei hono, hei raupapa hoki i ngā whakaaro?
- Te reo whakaputa whakaaro hei tohu i te tangata nōna te whakaaro?
- Te reo tūhono i te take me te pānga?
- Te reo whakakapi hei whakataki i te whakakapinga?

It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai āwhina ahau ki ēhea āhuatanga tuhituhi ki te tuhi tuhinga tautohe anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?

# Te Wāhanga Tuawhā He Manu Taketake



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## He kupu whakataki

The purpose of the *He Manu Taketake* and *He Kura Tuhituhi* teacher-student books is to provide teachers with a resource that forms part of their repertoire for teaching writing; the books are not designed to be used independently by students. In this chapter, we provide information about the six *He Manu Taketake* books and suggestions for how to use them with students.

The six books in the *He Manu Taketake* set are designed to help developing writers gain some of the knowledge, skills and understandings that will enable them to become writers able to communicate for a range of Māori purposes. These purposes are designed to help students express in writing aspects of their own identity as Māori, as well as write to meet some of the purposes of their local Māori communities.

The manu kaiārahi, or guide bird, for each book has been selected to guide the writer for this purpose because of some of its characteristics. These characteristics are outlined at the beginning of the section on each book.

In this chapter we discuss the six *He Manu Taketake* books in the following order:

- *He Tuhinga Tūhono* – writing to express collective identity.
- *He Tuhinga Mihi* – writing to acknowledge.
- *He Tuhinga Pānui* – writing to announce a kaupapa.
- *He Tuhinga Whakangahau* – writing to stimulate the mind and uplift the spirits.
- *He Tuhinga Paki Whakangahau* – writing narrative stories that explain features of the natural world.
- *He Tuhinga Pūrākau Whakamārama* – writing origin stories that explain aspects of our world.

The sections on each book consist of two parts:

- An outline of the purpose and types of writing in the book, including a discussion of text structures, writing samples and language features.
- He Ara Whakaako – a teaching pathway which includes the following:
  - Identifying programme objectives and learning outcomes.
  - Suggestions for how to integrate the oral, reading and writing programmes.
  - Suggestions for how to use the shared, guided and independent writing approaches.
  - Monitoring students' progress, including self or peer evaluation checklists.

He Manu Taketake

# He Tuhinga Tūhono



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi



# He Tuhinga Tūhono

Writing to Express Collective Identity

## Ki te Pae Tawhiti Tātou Rere Ai – Towards a Literate Māori Future

Mā tēnei huarahi tō tātou nei reo me ōna tīkanga e ora ai, e puāwai ai. Ko te aronga o tēnei huarahi, ka mōhio te tamaiti ki tōna ake iho, kātahi mā te whakatakoto ā-tuhi ka mau i a ia, oti anō i ōna uri, mō ake tonu.

Tuhinga tūhono are a way of recording information about one's whakapapa, including links to iwi, to tūrangawaewae and to ancestral waka. Tuhinga tūhono are a uniquely Māori construct that unifies, connects and classifies people. They present in written form the basis upon which Māori claim their ancestry (which has been traditionally expressed in the oral form). This knowledge has survived in the oral formats of pepeha, kōrero whakapapa and kōrero paki. Written forms of pepeha, whakapapa and paki tūhono will serve students and whānau as a way of retaining this knowledge.

## Korimako – the guide bird for *He Tuhinga Tūhono*

The korimako (bellbird), or kōpara, has been selected to guide writers through studying and writing tuhinga tūhono.

*He rite ki te kōpara e kō nei i te ata.*<sup>30</sup>

One of the first birds to greet the dawn, korimako sing together in concerts of great beauty. Such is the beauty of their song that a fine speaker or orator may be compared to a korimako, as in the above whakataukī.

Korimako also sing to express relationships with others of their kind. Male and female sing duets and the mother may sing on the nest to her young. Korimako also sing their own individual songs to help them to establish relationships with neighbouring birds. The korimako sings and its neighbour counter-sings as they establish the boundaries between their territories.

A forest dweller, the korimako also has an important interrelationship with its habitat as it helps to pollinate forest flowers and to distribute small seeds.

Writers will strive to emulate the eloquence and expressiveness of the voice of the korimako in order to celebrate their connections to their tīpuna, their ancestral waka and to their tūrangawaewae.

## Purpose of Tuhinga Tūhono

To describe your connections to your ancestors, to your tūrangawaewae and to your ancestral waka.

## Focus of Tuhinga Tūhono

Specific connections to people and place.

## Examples of Tuhinga Tūhono

Writing a narrative about the arrival of an ancestor to your area.

Writing to describe your whānau, iwi or hapū connections to the local area.

Writing to explain how your people are connected to the area of their origins.

Writing a mōteatea that describes your connections to your tīpuna.

Writing your pepeha to describe your connections to your tūrangawaewae.

<sup>30</sup> (Orbell, 2003, p. 70).



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## Types of Tuhinga Tūhono

Three types of tuhinga tūhono are explored in *He Tuhinga Tūhono*:

1. Whakapapa – texts that describe the genealogical connections of the writer.
2. Pepeha – texts that express the connections of the writer to his or her tūrangawaewae.
3. Paki tūhono – narrative texts that explain the connections of the writer to tipuna, to land or to ancestral waka.

## 1. Tuhinga Whakapapa

### 1.0 Purpose

The purpose of tuhinga whakapapa is to present a line of ancestry and the geneological connections of writers to their ancestors.

### 1.1 Samples of Tuhinga Whakapapa in *He Tuhinga Tūhono*.

Three samples of tuhinga whakapapa are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of tuhinga whakapapa and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Tūhono* Korimako shows how the writer answered some guiding questions to compose her whakapapa.

Sample Title	Sample Focus
Ngā Kāwai Hekenga	A description of the writer's line of ancestry going back five generations.
Ngā Pakitara o te Whare	A description of the line of ancestry of the writer's mokopuna, going back five generations.
Nā Toi rāua ko Pōtiki te whenua, Nā Tūhoe te mana me te rangatiratanga	A description of a line of ancestry showing the origin of the writer's iwi.

### 1.2 Some Language Features in Tuhinga Whakapapa

The following language features of tuhinga whakapapa are explained in *He Tuhinga Tūhono* and identified in the writing samples:

- Reo whakaheke kāwai (language used to describe a line of descent).
- Huahuatau (metaphor).
- Tātorutanga (triplication of a phrase pattern).
- Tāruarua (repetition of words or phrases).
- Orokati tārua (repetition of consonant sounds).
- Oro puare tārua (repetition of vowel sounds).

See Āpitianga 1, on pages 272–280, for explanations of these language features.





### 1.3 Some Guiding Questions for Writing Whakapapa

The following five key questions are presented in *He Tuhinga Tūhono* to help guide writers to present the sequence of their whakapapa along with other information. These are guidelines only and you may want to include other questions that focus on other outcomes:

1. What is the purpose of the text?
2. Who is the text for?
3. What is a working title for the text? (Not always necessary or applicable.)
4. Who are the ancestors to whom connections are being described? At this stage it is useful, as shown in the book, to draw a diagram of the whakapapa and identify the names of the ancestors and their geneological relationships to each other.
5. What qualities of these ancestors, or relationships between them, will be described?

### 1.4 Blackline Masters in *He Tuhinga Tūhono*

A blackline master is included in the 'He Mahere Ārahi i te Tuhiuhi' section at the back of the book. This planning chart can be referred to when teaching tuhinga whakapapa and can be used by individual students when they begin drafting ideas for their own writing:

**Ngā Pātai Ārahi mō te Whakapapa**

A chart with guiding questions designed to help the writer develop a tuhinga whakapapa.

## 2. Tuhinga Pepeha

### 2.0 Purpose

The purpose of tuhinga pepeha is to show the connection of the writer to his or her tūrangawaewae by identifying natural features, such as mountains and rivers, and describing the writer's connections to these as well as to tipuna, waka and marae.

### 2.1 Samples of Tuhinga Pepeha in *He Tuhinga Tūhono*

Three samples of tuhinga pepeha are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of tuhinga pepeha and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Tūhono* Korimako shows how the writer answered some guiding questions to compose her pepeha.

Sample Title	Sample Focus
Ka Rarapa ko Aku Kanohi	Identifies and describes the writer's connections to her mountains, lake, iwi, hapū and marae.
E Paoa	Identifies and describes the writers' connections to their tipuna, mountain and river.
Te Tihi o Tairahia	Identifies and describes the writer's connections to her mountain, river, tipuna and marae.

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## 2.2 Some Language Features in Tuhinga Pepeha

Pepeha, like mihi, are a poetic form of writing. Therefore, some of the language features focused on are those which create pictures in the reader's mind, or which create sounds pleasing to the ear when recited aloud. The following language features of tuhinga pepeha are explained in *He Tuhinga Tūhono* and identified in the writing samples:

- Reo tapa (naming language).
- Huahuatau (metaphor).
- Tātorutanga (triplication of a phrase pattern).
- Tāruarua (repetition).
- Orokati tārua (repetition of consonant sounds).
- Oro puare tārua (Repetition of vowel sounds).

See Āpitianga 1, on pages 272–280, for explanations of these language features.

## 2.3 Some Guiding Questions for Writing Pepeha

The following five key questions are presented in *He Tuhinga Tūhono* to help guide writers to write a pepeha. These are guidelines only and you may want to include other questions that focus on other outcomes:

1. What is the purpose of the text?
2. Who is the text for?
3. What is a working title for the text?
4. Who are the tipuna and the places to whom connections will be described?
5. What qualities or aspects of these tipuna and places will be described?

## 2.4 Blackline Masters in *He Tuhinga Tūhono*

A blackline master is included in the 'He Mahere Ārahi i te Tuhituhi' section at the back of the book. This planning chart can be referred to when teaching tuhinga pepeha and can be used by individual students when they begin drafting ideas for their own writing:

**Ngā Pātai Ārahi mō te Pepeha**

A chart with guiding questions designed to help the writer develop a tuhinga pepeha.

# 3. Tuhinga Paki Tūhono

## 3.0 Purpose

The purpose of tuhinga paki tūhono is to describe, in narrative form, the writer's connections to tipuna, to place, or to ancestral waka.

## 3.1 Samples of Paki Tūhono in *He Tuhinga Tūhono*

One sample of a tuhinga paki tūhono is presented in the book. This sample is designed to be used in the reading programme, when teacher and students are studying the content of tuhinga paki tūhono and identifying and discussing language features. It is also designed to be used in the writing programme. In *He Tuhinga Tūhono* Korimako shows how the writer followed a writing pathway to compose her paki.





Sample Title	Sample Focus
Te Rākau Kōwhai	Relates in narrative form the origins of the writer's connections to a particular place.

### 3.2 Some Language Features in Tuhinga Paki Tūhono

The following language features of tuhinga paki tūhono are explained in *He Tuhinga Tūhono* and identified in the writing samples:

- Reo tohu wāmua (past tense expressions) that indicate when something occurred.
- Reo raupapa (sequencing expressions) that order events or ideas in sequence.
- Reo tūhono i te take me te pānga (expressions of cause and effect).
- Whakawhiti kōrero (dialogue).
- Reo tautahi (first person voice) – the writer is likely to write in the first person when describing his or her connections, although events that occurred before the writer was born will be described in the third person (reo tohu i te mahi a tētahi atu, also known as 'reo tauroru').

See Āpitianga 1, on pages 272–280, for explanations of these language features.

### 3.3 Structure for Writing Paki Tūhono

The paki tūhono structure is similar to the generic narrative structure presented on page 162 for paki whakangahau; however, the concluding section differs for paki tūhono. In this section, the writer describes his or her connection to the land (or tipuna or waka) which is explained in the narrative. In addition, unlike paki whakangahau and paki whakamārama, there is not necessarily a complication which causes an increase in tension culminating in a climax. Rather, as in the case of *Te Rākau Kōwhai*, the narrative relates a series of actions or events.

The following structure is an equivalent in English of the structure on page 44 of *He Tuhinga Tūhono*.

#### Structure of Paki Tūhono

<b>Title</b> Identifies the topic.
<b>Introduction</b> Sets the scene and attempts to draw the reader in. <ol style="list-style-type: none"><li>1. Tells when the events took place.</li><li>2. Tells who the characters are.</li><li>3. Tells to whom or to what place the connection is that will be explained.</li></ol>
<b>Sequence of events</b> Tells the reader: <ol style="list-style-type: none"><li>1. How the series of actions began.</li><li>2. The actions that followed.</li><li>3. The final action or event.</li></ol>
<b>Connection</b> In the final section of the narrative, the writer concludes by explaining how he or she is connected to the land (or ancestors or waka) as a result of the events described.

### 3.4 Blackline Masters in *He Tuhinga Tūhono*

Three blackline masters are included in the 'He Mahere Ārahi i te Tuhituhi' section at the back of the book. These planning charts can be referred to when teaching paki tūhono and can be used by individual students when they begin drafting ideas for their own writing:

<b>Te Anga o te Paki Tūhono</b>	An outline of the structure designed to help the writer map out the four main parts of the paki.
<b>Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Tūhono</b>	A chart in which the writer lists some words to describe the characters and the event. This will help the writer to focus on the atmosphere in which the paki is set.
<b>Te Raupapatanga Mahi mō te Paki Tūhono</b>	A flow chart designed to assist the writer to order the events of the paki.



## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write tuhinga tūhono:

#### How does the selection of this purpose for writing fit into your wider learning programme?

E.g. It fits within the wider school aim of strengthening students' knowledge of who they are.

#### What are the learning contexts?

E.g. Tikanga-ā-Iwi, Te Reo, Ngā Toi, Hauora and I.C.T.

#### What is your main goal for teaching tuhinga tūhono?

E.g. Students will record information that expresses their connections to their tūrangawaewae in an artistic form.

#### Which type of tuhinga tūhono will you focus on?

E.g. Pepeha.

#### Who will be the audience for students' writing?

E.g. Kura and whānau.

#### How will students share their writing?

E.g. Share with whānau in an art exhibition and/or powerpoint presentation.

### Gathering and Organising Resources for Teaching

The activities suggested here can be adapted to suit any of the three types of tuhinga tūhono:

- Make a list of the iwi and hapū your students (get students to list) are connected to and the corresponding marae, rivers, and mountains.





- Make a list of the local waiata, haka, mōteatea that express collective identity.
- List waiata and mōteatea that are connected to your students' iwi, waka, whenua.
- Identify members of the community who can support your programme of learning.

### **Identifying the Learning Outcomes**

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

1. Develop your learning programme based on how students might achieve the learning outcomes.
2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i ō tātou pepeha.
3. Identify, discuss, and share success criteria for the learning outcomes before students begin learning, e.g. Ka taea e au te whakamahi i te reo tapa hei tuhituhi i taku pepeha.
4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select. These are only suggestions for learning outcomes that you might include in your tuhinga tūhono writing programme and you are encouraged to develop and include your own ideas.

### **Oral language learning outcomes**

- Listen to whakapapa/pepeha/paki tūhono and ask questions to clarify information.
- Listen to whakapapa/pepeha/paki tūhono and identify the connections being explained.
- Stand confidently and articulate clearly when reciting whakapapa/pepeha.
- Use appropriate language features used in whakapapa/pepeha.

### **Reading learning outcomes**

- Read a whakapapa and identify relationships between people.
- Read a pepeha and locate specific information in the text, e.g. names of tīpuna, waka, maunga.
- Read a pepeha and identify the metaphors used in it.
- Identify the connections being made in a pepeha, e.g. to awa, marae, maunga.
- Identify and discuss some of the key language features used in a whakapapa/pepeha/paki tūhono.

### **Writing learning outcomes**

- Learn how to use 'Ngā Pātai Ārahi mō te Whakapapa/Pepeha' to identify the information that will be described in the whakapapa/pepeha.
- Create and use metaphors when writing pepeha.
- Learn how to use the planning chart 'Te Anga o te Paki Tūhono' to provide an outline of the story and identify the important information for each main part of the paki tūhono.
- Learn how to use the planning chart 'Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Tūhono' to identify descriptive words and phrases that can be used in the paki tūhono.
- Learn how to use the planning chart 'Te Raupapatanga Mahi mō te Paki Tūhono' to organise the events of a paki tūhono in sequence.

- 
- Craft a whakapapa/pepeha/paki tūhono through the writing process to a published copy for the intended audience.
  - Present and share the written text with the intended audience.

## **Planning Oral Language Activities to Develop Language Skills Relevant to Whakapapa/Pepeha/Paki Tūhono**

The oral language programme should include activities that encourage students to talk, to listen and to respond. Learning to recite whakapapa and pepeha, to discuss and relate paki tūhono orally and to listen to and discuss others' whakapapa/pepeha/paki tūhono helps students to develop necessary knowledge and understanding they will need in order to learn to read and write whakapapa/pepeha/paki tūhono.

Plan to do the following with your students:

### **1. Share the key oral language learning outcomes with students at the beginning of each teaching session.**

### **2. Engage students in listening to pepeha or whakapapa by:**

- Listening to each other as they recite their pepeha or whakapapa.
- Listening to others explain their connections through pepeha or whakapapa to waka, maunga, awa and tūpuna and asking questions to clarify information.

### **3. Engage students in reciting pepeha or whakapapa by:**

- Practising the use of appropriate language structures.
- Providing an oral framework that students can follow.

### **4. Engage students in listening to paki tūhono by:**

- Telling paki tūhono to students.
- Having students respond to stimuli such as pictures or questions.
- Having students watch dramatisations of paki tūhono.
- Reading paki tūhono to students.
- Inviting members of the whānau whānui to come into the classroom and tell stories about how their whānau came to live in the area.

### **5. Engage students in retelling paki tūhono by:**

- Listening to a paki tūhono and:
  - Summarising the main events orally.
  - Using their own words to retell the story.
  - Responding to questions about the story.
- Using picture cues to retell a story.

### **6. Have students participate in oral language activities.**

The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.





Activity	Purpose of Activity	Page
He Mihi	To extend language of mihi by describing attributes of a person or place.	221
Retelling (Paki Tūhono)	To improve understanding of a text. To recall information.	227
Story Makers (Paki Tūhono)	To weave events, characters, settings, problems or complications into a story format.	232
Summarise Pair Share	To construct an oral summary of something heard, read, or seen.	234
Think-Pair-Share	To rehearse answers to questions. To express opinions.	236

## Studying Tuhinga Whakapapa/Pepeha/Paki Tūhono in the Reading Programme

Once students have explored the language of whakapapa/pepeha/paki tūhono through listening and presenting orally, the next step will be to introduce tuhinga whakapapa/pepeha/paki tūhono through the reading programme.

The reading programme focuses on comprehending, summarising, analysing, evaluating and interpreting tuhinga tūhono. Reading tuhinga tūhono differs from listening to and presenting orally in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus when reading tuhinga tūhono is the study of how authors craft their texts. This means, for example, looking at how the author uses language to create meaning, to describe and celebrate connections, or to explain the sequence in which events unfolded. Use the samples in *He Tuhinga Tūhono* or others you have found to focus in on how the authors craft their texts.

The following guiding questions provide a framework for examining tuhinga tūhono with your students in the reading and writing programmes.

### He Pātai Ārahi mō ngā Whakapapa

- He aha te pūtake o te tuhinga?
- Kua whakaaturia ngā hononga whakapapa ki a wai?
- He aha ētahi āhuatanga o ngā tāngata kua whakaaturia?

### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo whakaheke kāwai.
- Te huahuatau.
- Te tātorutanga.
- Te tāruarua.



- 
- Te orokati tārua.
  - Te oro puare tārua.

#### **He Pātai Ārahi mō ngā Pepeha**

- He aha te pūtake o te tuhinga?
- Kua whakaaturia ngā hononga ki a wai, ki hea rānei?
- He aha ētahi āhuatanga o ngā tāngata, o ngā wāhi rānei kua whakaaturia?

#### **Ngā āhuatanga reo**

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo tapa.
- Te huahuatau.
- Te tātorutanga.
- Te tāruarua.
- Te orokati tārua.
- Te oro puare tārua.

#### **He Pātai Ārahi mō ngā Paki Tūhono**

##### **Te tapanga**

- He aha te tapanga o te paki tūhono nei?
- He aha te tikanga o te tapanga e hāngai ana ki te tuhinga paki?

##### **Te whakatakinga**

- I nahea te mahi i mahia ai?
- Ko wai te/ngā kiripuaki matua?
- He pēhea te āhua o te wāhi?

##### **Te raupapatanga mahi**

- I pēhea te mahi i tīmata ai?
- He aha ngā mahi i whai muri mai?
- I pēhea te mahi i tau ai?

##### **Te tūhonotanga**

- He aha te āhuatanga i puta mai i te mahi, e taea ai te kaituhi te hono atu ki te tīpuna, waka, whenua rānei?

#### **Ngā āhuatanga reo**

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo tohu wāmua.
- Te reo raupapa.
- Te reo tūhono i te take me te pānga.
- Te whakawhiti kōrero.
- Te reo tautahi, te reo tohu i te mahi a tētahi atu (te reo tautoru) rānei.





Plan to do the following with your students:

**1. Share the key reading learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in reading tuhinga tūhono by:**

- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read tuhinga tūhono independently (independent reading).
- Having students read tuhinga tūhono to others.

**3. Have students participate in reading activities.**

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Ask the Teacher	To formulate questions independently. To monitor comprehension. To evaluate or judge information from a text.	244
Clarify Pair Share	To clarify meaning.	248
Flow Chart (Paki Tūhono)	To identify, extract, and record important information. Supports the development of research skills.	248
Retelling (Paki Tūhono)	To improve understanding of a text. To recall information.	257
Scanning a Text	To locate specific detail in a text. Supports the development of research skills.	258
See the Picture	To draw a picture in the mind about a character, setting or action.	259
Stop and Think	To monitor understanding while reading.	260
Summarising a Text (Paki Tūhono)	To construct a summary from a written text.	261

## Learning to Write Tuhinga Tūhono

Once students have become familiar with the general structure and some of the language features of tuhinga whakapapa/pepeha/paki tūhono through the oral language and reading programmes, the next step will be to introduce writing a tuhinga whakapapa/pepeha/paki tūhono through shared writing.

Refer to the table on page 4 of *He Tuhinga Tūhono* for a guide as to when it may be appropriate to introduce writing whakapapa/pepeha/paki tūhono to your students using shared, guided and independent writing approaches.<sup>31</sup>

<sup>31</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whai Huruuru, Ka Marewa and Ka Rere stages of a writer's development.

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Plan to do the following with your students:

**1. Share the key writing learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in writing tuhinga tūhono by:**

- Writing with students during shared writing sessions.
- Supporting students' writing during guided writing sessions.
- Facilitating independent writing when students have developed sufficient knowledge, skills and understanding of a type of tuhinga tūhono.
- Conferencing with students while they are writing.
- Having students share their written texts with others.

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### Shared Writing Approach

The purpose of using a shared approach to teach the writing of tuhinga tūhono is to:

1. Model the writer's thinking process when writing.
2. Have students contribute to writing a text beyond that which they can write independently.
3. Model what writers do when they write for a particular purpose.

If students have never written this type of tuhinga tūhono before, begin with the shared writing approach. This approach is also suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach, the teacher scribes and students contribute, so that constructing the text is a shared effort. During the scribing, teachers may:

- Model how to generate and organise ideas before writing, including using the blackline masters in *He Tuhinga Tūhono*.
- Demonstrate how to set ideas down in writing.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own tuhinga tūhono.

If you are teaching whakapapa or pepeha, you may choose to use one of the samples in *He Tuhinga Tūhono* or another one you have found to use as a model, using the overall structure and some of the language features as a basis to construct your own text with your students.

The following are some suggestions for getting started if you are focusing on tuhinga whakapapa or pepeha:





1. Reinforce the purpose for writing and identify the audience for the writing.
2. Focus on the type of tuhinga tūhono that you will write.
3. Identify and discuss the connections you will describe.
4. Using the sample you have chosen as a model, identify and discuss some of the words and expressions you will use and make a list.

Ask questions such as the following to prompt your students while you scribe their responses on a large sheet of paper for everyone to see, or you can begin by filling in together a copy of 'Ngā Pātai Ārahi i te Tuhituhi Pepeha' (page 59 in *He Tuhinga Tūhono*) or 'Ngā Pātai Ārahi i te Tuhituhi Whakapapa' (page 58). You can also show how the writers of the samples in *He Tuhinga Tūhono* answered the questions in these charts.

#### **He Pātai Ārahi i te Tuhituhi Whakapapa me te Pepeha**

- He aha te pūtake o te tuhinga?
- Mā wai te tuhinga?
- He aha tētahi tapanga mō te tuhinga?
- Ka whakaahuatia ngā hononga ki ēhea tūpuna, ki ēhea wāhi hoki?
- Ka whakaahuatia ēhea painga me ēhea āhuatanga o ngā tūpuna, o ngā wāhi hoki?
- Ka whakaahuatia, ka whakakītea hoki mā te kaipānui ngā painga me ngā āhuatanga mā ēhea kupu, mā ēhea rerenga hoki?
- He aha ētahi kupu, ētahi rerenga hoki hei whakakapi i te pepeha?

The following are some suggestions for getting started if you are focusing on paki tūhono:

1. Reinforce the purpose for writing.
2. Identify and discuss the connection or connections that this paki will explain.
3. Identify and discuss words and expressions that might be used and make a list; for example, include names of tūpuna, places, and words to describe activities that took place.

You may choose to use a data projector to show how the writer of 'Te Rākau Kōwhai' in *He Tuhinga Tūhono* carried out each step in the pathway before you carry out that step with students. When preparing to write each part of the text you can use large copies of the planning charts in the 'He Mahere Ārahi i te Tuhituhi' section of the book and ask questions such as the following to prompt students while you scribe their responses.

#### **He Pātai Ārahi i te Tuhituhi i te Paki Tūhono**

##### **Te tapanga**

- He aha tētahi tapanga pai mō te paki?
- Nā te aha i pēnei ai te whakatau?
- He hononga tō te tapanga ki te mahi ka tū ki te paki?

##### **Te whakatakinga**

- Ko wai ngā kiripuaki matua, ā, ka pēhea tātou e whakamōhio atu i a rātou ki ngā kaipānui?

- Ka tū te paki ki hea?
- He aha te mahi ka tū i te whakatakinga?
- Mā te aha, mā ēhea kupu hoki tātou e whakatenatena ai i ngā kaipānui kia pānui tonu?

#### **Te raupapatanga mahi**

- He aha te pūtake o te mahi matua?
- He aha ngā mahi ka mahia, ā, he pēhea te raupapatanga o aua mahi?
- E aha ana ngā kiripuaki matua?

#### **Te tūhonotanga**

- He pēhea tātou e whakamārama atu ai i ngā hononga ki te whenua, te tīpuna, te waka rānei?
- He aha te āhuatanga ka puta hei whakaū i ngā hononga?

Once you have completed your text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self-conference throughout the writing process. You may want to consider highlighting key words and/or colour coding the main parts. Display the text in a prominent place so that the students can refer to it when they need to.

### **Guided Writing Approach**

The purpose of using a guided approach to teach how to write tuhinga tūhono is to:

1. Focus on particular aspects of the writing.
2. Guide students' learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first models and explains; the students are then invited to go away and have a go at using what they have just learnt. Students then meet with the teacher again as a group for guidance for the next step. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.

### **Whakapapa/Pepeha**

Before doing any of the guidance activities outlined below with your students, discuss together the whakapapa or pepeha they will write. Discuss and explain any vocabulary they may need.

#### **Guidance relating to the content**

- Discuss the questions in the blackline master 'Ngā Pātai Ārahi mō te Whakapapa' (page 58 in *He Tuhinga Tūhono*) or 'Ngā Pātai Ārahi mō te Pepeha' (page 59) and fill in a copy of the blackline master to provide an overall structure for the writing.

#### **Guidance relating to describing qualities or aspects**

- Use your notes from the organising chart 'Ngā Pātai Ārahi mō te Pepeha' or 'Ngā Pātai Ārahi mō te Whakapapa' to focus in on who the tīpuna are and the places to which connections will be described. Note down some descriptive words and phrases and any other relevant phrases that students may use. Ask your students for suggestions.





### Guidance relating to the conclusion

- Remember to emphasise again that the purpose for the whakapapa/pepeha is to describe connections to mountains, iwi, hapū, marae and ancestral waka. Encourage students to summarise the kaupapa by using the language feature of triplication of a phrase pattern (tātorutanga) to celebrate the connections.

### Paki Tūhono

Before doing any of the guidance activities outlined below with your students, do the following:

- Select and discuss the paki tūhono that they will write.
- Ensure that students are familiar with the paki by telling or reading it to them.
- Get students to respond to questions about the paki and to summarise it orally.
- Answer any questions about the paki and list and explain any new vocabulary that has arisen.

### Guidance relating to the structure of a paki tūhono

- Discuss the components of the blackline master 'Te Anga o te Paki Tūhono' (page 60 in *He Tuhinga Tūhono*) and fill in a copy with students to provide an overall structure for the writing.
- Use a copy of the blackline master 'Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Tūhono' (page 61) to note down some descriptive words and phrases, and any other relevant phrases that students may use. Ask your students for suggestions.

### Guidance relating to writing paragraphs

- Students may need reminding that each paragraph is based on a key idea, which is often set down in the first sentence, and that the rest of the paragraph will develop this idea.
- It may be useful to suggest writing one paragraph about the beginning of the events, one or more about the events that followed, and one about how the events ended.

### Guidance relating to the introduction of a paki tūhono

- Use your notes for the introduction (whakatakinga) in the structure map 'Te Anga o te Paki Tūhono' to construct the first sentence with your students. Ask students for suggestions for what might come next and remind them to use words from the descriptive language chart before they attempt to write their first paragraph.

### Guidance relating to the sequence of events

- Use your notes for the sequence of events in the structure map 'Te Anga o te Paki Tūhono' to fill in a copy of the flow chart 'Te Raupapatanga Mahi mō te Paki Tūhono' (page 62 in *He Tuhinga Tūhono*) with your students in order to develop ideas and order the events.
- Show how to use the notes in the flow chart 'Te Raupapatanga Mahi mō te Paki Tūhono' to craft the first sentence for a paragraph about the beginning of the events. Then ask students to use this sentence or one of their own and complete the first paragraph. Remind them to use words from the chart 'Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Tūhono' and where they can find information and examples of language features such as te reo raupapa.
- You may decide to continue this process for writing paragraphs about the following events and the conclusion of the events.

### Guidance relating to describing connections in the conclusion

- Use your notes for 'te tūhonotanga' in the structure map 'Te Anga o te Paki Tūhono' to help you craft the first sentence of the conclusion. Students may use this or one of their own to begin their conclusions.
- Remember to emphasise that the purpose for the paki tūhono is to explain how the writer is connected to the land (and/or tipuna or waka) as a result of the events described and that this is reinforced in the final section.

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## Independent Writing Approach

The purpose of using an independent approach to teach writing tuhinga tūhono is that:

1. Students write independently.
2. Students develop belief in themselves as writers of tuhinga tūhono.
3. Students publish their work for their intended audience.

When you are confident that students have developed sufficient knowledge, skills and ideas relevant to writing one of the types of tuhinga tūhono, they can then be expected to begin to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or having them check in with you. See the key ideas on conferencing in the 'Te Matapaki' section of the foundation manual *Ka Rere te Manu ki te Ao Tuhihi*, pages 116–129.



While some students will be able to write independently, others will need to continue to work through cycles of shared and guided writing.

## Whakapapa/Pepeha

Ensure students are clear about the following steps for writing whakapapa or pepeha before they begin to write:

### Step one

Begin by identifying and discussing with students:

- The purpose of the writing.
- The intended audience.

### Step two

Before they start writing ask students to:

- Brainstorm what they want to write.
- Share their ideas with a partner or group to help them clarify their thinking.

### Step three

Students fill in a copy of 'Ngā Pātai Ārahi mō te Whakapapa' (page 58 in *He Tuhinga Tūhono*) or 'Ngā Pātai Ārahi mō te Pepeha' (page 59) to provide an overall structure for the writing.

### Step four

Students begin to write their first draft and follow the writing process cycle through to publication.

## Paki Tūhono

We suggest that the first time students write a paki tūhono independently all students write a narrative about the same events. Begin by doing the following with your students:

- Select the paki tūhono.
- Reinforce the purpose of writing paki tūhono.





- Have students listen to the paki tūhono.
- Discuss the connection or connections being explained.

Ensure students are clear about the following steps for writing paki tūhono before they begin to write:

#### **Step one**

Begin by discussing and responding to the 'Te Horopaki' section on page 49 of *He Tuhinga Tūhono*:

- Identify the purpose of the writing.
- Identify the audience for the writing.
- Think of a useful working title to help focus your ideas.

#### **Step two**

Before they start ask students to:

- Brainstorm what they know about this paki tūhono.
- Share their ideas with a partner or group to help them clarify their thinking.

#### **Step three**

Students fill in the planning chart 'Te Anga o te Paki Tūhono' (page 60 in *He Tuhinga Tūhono*) to organise their ideas for the structure of the paki.

#### **Step four**

Students fill in the planning chart 'Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Tūhono' (page 61) to generate a pool of words and phrases they can use.

#### **Step five**

Students fill in the planning chart 'Te Raupapatanga Mahi mō te Paki Tūhono' (page 62) to develop their ideas for the sequence of events and to order the events.

#### **Step six**

Students begin to write their first draft and follow the writing process cycle through to publication.

When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.<sup>32</sup>

## **Monitoring, Evaluating and Assessing Students' Progress**

When assessing students' writing, we suggest teachers do the following, as outlined in *Te Wāhanga Tuatahi*, pages 14–15:

### **1. Assess students' writing based on identified learning outcomes.**

<sup>32</sup> See the discussion of the writing process cycle on pages 66–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.



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**2. Have students fill in a self-evaluation checklist such as the ones below.**

These evaluation checklists can also be used for peer evaluation.

**3. Use students' writing to evaluate your tuhinga tūhono writing programme.**

**4. Ask students to tell you what worked and what didn't work.**

**Note:** It is not expected that students will use all of the following language features listed in the self-evaluation checklists in their tuhinga whakapapa or tuhinga pepeha, but rather that they will use some of them.

**He Pātai Arotake i te Tuhinga Whakapapa**

**Te tapanga**

- Ka mārama te kaipānui ki te kaupapa o te whakapapa mā te pānui i te tapanga?
- He mea hopu te tapanga i te aro o te kaipānui?
- Mā te tapanga ka tipu rānei te hiahia o te kaipānui ki te pānui tonu?

**Ngā hononga**

Kua whakaahuatia:

- Ngā hononga ki ngā tūpuna?
- Ngā painga, ngā āhuetanga rānei o ēnei tūpuna?

**Ngā āhuetanga reo**

Kua whakamahia e au:

- Te reo whakaheke kāwai?
- Te huahuatau?
- Te tātorutanga?
- Te tāruarua?
- Te orokati tārua?
- Te oro puare tārua?

**He Pātai Arotake i te Tuhinga Pepeha**

**Te tapanga**

- Ka mārama te kaipānui ki te kaupapa o te pepeha mā te pānui i te tapanga?
- He mea hopu te tapanga i te aro o te kaipānui?
- Mā te tapanga ka tipu rānei te hiahia o te kaipānui ki te pānui tonu?

**Ngā hononga**

Kua whakaahuatia:

- Ngā hononga ki ngā tūpuna, ki ngā wāhi, ki te waka rānei?
- Ngā painga, ngā āhuetanga rānei o ēnei tūpuna, wāhi, waka?





### **Ngā āhuatanga reo**

Kua whakamahia e au:

- Te reo tapa?
- Te huahuatau?
- Te tātorutanga?
- Te tāruarua?
- Te orokati tārua?
- Te oro puare tārua?

### **He Pātai Arotake i te Paki Tūhono**

#### **Te tapanga**

- Ka mārama te kaipānui ki te kaupapa o te paki mā te pānui i te tapanga?
- He mea hopu te tapanga i te aro o te kaipānui?
- Nā te tapanga, ka tipu rānei te hiahia o te kaipānui ki te pānui tonu?

#### **Te whakatakinga**

Kei te whakatakinga:

- Kua tāutuhia te mahi, ngā kiripuaki, te wā i mahia ai te mahi, me te wāhi i mahia ai te mahi?
- Kua whakaahuatia ētahi āhuatanga o te wāhi?
- Kua whakaaturia ki a wai, ki hea rānei te hononga ka whakamāramatia?

#### **Te raupapatanga mahi**

Kei te raupapatanga mahi:

- Kua whakaahuatia te tīmatanga o te mahi?
- Kua whakaahuatia ngā mahi ka whai i muri mai?
- Kua whakaahuatia te mahi whakamutunga?

#### **Te tūhonotanga**

Kei te tūhonotanga:

- Kua whakamāramahia ōku hononga ki te wāhi (tupuna, waka rānei)?
- Kua whakamāramahia te take i puta ai tēnei hononga i ngā mahi i whakaahuatia i te paki?

### **Ngā āhuatanga reo**

Kua whakamahia e au:

- Te reo tohu wāmua?
- Te reo raupapa?
- Te reo tūhono i te take me te pānga?
- Te whakawhiti kōrero?

- 
- Te reo tautahi/te reo tohu i te mahi a tētahi atu (te reo tautoru) rānei i ngā wā e tika ana?

It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai āwhina ahau ki ēhea āhuatanga tuhituhi ki te tuhi tuhinga whakapapa/pepeha/paki tūhono anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?



He Manu Taketake

# He Tuhinga Mihi



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi

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# He Tuhinga Mihi

Writing to Acknowledge

## Ki te Pae Tawhiti Tātou Rere Ai – Towards a Literate Māori Future

Mā tēnei huarahi tō tātou nei reo me ōna tīkanga e ora ai, e puāwai ai. Ko te aronga o tēnei huarahi, ka mōhio te tamaiti me pēhea te tuku mihi ki te taiao, ki te tangata hoki, kātahi mā te whakatakoto ā-tuhi ka mau i a ia tētahi tikanga Māori ake.

Tuhinga mihi are a form of acknowledging and expressing gratitude to others, to kaupapa and/or aspects of the natural world. Mihi are formal expressions of acknowledgement that precede almost all talk at Māori gatherings. Tuhinga mihi are similar and are found in forewords, acknowledgements in books, letters, pānui, bereavement notices, obituaries, birth notices and cards. Mihi have survived in the ritual of whakatau and pōwhiri, and in the formats of whakataukī, waiata, whaikōrero, mōteatea, haka and whakairo (ngā toi).

This type of writing serves students and their communities at both the personal and group level. There are many instances in our lives when we wish to acknowledge, in written form, other people, or aspects of the natural world. For example, we may wish to thank someone who has helped us, to acknowledge a landform that has special meaning to us, or to farewell a loved one who has died.

### Tūi – the guide bird for *He Tuhinga Mihi*

The tūi has been selected to guide writers through studying and writing tuhinga mihi.

*Me he korokoro tūi*<sup>33</sup>

The tūi sings at the break of day to greet and acknowledge the dawn and it sings again at dusk to acknowledge the close of day. Its beautiful voice carries far and it produces a variety of notes and sounds, from bell-like chimes to throaty croaks. The tūi sings with all its might, puffing its feathers, distending its throat, opening its beak wide and gesticulating with its head. Its song varies, changing according to place and time. So beautiful is its song that witty and eloquent speakers are compared to the tūi, as in the above whakataukī.

In former days tame tūi were taught to mihi to visitors and could recite speeches of welcome, such as the following, of up to seventy words.

*Whārikitia te whare mō te manuhiri,  
Kia pai te whare mō te manuhiri,  
Tahia te marae ē,  
Tahuna he kai mā te manuhiri.*<sup>34</sup>

The writer of mihi will strive to emulate the eloquence and the heartfelt songs of the tūi to enable them to acknowledge from the heart the people and the aspects around them that give meaning to their lives.

### Purpose of Tuhinga Mihi

To arouse, to reinforce or establish a connection and to acknowledge.

<sup>33</sup> (Mead and Grove, 2001, p. 294).

<sup>34</sup> (Orbell, 2003, p. 67).





### Focus of Tuhinga Mihi

Specific qualities and/or actions.

### Examples of Tuhinga Mihi

Thank you letters to parents/teachers/friends

Birthday cards

Condolence cards

Obituaries

Preparing for a speech of acknowledgement

Report writing

Môteatea

Waiata

Acknowledgements at the beginning of reports and other texts

### Types of Tuhinga Mihi

Three types of tuhinga mihi are explored in *He Tuhinga Mihi*:

1. Mihi ki te taiao – an acknowledgement of the natural world.
2. Mihi ki te hunga mate – an acknowledgement of those who have passed on.
3. Mihi ki te hunga ora – an acknowledgement of the living.

## 1. Tuhinga Mihi ki te Taiao

### 1.0 Purpose

The purpose of 'tuhinga mihi ki te taiao' is to arouse, to reinforce or establish a connection and to acknowledge a feature of the natural world.

### 1.1 Samples of Tuhinga Mihi ki te Taiao in *He Tuhinga Mihi*

Three samples of tuhinga mihi ki te taiao are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of tuhinga mihi ki te taiao and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Mihi* Tūi shows how the writer answered some guiding questions to compose his mihi ki te taiao.

Sample Title	Sample Focus
He Mihi ki ngā Atua mō te Māra Kai	An expression of acknowledgment to the atua for the kura vegetable garden.
Matariki Ahunga Nui	An expression of acknowledgement to Matariki at its reappearance in the dawn sky.
Te Ahi Kā Roa	An expression of acknowledgement to Te Ahi Kā Roa, a special ipu in the school grounds of Te Kura Kaupapa Māori o Tamaki nui a Rua.

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## 1.2 Some Language Features of Tuhinga Mihi

The language features presented in *He Tuhinga Mihi* are not specific to particular types of mihi, but cover all three types of mihi. You will find that some mihi show a range of these features, whereas others will have only a few of them. The following language features of tuhinga mihi are explained at the front of *He Tuhinga Mihi* and identified where they occur in the writing samples for each type of mihi:

- Reo mihi (expressions of greeting).
- Reo whakamihi (expressions of acknowledgement).
- Tātorutanga (triplication of a phrase pattern) to celebrate a kaupapa.
- Huahuatau (metaphor).
- Ui makihoi (rhetorical questions).
- Whakataukī (proverbs).

See Āpitianga 1, on pages 272–280, for explanations of these language features.

## 1.3 Some Guiding Questions for Writing Mihi ki te Taiao

The following five key questions are presented in *He Tuhinga Mihi* to help guide writers to develop a written mihi. These are guidelines only and you may want to include other questions that focus on other outcomes.

1. What is the purpose of the mihi?
2. Who is the text for?
3. What is a working title for the mihi?
4. Who/What will be acknowledged?
5. What features will be acknowledged?

## 1.4 Blackline Masters in *He Tuhinga Mihi*

A blackline master is included in the ‘He Mahere Ārahi i te Tuhituhi’ section at the back of the book. This planning chart can be referred to when teaching tuhinga mihi ki te taiao and can be used by individual students when they begin drafting ideas for their own writing.

**Te Mihi ki te Taiao**

A chart with guiding questions designed to help the writer develop a tuhinga mihi ki te taiao.

## 2. Tuhinga Mihi ki te Hunga Mate

### 2.0 Purpose

The purpose of ‘tuhinga mihi ki te hunga mate’ is to arouse, to reinforce or establish a connection, and to acknowledge those who have passed on.

There are two types of mihi ki te hunga mate presented in the book:

1. Mihi whānui ki te hunga mate. The first type is a general mihi to those have passed on. This type of acknowledgement can be found at the beginning of many pieces of writing.





2. Mihi whaiaro ki te hunga mate. The second type is a personal mihi to a specific person or other living creature who has passed on. This type of mihi is included in this resource to encourage teachers to provide students with the opportunity to write for this purpose should the need arise.<sup>35</sup> Guiding students in writing personal mihi ki te hunga mate is not necessarily a teaching event, rather it provides students with the opportunity and the assistance to write to express their grief after the death of someone close to them. The act of writing itself helps the writer to express his or her emotions.

### 2.1 Samples of Tuhinga Mihi ki te Hunga Mate in *He Tuhinga Mihi*

Four samples of tuhinga mihi ki te hunga mate are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of tuhinga mihi ki te hunga mate and identifying and discussing language features. The first two samples are also designed to be used in the writing programme. In *He Tuhinga Mihi* Tūi shows how the writers answered some guiding questions to compose their mihi.

Sample Title	Sample Focus
He Mihi Whānui ki te Hunga Mate (1)	A general expression of acknowledgment to those who have passed on.
Mokemoke ana te Manawa	An acknowledgment to a beloved koroua. This mihi was written spontaneously after the death of the koroua. It acknowledges the special place he holds in the writer's heart.
He Mihi Whānui ki te Hunga Mate (2)	A general expression of acknowledgment to those who have passed on which acknowledges all that they have done for their descendants.
E Taku Kuri	An acknowledgment of the sadness the writer feels at the passing of his beloved pet.

### 2.2 Some Language Features of Tuhinga Mihi

See section 1.2

### 2.3 Some Guiding Questions for Writing Mihi ki te Hunga Mate

The following five key questions are presented in *He Tuhinga Mihi* to help guide writers to write either a general mihi ki te hunga mate or a personal one. These are guidelines only and you may want to include other questions that focus on other outcomes.

1. What is the purpose of the mihi?
2. Who is the text for?
3. What are some appropriate words and expressions relating to those who have passed on?
4. What are some words to describe my/our feelings?
5. What are some words of farewell?

<sup>35</sup>The *He Manu Tuhituhi* team acknowledges the ways in which kura have supported their students in dealing with the passing of friends and whānau through the medium of the written word.



## 2.4 Blackline Masters for *He Tuhinga Mihi*

A blackline master is included in the 'He Mahere Ārahi i te Tuhituhi' section at the back of the book. This planning chart can be referred to when teaching tuhinga mihi ki te hunga mate and can be used by individual students when they begin drafting ideas for their own writing.

### Te Mihi ki te Hunga Mate

A chart with guiding questions designed to help the writer develop a tuhinga mihi ki te hunga mate.

## 3. Tuhinga Mihi ki te Hunga Ora

### 3.0 Purpose

The purpose of 'tuhinga mihi ki te hunga ora' is to arouse, to reinforce or establish a connection and to acknowledge a living person or persons.

### 3.1 Samples of Tuhinga Mihi ki te Hunga Ora in *He Tuhinga Mihi*

Three samples of tuhinga mihi ki te hunga ora are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of tuhinga mihi ki te hunga ora and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Mihi Tūi* shows how the writers answered some guiding questions to compose their mihi.

Sample Title	Sample Focus
He mihi huritau ki a Pāpā	An acknowledgment to the writers' father on his birthday.
He Kupu Mihi ki Tōku Kuia	A personal acknowledgement to the writer's grandmother.
He reta ki a Matua Hoani	A letter of acknowledgement to a parent who has assisted the writers' class on many occasions.

### 3.2 Some Language Features of Tuhinga Mihi

See section 1.2.

### 3.3 Some Guiding Questions for Writing Mihi ki te Hunga Ora

The following four key questions are presented in *He Tuhinga Mihi* to help guide writers to write a mihi ki te hunga ora. These are guidelines only and you may want to include other questions that focus on other outcomes.

1. What is the purpose of the mihi?
2. Who is the text for?
3. What qualities and achievements will be acknowledged?
4. What are some words to describe my/our feelings?





### 3.4 Blackline Masters in *He Tuhinga Mihi*

A blackline master is included in the 'He Mahere Ārahi i te Tuhituhi' section at the back of the book. This planning chart can be referred to when teaching tuhinga mihi ki te hunga ora and can be used by individual students when they begin drafting ideas for their own writing.

Te Mihi ki te Hunga Ora

A chart with guiding questions designed to help the writer develop a tuhinga mihi ki te hunga ora.



## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write tuhinga mihi:

#### How does the selection of this purpose for writing fit into your wider learning programme?

E.g. Students learn to acknowledge and give thanks to atua and to others who give guidance and help in their lives.

#### What are the learning contexts?

E.g. Tikanga-ā-lwi, Te Reo, Ngā Toi, I.C.T., Pūtaiao.

#### What is your main goal for teaching tuhinga mihi?

E.g. As part of the kura gardening project students will write a mihi to celebrate and acknowledge Rongo-mā-Tāne.

#### Which type of tuhinga mihi will you focus on?

E.g. Mihi ki te taiao.

#### Who will be the audience for students' writing?

E.g. Students of the kura and whānau.

#### How will students share their writing?

E.g. A class/school display and at a whānau celebration, and as part of a school collection of student writing.

### Gathering and Organising Resources for Teaching

The activities suggested here can be adapted to suit any of the three types of tuhinga mihi:

- Gather resources that are related to Rongo-mā-Tāne, including whakataukī and stories about Rongo.
- Read and research to increase your knowledge of Rongo-mā-Tāne.
- Identify members of the community who can support your programme of learning.
- List local resources and visit if possible.

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### Identifying Your Learning Outcomes

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

1. Develop your learning programme based on how students might achieve the learning outcomes.
2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i tētahi mihi ki te taiao.
3. Identify, discuss, and share success criteria for the learning outcomes before students begin learning, e.g. Ka taea e au te tuhi i te reo whakamihi hei whakaatu i ngā mahi pai o te tangata e mihia ana.
4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select. These are only suggestions for learning outcomes that you might include in your programme and you are encouraged to develop and include your own ideas.

#### Oral language learning outcomes

- Listen to a mihi and identify who is being acknowledged and why.
- Listen to a mihi and respond to questions about the mihi.
- Say a short mihi to acknowledge the qualities of a friend.
- Say a mihi to acknowledge someone who has made a special contribution to your class or community.

#### Reading learning outcomes

- Read a mihi and identify who the mihi is to.
- Read a mihi and identify what qualities or actions are being acknowledged.
- Identify the words or phrases used by the author to acknowledge.
- Identify and discuss some of the key language features used in the mihi.

#### Writing learning outcomes

- Learn how to use the appropriate planning chart, 'Te Mihi ki te Taiao'/'Te Mihi ki te Hunga Mate'/'Te Mihi ki te Hunga Ora', to develop ideas for the mihi.
- Learn and use language features relevant to writing a mihi.
- Craft a mihi through the writing process to a published copy for the intended audience.
- Present and share the written text with the intended audience.

## Planning Oral Language Activities to Develop Language Skills Relevant to Mihi

The oral language programme should include activities that encourage students to talk, to listen and to respond. Learning to mihi orally and to listen to and respond to others' mihi helps students to develop necessary knowledge and understanding they will need in order to learn to read and write mihi.

Plan to do the following with your students:

1. Share the key oral language learning outcomes with students at the beginning of each teaching session.





**2. Engage students in listening to mihi by:**

- Sharing oral mihi.
- Listening to each others' mihi.
- Responding to stimuli such as questions.
- Reading mihi to students.

**3. Have students participate in oral language activities.**

The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
He Mihi	To extend language of mihi by describing attributes of a person or place.	221
Mihi atu, Mihi mai	To develop and use language appropriate to mihi.	223
Tuku Mihi	To practise the art of mihi.	238
Whakanui	To rank components of mihi in order of importance.	238

## Studying Tuhinga Mihi in the Reading Programme

Once students have explored the language of mihi through listening and presenting orally, the next step will be to introduce tuhinga mihi through the reading programme.

The reading programme focuses on comprehending and interpreting tuhinga mihi. Reading tuhinga mihi differs from listening to and presenting orally in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus when reading tuhinga mihi is the study of how authors craft their texts. This means, for example, looking at how the author uses language to create meaning, to greet, acknowledge and celebrate. Use the samples in *He Tuhinga Mihi* or others you have found to focus in on how the authors craft their texts.

Plan to do the following with your students:

**1. Share the key reading learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in reading mihi by:**

- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read tuhinga mihi independently (independent reading).
- Having students read tuhinga mihi to others.

### 3. Have students participate in reading activities.

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Ask the Teacher	To formulate questions independently. To monitor comprehension. To evaluate or judge information from a text.	244
Key Words	To identify, extract, and record important information. Supports the development of research skills.	250
Questioning the Construction of Knowledge	To critically analyse how authors construct knowledge.	255
Scanning a Text	To locate specific detail in a text. Supports the development of research skills.	258
Stop and Think	To monitor understanding while reading.	260

### 4. Study tuhinga mihi together.

The following guiding questions provide a framework for examining tuhinga mihi with your students in the reading and writing programmes.

#### He Pātai Ārahi mō ngā Mihi

- He aha te pūtake o te mihi?
- E whakamihi ana te kaituhi ki a wai?
- He aha ngā āhuatanga kua whakamihia?

#### Tohua ngā ākongā kia meatia:

- Ngā kupu tauhou, ngā rerenga tauhou rānei kāore i te tino mārama.
- Ō rātou whakaaro mō te pānga o ngā kupu nei ki te tuhinga.
- He aha ki a rātou ngā āhuatanga ka puta i ērā kupu, i ērā rerenga hei tautoko i te tuhinga.

#### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo mihi.
- Te reo whakamihi.
- Te tātorutanga.
- Te huahuatau.
- Te ui makihoi.
- Te whakataukī.





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## Learning to Write Tuhinga Mihi

Once students have become familiar with the general structure and some of the language features of tuhinga mihi through the oral language and reading programmes, the next step will be to introduce writing a mihi through shared writing.

Refer to the table on page 4 of *He Tuhinga Mihi* for a guide as to when it may be appropriate to introduce writing mihi to your students using shared, guided and independent writing approaches.<sup>36</sup>

Plan to do the following with your students:

**1. Share the key writing learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in writing mihi by:**

- Writing with students during shared writing sessions.
- Supporting students' writing during guided writing sessions.
- Facilitating independent writing when students have developed sufficient knowledge, skills, and understanding of a type of tuhinga mihi.
- Conferencing with students while they are writing.
- Having students share their written texts with others.

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### Shared Writing Approach

The purpose of using a shared approach to teach the writing of mihi is to:

1. Model the writer's thinking process when writing.
2. Have students contribute to writing a text beyond that which they can write independently.
3. Model what writers do when they write for a particular purpose.

If students have never written this type of tuhinga mihi before, begin with the shared writing approach. This approach is also suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach, the teacher scribes and students contribute, so that constructing the text is a shared effort. During the scribing, teachers may:

- Model how to generate and organise ideas before writing, including using the blackline masters in *He Tuhinga Mihi*.
- Demonstrate how to set ideas down in writing.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own tuhinga mihi.

<sup>36</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whai Huruuru, Ka Marewa and Ka Rere stages of a writer's development.

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You may choose to use one of the samples in *He Tuhinga Mihi* or another one you have found to use as a model, using the overall structure and some of the language features to construct your own text with your students.

The following are some suggestions for getting started:

1. Reinforce the purpose for writing and identify the audience for the writing.
2. Focus on the type of mihi that you will write.
3. Identify who you are acknowledging in the mihi and why.
4. Using the sample you have chosen as a model, identify and discuss some of the words and expressions you may use and make a list.
5. Discuss and explain these words and expressions with your students.

Ask questions such as the following to prompt your students while you scribe their responses on a large sheet of paper for everyone to see, or you can begin by filling in as a group or class copies of the relevant blackline masters on pages 54, 55, and 56 in *He Tuhinga Mihi*.

#### **He Pātai Ārahi i te Tuhituhi Mihi**

- He aha te pūtake o tā tātou nei tuhinga mihi?
- Kei te mihi ki a wai?
- He aha ētahi kupu mihi hei timata i te tuhinga?
- He aha ngā āhuratanga ka whakamihia?
- He aha ētahi kupu whakamihī mō ēnei āhuratanga?
- He aha ētahi kupu e whakaatu ana i te whakaaro o te ngākau?
- He aha ētahi kupu hei whakakapi i te mihi, hei whakanui hoki i te kaupapa?

Once you have completed your text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self conference throughout the writing process. You may want to consider highlighting key words and phrases. Display the text in a prominent place so that the students can refer to it when they need to.

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#### **Guided Writing Approach**

The purpose of using a guided approach to teach how to write a mihi is to:

1. Focus on particular aspects of the writing.
2. Guide students' learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first models and explains; the students are then invited to go away and have a go at using what they have just learnt. Students then meet with the teacher again as a group for guidance for the next step. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.





Before doing any of the guidance activities outlined below with your students, discuss together the following aspects of the mihi they will write:

- Select and discuss the purpose of the mihi the students will write.
- Ask students for suggestions about what they will write.
- Answer any questions about the mihi.
- Introduce and explain any new vocabulary that arises.

#### **Guidance relating to the concept of acknowledgement**

- Explain that mihi are forms of acknowledgement and are responses made by the speaker or writer to a situation or person. Writers will therefore be responding from the heart to a situation or person of special significance to them.

#### **Guidance relating to the content**

- Answer the guiding questions in the relevant chart (see pages 54, 55 and 56 in *He Tuhinga Mihi*) with your students. Tell them that the chart is just a guide that can be used when beginning to write a mihi. Ask students for other ideas about what they might include in their mihi.

#### **Guidance relating to word and phrase selections**

- Ask for suggestions for descriptive words and phrases, and any other relevant words and phrases that they may use and note these down. You may decide to refer to *tuhinga mihi* that students have previously studied in the reading programme for ideas.

#### **Guidance relating to mihi ki te hunga mate**

If the students are writing a mihi ki te hunga mate, discuss the following questions:

- Are there any special words to use when we refer 'ki te hunga mate'?
- What words can we use to show our inner feelings and thoughts for the person?
- What special words of farewell can we use?

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### **Independent Writing Approach**

The purpose of using an independent approach to teach writing mihi is that:

1. Students write independently.
2. Students develop belief in themselves as writers of mihi.
3. Students publish their work for their intended audience.

When you are confident that students have developed sufficient knowledge, skills and ideas relevant to writing one of the types of mihi, they can then be expected to begin to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or having them check in with you. See the key ideas on conferencing in the 'Te Matapaki' section of the foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*, pages 116–129.



While some students will be able to write independently, others will need to continue to work through cycles of shared and guided writing.



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Ensure students are clear about the following steps for writing mihi before they begin to write independently:

#### Step one

Begin by identifying and discussing with students:

- The purpose of the writing.
- The intended audience.

#### Step two

Before they start writing ask students to:

- Brainstorm what they want to write.
- Share their ideas with a partner or group to help them clarify their thinking.

#### Step three

Students fill in a copy of the appropriate blackline master (pages 54, 55 and 56 in *He Tuhinga Mihi*) depending on the type of mihi.

#### Step four

Students begin to write their first draft and follow the writing process cycle through to publication.

When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.<sup>37</sup>

## Monitoring, Evaluating and Assessing Students' Progress

When assessing students' writing, we suggest teachers do the following, as outlined in *Te Wāhanga Tuatahi*, pages 14–15:

1. **Assess students' writing based on identified learning outcomes.**
2. **Have students fill in self-evaluation checklist such as the one on the next page.**  
This evaluation checklist can also be used for peer evaluation.
3. **Use students' writing to evaluate your tuhinga mihi writing programme.**
4. **Ask students to tell you what worked and what didn't work.**

**Note:** It is not expected that students will use all of the following language features listed in the self evaluation checklist, rather that they will use some of them.

<sup>37</sup> See the discussion of the writing process cycle on pages 66 - 85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource..





### He Pātai Arotake i te Tuhinga Mihi

#### Te tapanga

Ehara i te mea ka whai tapanga ngā tuhinga mihi, heoi, ki te hiahiatia tētahi tapanga e te kaituhi me āta whakaaro ia ki ngā pātai e whai ake nei:

- E hāngai tika ana te tapanga ki te pūtake o te tuhinga mihi?
- Mā te pānui i te tapanga ka mōhio rānei te kaipānui ki te tangata/āhuatanga o te taiao ka whakamihia i te tuhinga?

#### Kei te tuhinga mihi

- Ka tāutuhia te tangata/āhuatanga o te taiao, te pūtake me ngā āhuatanga ka whakamihia?
- Ka tohua te āhuatanga koinā i puta ai te mihi?
- He tika te wairua o te mihi?

#### Ngā āhuatanga reo

Kua whakamahia e au:

- Te reo mihi?
- Te reo whakamihia?
- Te tātorutanga?
- Te huahuatau?
- Te ui makihoi?
- Te whakataukī?

It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai āwhina ahau ki ēhea āhuatanga tuhituhi ki te tuhi tuhinga mihi anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?

He Manu Taketake

# He Tuhinga Pānui



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi



# He Tuhinga Pānui

Writing to Announce a Kaupapa

## Ki te Pae Tawhiti Tātou Rere Ai – Toward a Literate Māori Future

Mā tēnei huarahi tō tātou nei reo me ōna tikanga e ora ai, e puāwai ai. Ko te aronga o tēnei huarahi, ka mōhio te tamaiti me pēhea te whakamōhio atu ki te iwi he kaupapa nui kei te haere.

Tuhinga pānui are a way of announcing key events and encouraging the reader to attend. Through this type of writing students learn how to announce key events in their lives and the lives of their communities. There are many occasions in our lives when we wish to send, or place on display, a written announcement to invite the reader or readers to attend an important event; for example, a birthday party, a whānau hui, or a protest meeting.

## Riroriro – the guide bird for *He Tuhinga Pānui*

The riroriro (grey warbler) has been selected to guide writers through studying and writing tuhinga pānui.

*I hea koe i te tangihanga o te riroriro?*<sup>38</sup>

The riroriro (grey warbler) is the guide bird for writing pānui to invite readers to an upcoming event. The riroriro is known as a ‘manu tohu tau’, a messenger bird that announces the seasons, and also as a ‘karere a Mahuru’, a harbinger of spring. Its beautiful, complex song lets us know when spring has arrived and it is time to prepare the gardens. If one does not heed its message, then when harvest time arrives one may hear the above whakataukī.

The riroriro also relays messages about the weather and the nature of the season to come, announcing an adverse season ahead with this song:

*Te ngenge i aku turi,  
Te ngenge i aku turi,  
Te ngenge i aku turi,  
I te pikitanga nei,  
I te pikitanga nei,  
Tirororiroi!*<sup>39</sup>

Writers of pānui will strive, like the riroriro, to announce upcoming events with eloquence, accuracy and flair in order to entice the reader to attend.

## Purpose of Tuhinga Pānui

To invite the reader to attend an important event.

## Focus of Tuhinga Pānui

Specific details of place, time, purpose and activities.

## Examples of Tuhinga Pānui

An invitation to a kura event.

An invitation to a community event.

An invitation to a whānau event, such as a birthday party.

<sup>38</sup> (Mead and Grove, 2001, p. 145).

<sup>39</sup> (Orbell, 2003, p. 93).

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## Types of Tuhinga Pānui

One type of tuhinga pānui is explored in *He Tuhinga Pānui*.

### 1.1 Samples in He Tuhinga Pānui

Three samples of pānui are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of pānui and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Pānui* Riroriro shows how the writer answered the guiding questions to compose her pānui.

Sample Title	Sample Focus
Te Huritau a Maraea	An invitation to a birthday party.
Matariki Ahunga Nui	An invitation to a hui at the kura to celebrate the appearance of Matariki.
He Hikoī mō te Awa o Manawatū	An announcement of a hikoī to protest against the pollution of the Manawatū River.

### 1.2 Some Language Features in Tuhinga Pānui

The following language features of pānui are explained in *He Tuhinga Pānui* and identified in the writing samples:

- Reo pōhiri (expressions of welcome).
- Reo whakanui (celebratory expressions).
- Orokati tārua (alliteration).

See Āpitianga 1, on pages 272–280, for explanations of these language features.

### 1.3 Some Guiding Questions for Writing Pānui

The following seven key questions can help guide writers to present all the necessary information for a pānui. These are guidelines only and you may want to include other questions.

1. What is the event/occasion?
2. Who is being invited?
3. When will the event take place?
4. Where will the event take place?
5. What activities will take place?
6. Is a reply required?
7. Who should people reply to?

### 1.4 Layout and Graphic Features in Tuhinga Pānui

Layout, including choice and placement of illustrations and attractive and easily read text size and style, is an important aspect of pānui, as the aim is to attract readers' attention and encourage them to come and support the kaupapa.





### 1.5 Blackline Masters in *He Tuhinga Pānui*

A blackline master is included in the 'He Mahere Ārahi i te Tuhituhi' section at the back of the book. This planning chart can be referred to when teaching pānui and can be used by individual students when they begin drafting ideas for their own writing.

Ngā Pātai Ārahi mō te Pānui

A chart with guiding questions, designed to help the writer develop a tuhinga pānui.



## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write pānui:

**How does the selection of this purpose for writing fit into your wider learning programme?**

E.g. It fits within the wider school aim of planning a hui to celebrate and share students' learning.

**What are the learning contexts?**

E.g. Te Reo, Ngā Toi, I.C.T.

**What is your main goal for teaching the writing of pānui?**

E.g. Students will write a pānui to invite whānau to a pō whakangahau.

**Who will be the audience for students' writing?**

E.g. Whānau members.

**How will students share their writing?**

E.g. Pānui will be sent home and shared with whānau.

### Gathering and Organising Resources for Teaching

- Gather examples of different styles of pānui – invitations/cards/public notices in the newspaper.
- Make a list of examples of expressions that you want your students to study and learn to use.
- Identify members of the community who can support your programme of learning.

### Identifying the Learning Outcomes

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

- 
1. Develop your learning programme based on how students might achieve the learning outcomes.
  2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i tētahi pānui.
  3. Identify, discuss, and share success criteria for the learning outcomes before students begin learning, e.g. Ka taea e au te tuhi i te tātorutanga hei whakanui i te kaupapa.
  4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select. These are only suggestions for learning outcomes that you might include in your programme for writing pānui and you are encouraged to develop and include your own ideas.

### **Oral language learning outcomes**

- Listen to an invitation and ask questions about the upcoming event.
- Listen to an invitation and identify some of the language features specific to pānui.
- Tell a friend the details of an invitation.
- Issue an oral invitation to the class, e.g. to attend a sporting or cultural event.

### **Reading learning outcomes**

- Read and summarise important information in a written pānui.
- Read and discuss the design and layout of a written pānui.
- Identify the main features, types of information and key words in the pānui.
- Identify and discuss the language features specific to written pānui.

### **Writing learning outcomes**

- Learn how to write a pānui, using 'Ngā Pātai Ārahi mō te Pānui'.
- Learn and use the language features relevant to writing pānui.
- Craft a pānui through the writing process to a published copy for the intended audience.
- Present and share the written text with the intended audience.

## **Planning Oral Language Activities to Develop Language Skills for Announcing an Important Event**

The oral language programme should include activities that encourage students to talk, to listen and to respond to others' ideas. Learning to announce an event and to encourage listeners to attend helps students to develop necessary knowledge and understanding they will need in order to learn to read and write pānui.

Plan to do the following with your students:

1. **Share the key oral language learning outcomes with students at the beginning of each teaching session.**
2. **Engage students in listening to and presenting oral pānui by:**
  - Having students listen to oral invitations and respond to questions.
  - Having students present oral pānui.
  - Reading pānui to them and having students respond to questions.
3. **Have students participate in oral language activities.**





The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Pānui	To orally announce an upcoming event.	225
Retelling – written to oral retell	To improve understanding of a text. To recall information.	227
Summarise pair share – using a text	To construct an oral summary of something heard, read or seen.	234

## Studying Tuhinga Pānui in the Reading Programme

Once students have explored the language of pānui through listening and presenting, the next step will be to introduce tuhinga pānui through the reading programme.

The reading programme focuses on comprehending, evaluating and summarising tuhinga pānui. Reading tuhinga pānui differs from listening to and presenting orally in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus when reading tuhinga pānui is the study of how authors craft their texts. This means, for example, looking at how the author uses language to create meaning, to celebrate the kaupapa and to encourage the reader to attend the event. It is also important to study how the author has used layout features to make the pānui both easy to read and attractive to the eye. Use the samples in *He Tuhinga Pānui* or others you have found to focus in on how the authors craft their texts.

Plan to do the following with your students:

**1. Share the key reading learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in reading pānui by:**

- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read pānui independently (independent reading).
- Having students read pānui to others.

**3. Have students participate in reading activities.**

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.



Activity	Purpose of Activity	Page
Annolighting a Text	To find, identify and summarise the main idea of a text.	242
Key Words	To select key words that provide the key to understanding the ideas in a text.	250
Scanning a Text	To locate specific detail in a text. Supports the development of research skills.	258
Summarising a Text	To construct a summary from a written text.	261

#### 4. Study tuhinga pānui together.

The following guiding questions provide a framework for examining tuhinga pānui with your students in the reading and writing programmes.

##### He Pātai Ārahi mō ngā Pānui

- He aha te kaupapa?
- E tono ana ki a wai kia tae atu?
- Āhea te kaupapa tū ai?
- Ki hea te kaupapa tū ai?
- He aha ngā tū mahi ka mahia?
- Ka hiahiatia he whakautu?
- Me whakautu ki a wai:
  - Te ingoa o te tangata?
  - Te nama waea?
  - Te wāhi imēra?

##### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo i roto i te pānui:

- Te reo pōhiri.
- Te reo whakanui.
- Te orokati tārua.

## Learning to Write Pānui

Once students have become familiar with the layout features, the information contained in pānui and some of the language features through the oral language and reading programmes, the next step will be to introduce writing a pānui through shared writing.

Refer to the table on page 4 of *He Tuhinga Pānui* for a guide as to when it may be appropriate to introduce writing pānui





to your students using shared, guided and independent writing approaches.<sup>40</sup>

Plan to do the following with your students:

**1. Share the key writing learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in writing pānui by:**

- Writing with students during shared writing sessions.
- Supporting students' writing during guided writing sessions.
- Facilitating independent writing when students have developed sufficient knowledge, skills and understanding of tuhinga pānui.
- Conferencing with students while they are writing.
- Having students share their written texts with others.

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### Shared Writing Approach

The purpose of using a shared approach to teaching the writing of pānui is to:

1. Model the writer's thinking process when writing.
2. Have students contribute to writing a text beyond that which they can write independently.
3. Model what writers do when they write for a particular purpose.

If students have never written a pānui before, begin with the shared writing approach. This approach is also suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach the teacher scribes and students contribute, so that constructing the text is a shared effort. During the scribing, teachers can:

- Model how to generate and organise ideas before writing including using the planning chart 'Ngā Pātai Ārahi mō te Pānui'.
- Demonstrate how to set down ideas in writing.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own pānui. The following are some suggestions for getting started:

1. Reinforce the purpose for writing and identify the audience for the writing.
2. Identify the event that you will write a pānui for and make sure students are familiar with it.
3. Get students to tell you what they know about the event.

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<sup>40</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whai Huruuru, Ka Marewa and Ka Rere stages of a writer's development.

- 
4. Identify and discuss words and expressions that will be required, and make a list; for example, expressions of welcome and types of activities that will take place.

Teachers may choose to use a data projector to show how the writer of one of the samples in *He Tuhinga Pānui* answered the questions in the planning chart 'Ngā Pātai Ārahi mō te Pānui' before answering these questions with students. Scribe students' responses to the following questions on a large copy of the chart or a large sheet of paper that everyone can see:

#### He Pātai Ārahi mō ngā Pānui

1. He aha te kaupapa?
2. E tonono ana ki a wai kia tae atu?
3. Āhea te kaupapa tū ai?
4. Ki hea te kaupapa tū ai?
5. He aha ngā tū mahi ka mahia?
6. Ka hiahiaatia he whakautu?
7. Me whakautu ki a wai:
  - Te ingoa o te tangata?
  - Te nama waea?
  - Te wāhi imēra?

Once you have completed the text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self-conference throughout the writing process. You may want to consider highlighting key words. Display the text in a prominent place so that the students can refer to it when they need to.

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### Guided Writing Approach

The purpose of using a guided approach to teach how to write a pānui is to:

1. Focus on particular aspects of the writing.
2. Guide students' learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first models and explains; the students are then invited to go away and have a go at writing this part of their text, using what they have just learnt. Students then meet with the teacher again as a group for guidance for the next part of the text. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.

Before doing any of the following guidance activities with your students, discuss together the following aspects of the pānui they will write.

- Select and discuss the event the students will invite readers to attend.
- Discuss how the words used in the pānui will support the writing purpose.
- Answer any questions about the pānui and explain any new vocabulary that has arisen.





### Guidance relating to writing pānui

- Discuss the questions in the planning chart 'Ngā Pātai Ārahi mō te Pānui' (page 24 in *He Tuhinga Pānui*) and fill in a copy of the chart with students to ensure they will include all the necessary details about place, time, purpose and activities.
- Discuss how students might use labels such as 'Te wā' and 'Te wāhi' to help the reader, and show how writers of other pānui have done this.

### Guidance relating to the language features of tuhinga pānui

- Discuss why it is important to encourage the reader to attend by using expressions of welcome and celebration and give some examples. Ask students for suggestions.
- Discuss how you might use language features such as orokati tārua (repetition of a consonant sound) to attract both the reader's eye and ear. Provide some examples and ask students to suggest some.

### Guidance relating to the layout of tuhinga pānui

- Use the samples in *He Tuhinga Pānui* and discuss how the authors have set out the text on the page. Highlight layout and design features such as:
  - Centring text on the page.
  - Large font sizes to draw attention to the main purpose of the pānui.
  - Bold text to highlight specific details.
  - Different size of fonts.
  - Illustrations/images that are specific to the purpose of the pānui.
- Ask your students for suggestions about how they will lay out their pānui.
  - Have students work in groups to brainstorm their ideas on how they will lay out the pānui.
  - Share these ideas with the whole class.

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## Independent Writing Approach

The purpose of using an independent approach to teach writing pānui is that:

1. Students write independently.
2. Students develop belief in themselves as writers of pānui.
3. Students publish their work for their intended audience.

When you are confident that students have sufficient knowledge, skills and ideas relevant to tuhinga pānui they can be expected to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or them checking in with you. See the key ideas on conferencing in the 'Te Matapaki' section of the foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*, pages 116-129.



While some students will be able to write independently, others will need to continue to work through cycles of shared and guided writing.

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We suggest that the first time students write a pānui independently all students write an announcement about the same event that everyone will be involved in and that has been discussed in the oral language programme. Ensure students have access to and understand any new vocabulary that they may need.

### Step one

Begin by discussing, identifying and reinforcing with students:

- The purpose of the writing.
- The intended audience.

### Step two

Before they start ask students to:

- Brainstorm what they know about the event.
- Share their ideas with a partner or group to help them clarify their thinking.
- Look at some examples of pānui and discuss:
  - Language features.
  - Layout features.
- Brainstorm the ways in which they might design their tuhinga pānui and share their ideas with a friend.

### Step three

Students fill in a copy of 'Ngā Pātai Ārahi mō te Pānui' (page 23 in *He Tuhinga Pānui*) to ensure they provide all the details that the reader will need to know.

### Step four

Students begin to write their first draft and follow the writing process cycle through to publication.<sup>41</sup>

When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.

## Monitoring, Evaluating and Assessing Students' Progress

When assessing your students' writing we suggest teachers do the following as outlined in *Te Wāhanga Tuatahi*, pages 14–15:

1. **Assess students' writing based on identified learning outcomes.**
2. **Have students fill in a self-evaluation checklist such as the one on the next page.**  
This evaluation checklist can also be used for peer evaluation.
3. **Use students' writing to evaluate your tuhinga pānui writing programme.**
4. **Ask students to tell you what worked and what didn't work.**

<sup>41</sup> See the discussion of the writing process cycle on pages 66–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.





### He Pātai Arotake i te Pānui

#### Te kaupapa

- Ka mārāma te kaipānui ki te kaupapa ka tū mā tana pānui i te tuhinga pānui?
- He mea whakaahua te pānui i te kaupapa hihiri ka tū?
- He mea hopu te pānui i te aro o te kaipānui?
- Ka tipu rānei te hiahia o te kaipānui ki te pānui tonu?

#### Ngā whakaritenga

Kei te pānui ka whakatakotoria:

- Te wāhi?
- Te wā?
- Ngā tāngata ka tonoa kia haere?
- Ngā mahi ka mahia?

#### Ngā whakaritenga whakahoki kōrero

Kei te pānui ka whakatakotoria:

- Me tuku whakautu ki a wai?
- Ngā nama waea?
- Te imēra?

#### Ngā āhuatanga reo

Kua whakamahia e au:

- Te reo pōhiri?
- Te reo whakanui?
- Te orokati tārua?

It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai āwhina ahau ki ēhea āhuatanga tuhituhi ki te tuhi tuhinga pānui anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?

He Manu Taketake

# He Tuhinga Whakangahau



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi



# He Tuhinga Whakangahau

Writing to Stimulate the Mind and Uplift the Spirit

## Ki te Pae Tawhiti Tātou Rere Ai – Towards a Literate Māori Future

Mā tēnei huarahi tō tātou nei reo me ōna tikanga e ora ai, e puāwai ai. Ko te aronga o tēnei huarahi, ka mōhio te tamaiti ki te whakahiki i te wairua o tētahi atu. Mā te whakatakoto ā-tuhi ka taea e ia te whakangahau i te hunga pānui whānui.

Tuhinga whakangahau are focused on lifting the spirit of the reader or audience. In the main they represent unique expressions of wit, humour, joy, drama and human endeavour. The purpose of being able to entertain an audience is never more important than when it is employed to bring the bereaved back into the world of the living.

Uplifting and stimulating the minds and spirits of others continues to be an important skill today. Through the act of writing we can develop our thoughts and ideas and use them to stimulate the mind and uplift the spirit of others. Writing to entertain can take many forms. Tuhinga whakangahau serve to generate and provide opportunities for the continuing development of te reo Māori. In this book we explore three of these: narratives that take the reader on a journey with the characters; plays that take either a reading audience or a watching audience on a similar journey; and verse that entertains through the use of stimulating and surprising ideas and themes.

## Kākā – the guide bird for *He Tuhinga Whakangahau*

The kākā has been selected to guide writers through studying and writing tuhinga whakangahau.

*Ka tangi te kākā*<sup>42</sup>

The kākā was selected because of its qualities of intelligence, resourcefulness and playfulness, qualities which the writer of tuhinga whakangahau will need in order to stimulate and uplift the mind and spirit of the reader.

As the above whakataukī reminds us, the alert kākā is the first bird to call in the early dawn, stimulating the listener to wakefulness. The kākā is also a clever and playful bird, versatile and adaptive in behaviour, and capable of a range of movements and of foraging for a variety of foods. It is also a versatile communicator, using a range of calls to communicate with others of its kind – shrill, harsh squawks, chattering, chucklings, and melodious whistling notes.

The writer of tuhinga whakangahau will strive to be versatile like the kākā in order to entertain the reader using a range of writing forms, ideas and strategies. Surprising and stimulating ideas and expressions may be woven into a text and startle the mind of the reader as they flicker into view, like the appearance of the red feathers of the kākā, glimpsed underwing as it flies past.

## Purpose of Tuhinga Whakangahau

The purpose of tuhinga whakangahau is to uplift and stimulate the reader in heart, mind, body and spirit.

## Focus of Tuhinga Whakangahau

An underlying theme or idea which is woven into the text.

## Examples of Tuhinga Whakangahau

A narrative or a play showing how the characters overcame a problem or a difficult situation in their lives, such as being

<sup>42</sup> (Mead and Grove, 2003, p. 274).



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bullied at school, or moving to a new town away from extended whānau.

A poem or a waiata on a particular theme.

### Types of Tuhinga Whakangahau

Three types of tuhinga whakangahau are explored in *He Tuhinga Whakangahau*:

1. Paki whakangahau – entertaining narratives.
2. Whakaari whakangahau – entertaining plays.
3. Whiti whakangahau – entertaining poems.

## 1. Tuhinga Paki Whakangahau

### 1.0 Purpose

The purpose of an entertaining narrative is to uplift the spirit of readers by taking them on a journey with the main characters, from the beginning of a series of actions or events, through to their satisfying conclusion. Usually, the main character or characters face a difficulty or problem which must be overcome. This will involve a building of tension or excitement as the problem grows. The reader gains enjoyment from sharing the excitement, fear, or frustration of the characters which culminates in the climax – the point of highest tension and excitement. With the characters, the reader will feel a sense of satisfaction at the conclusion of the narrative when the difficulty has been resolved.

Students, like adults, face difficulties in their lives. Writing narratives can be a means of imaginatively thinking through and overcoming difficulties, from finding your spectacles, to learning to live in a new town, to learning to appreciate your Koro and his world, as the characters in the three paki whakangahau in *He Tuhinga Whakangahau* do.

### 1.1 Samples of Paki Whakangahau in *He Tuhinga Whakangahau*

Three samples of entertaining narratives are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the structure of paki whakangahau and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Whakangahau* Kākā shows how the writer followed a writing pathway to compose his narrative.

Sample Title	Sample Focus
Kuia Wareware	A narrative about how a forgetful kuia lost and found her spectacles.
He Whakaparahako	A narrative about how Peti and her brother are teased for speaking Māori and how Peti overcomes her feelings of anger and sorrow.
Te Kāinga o Koro	A narrative about how a mokopuna learns to love and trust her Koro.

### 1.2 Some Language Features in *Tuhinga Paki Whakangahau*

The following language features of paki whakangahau are explained in *He Tuhinga Whakangahau* and identified in the writing samples:





- Reo tohu wāmua (past tense expressions) that indicate when something happened.
- Reo raupapa (sequencing expressions) that order events or ideas in sequence.
- Reo tautahi, reo tohu i te mahi a tētahi atu (te reo tautoru) rānei. The writer chooses whether to write in the first person, as if he or she participated in the paki, or in the third person as if he or she were watching the characters involved in the paki.
- Whakawhiti kōrero (dialogue).
- Reo whakaahua (descriptive language).

See Āpitianga 1, on pages 272–280, for explanations of these language features.

### 1.3 Structure for Writing Paki Whakangahau

The paki whakangahau structure follows a generic narrative structure in which the main character or characters encounter a problem or complication, which causes an increase in tension, culminating in the climax. The emphasis in the concluding section is on how the problem is resolved in a way that uplifts both the main character, or characters, and the reader.

The following structure is an equivalent in English of the structure on page 14 of *He Tuhinga Whakangahau*.

#### Structure of Paki Whakangahau

##### Title

Identifies the topic of the story and attempts to capture the reader’s interest.

##### Introduction

Sets the scene and attempts to draw the reader in. Tells the reader:

1. When the events took place.
2. Who the characters are.
3. Where the story is set.

##### Sequence of events

Tells the reader:

1. How the action begins.
2. How the action builds up to a climax.
3. What happens in the climax.

##### Resolution

The resolution relates how the problem is resolved and how this resolution affects the characters.

### 1.4 Blackline Masters in *He Tuhinga Whakangahau*

Three blackline masters are included in the ‘He Mahere Ārahi i te Tuhituhi’ section at the back of the book. These planning charts can be referred to when teaching paki whakangahau and can be used by individual students when they begin drafting ideas for their own writing.

<b>Te Anga o te Paki Whakangahau</b>	An outline of the structure designed to help the writer map out the four main parts of the paki.
<b>Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Whakangahau</b>	A chart in which the writer lists some words to describe the characters and the event. This will help the writer to focus on the atmosphere in which the paki is set.
<b>Te Raupapatanga Mahi mō te Paki Whakangahau</b>	A flow chart designed to assist the writer to order the events of the paki.

## 2. Tuhinga Whakaari Whakangahau

### 2.0 Purpose

Plays are like narratives in that they take the reader, or audience, on a journey with the characters, from the beginning of a series of events (which usually involve a complication or problem that the main character or characters must overcome) through the building of tension, culminating in the climax, to the resolution of the problem. However, unlike paki, whakaari are written to be acted out in front of an audience. They are therefore structured differently, and have special features.

### 2.1 Samples of Whakaari Whakangahau in *He Tuhinga Whakangahau*

One sample of a whakaari whakangahau is presented in the book. This sample is designed to be used in the reading programme, when teacher and students are studying the structure of whakaari whakangahau and identifying and discussing language features. This sample is also designed to be used in the writing programme. In *He Tuhinga Whakangahau* Kākā shows how the writers followed a writing pathway to compose their play.

Sample Title	Sample Focus
Kei Whati Taku Peka	A play, developed from the text of the book <i>Ngā Manu i runga i te Rākau</i> , about the difficulty that arises when Koro Kauri's branch nearly breaks because too many birds are sitting on it. The birds resolve their difficulty by working together to solve the problem.

### 2.2 Some Language Features in Tuhinga Whakaari Whakangahau

The following language features of tuhinga whakaari whakangahau are explained in *He Tuhinga Whakangahau* and identified in the writing samples:

- Whakawhiti kōrero – dialogue between characters.
- Kīwaha (idioms) – in dialogue the characters use idiomatic expressions found in oral language.
- Reo whakaahua (descriptive language).
- Tohutohu (instructions for actors).

See Āpitianga 1, on pages 272–280, for explanations of these language features.





### 2.3 Structure for Writing Whakaari Whakangahau

The plot of a whakaari whakangahau is similar to that of a paki whakangahau in that the main character or characters encounter a problem or complication, which causes an increase in tension, culminating in the climax. The emphasis in the concluding scene is on how the problem is resolved in a way that uplifts both the main character, or characters, and the reader.

The following structure is an equivalent in English of the structure on page 40 of *He Tuhinga Whakangahau*.

#### Structure of Whakaari Whakangahau

<b>Title</b> Identifies the topic.
<b>Cast List</b> Lists the characters.
<b>First Scene</b> Sets the scene: <ul style="list-style-type: none"><li>• Shows where the action began.</li><li>• Introduces some of the main characters.</li><li>• Tells how the action began.</li></ul>
<b>Middle scene or scenes</b> Tells how the action increased in intensity and reached a climax.
<b>Final scene</b> Tells: <ul style="list-style-type: none"><li>• How the problem was resolved.</li><li>• The result of the resolution for the characters.</li></ul>

### 2.4 Blackline Masters in *He Tuhinga Whakangahau*

Three blackline masters are included in the 'He Mahere Ārahi i te Tuhituhi' section at the back of the book. These planning charts can be referred to when teaching paki whakangahau and can be used by individual students when they begin drafting ideas for their own writing.

<b>Te Anga o te Whakaari</b>	A chart designed to help the writer work out the plot outline for the play.
<b>Te Rārangi Kiripuaki</b>	A chart in which the writer lists the names of the characters in the play, their parts, their characteristics or personality and their role in the play.
<b>Te Raupapatanga Mahi o te Kāpeka o te Whakaari</b>	A storyboard chart to assist the writer to visualise, draw, and order the events of each scene of the play.

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### 3. Tuhinga Whiti Whakangahau

#### 3.0 Purpose

Whiti, or poems (also known as rotarota or ruru), are short pieces of writing that are written to entertain the reader or the listener, when they are recited aloud. Poems do not conform to the normal rules of sentence structure and paragraphs and the emphasis is on the images and ideas that are communicated. In the examples in *He Tuhinga Whakangahau*, not only have the writers used the rhythm and sound of language by using features such as rhyme, alliteration and repetition to please the reader's ear, they have also developed the verse around a theme, or a concept, to stimulate the mind of the reader.

#### 3.1 Samples of Tuhinga Whiti Whakangahau in *He Tuhinga Whakangahau*

Three samples of whiti whakangahau are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the content of whiti whakangahau and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Whakangahau* Kākā shows how the writer answered some guiding questions to compose her poem.

Sample Title	Sample Focus
Te Pepeha o Waea Pūkoro	A poem in which the cellphone is given its own pepeha.
Motokā	A poem in which the writer describes how a cocky boy racer was beaten by the road.
Uenuku	A poem which describes the colours of the rainbow as the colours of the clothing and adornments worn by Uenuku.

#### 3.2 Some Language Features in Tuhinga Whiti Whakangahau

Poems use language features that will both please the ear of the reader or listener and features that will make the audience think, and create images in their minds, such as metaphor (through which two very different things are compared) and personification (through which human qualities are attributed to something that is non-human). The following language features of whiti whakangahau are explained in *He Tuhinga Whakangahau* and identified in the writing samples:

- Whakatangata (personification).
- Huahuatau (metaphor).
- Huarite (rhyme).
- Orokati tārua (repetition of consonant sounds).
- Oro puare tārua (repetition of vowel sounds).
- Tāruarua (repetition of words or phrases).
- Tātorutanga (triplication of a phrase pattern).
- Ororite (onomatopoeia).

See Āpitianga 1, on pages 272–280, for explanations of these language features.





### 3.3 Some Guiding Questions for Writing Whiti Whakangahau

The following five key questions are presented in *He Tuhinga Whakangahau* to help guide writers to develop their poems. These are guidelines only and you may want to include other questions that focus on other outcomes:

1. What is the purpose of this text?
2. Who is the intended audience?
3. What is a working title for the writing?
4. What is the central idea or theme?
5. What are some words or expressions that relate to my topic?

### 3.4 Blackline Masters in *He Tuhinga Whakangahau*

A blackline master is included in the 'He Mahere Ārahi i te Tuhituhi' section at the back of the book. This planning chart can be referred to when teaching tuhinga whiti whakangahau and can be used by individual students when they begin drafting ideas for their own writing:

Ngā Pātai Ārahi i te Tuhituhi Whiti Whakangahau

A chart with guiding questions designed to help the writer develop a tuhinga whiti.



## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write tuhinga whakangahau:

#### How does the selection of this purpose for writing fit into your wider learning programme?

Students develop their use of creative language.

#### What are the learning contexts?

E.g. Tikanga-ā-lwi, Te Reo, Ngā Toi, I.C.T.

#### What is your main goal for teaching tuhinga whakangahau?

E.g. To craft poems to share at a poetry evening.

#### Which type of tuhinga whakangahau will you focus on?

E.g. Poetry writing.

#### Who will be the audience for students' writing?

E.g. Kura and wider community, whānau.

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### How will students share their writing?

E.g. A poetry evening and internet podcast.

### Gathering and Organising Resources for Teaching

The following suggestions can be adapted to suit the type of tuhinga whakangahau you are studying:

- Make a list of topics.
- Gather appropriate samples of writing in books, journals, DVDs etc.
- Identify members of the community who can support your programme of learning.

### Identifying the Learning Outcomes

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

1. Develop your learning programme based on how students might achieve the learning outcomes.
2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i te whiti whakangahau.
3. Identify, discuss, and share success criteria for the learning outcomes before students begin learning, e.g. Ka taea e au te whakamahi i te mahere 'Ngā Pātai Ārahi i te Tuhituhi Whiti Whakangahau'.
4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select when studying whiti whakangahau. These are only suggestions for learning outcomes that you might include in your writing programme and you are encouraged to develop and include your own ideas.

#### Oral language learning outcomes

- Listen to a poem and give a personal response to its content.
- Listen to a poem and identify what the author is trying to say.
- Discuss the main ideas expressed in a poem.
- Recite a poem with expression and emphasis.

#### Reading learning outcomes

- Read a poem and identify words that describe the feelings of the author.
- Identify descriptive words that create an image in your mind.
- Discuss the meaning of some figurative language in context, e.g. metaphor, personification.
- Identify some of the language features that the author has used related to sound, e.g. repetition, onomatopoeia.

#### Writing learning outcomes

- Learn how to use the planning chart 'Ngā Pātai Ārahi i te Tuhituhi Whiti Whakangahau' to help develop ideas for a poem.
- Learn how to use some of the language features identified in *He Tuhinga Whakangahau*.
- Craft a whiti whakangahau through the writing process to a published copy for the intended audience.
- Present and share the whiti whakangahau at a whānau celebration.





## Planning Oral Language Activities to Develop Language Skills Relevant to Paki/Whakaari/Whiti Whakangahau

The oral language programme should include activities that encourage students to listen, to respond, to discuss and to play with language, using devices such as rhyme and alliteration (repetition of consonant sounds). Note that the main purpose of tuhinga whakangahau is to uplift the audience, and therefore humour may play a key role. Learning to listen to, talk about and recite stories, plays, or poems that lift the spirit helps students to develop necessary knowledge and understanding they will need in order to learn to read and write paki/whakaari/whiti whakangahau.

Plan to do the following with your students:

**1. Share the key oral language learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in listening to paki, whakaari and whiti by:**

- Reading to students.
- Having students respond to stimuli such as pictures and questions.
- Having students watch dramatisations.
- Having students listen and respond to each other's work.

**3. Engage students in presenting orally and discussing paki, whakaari and whiti by:**

- Summarising the plot (storyline) of paki and whakaari.
- Reciting rotarota.
- Discussing language devices such as rhyme in rotarota.
- Playing with language, e.g. composing rhyming lines, strings of words that start with the same sound, and thinking of words to represent sounds (onomatopoeia).
- Performing skits.

**4. Have students participate in oral language activities.**

The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Ladder Rank (e.g. characters they most like or dislike)	To rate the order of importance or value of people, objects, events or concepts.	222
Numbered Think Tanks Together	To actively seek and clarify meaning.	224
Retelling	To improve understanding of a text. To recall information.	227
Scamper	To brainstorm alternative ideas and recognise solutions or resolutions.	230



Sequence Chart	To place events or procedures into sequential order.	231
Story Character Interviews	To study how authors construct characters and to infer why the characters act in certain ways.	231
Story Makers	To weave events, characters, settings, problems or complications into a story format.	232
Story Reconstruction	To place events or procedures into sequential order.	233

## Studying Paki/Whakaari/Whiti Whakangahau in the Reading Programme

Once students have explored paki/whakaari/whiti whakangahau through listening, discussing and composing them orally, the next step will be to introduce tuhinga whakangahau through the reading programme.

The reading programme focuses on comprehending, summarising, analysing, evaluating and interpreting tuhinga whakangahau. Reading tuhinga whakangahau differs from listening to and presenting orally in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus when reading tuhinga whakangahau is the study of how authors craft their texts. This means, for example, looking at how the author uses language to create meaning, to describe how the action unfolds or the feelings of the characters, to express an important idea through metaphor, or how the author uses sound devices such as rhyme to please the ear of the listener. Use the samples in *He Tuhinga Whakangahau* or others you have found to focus in on how the authors craft their texts.

Plan to do the following with your students:

**1. Share the key reading learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in reading tuhinga whakangahau by:**

- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read tuhinga whakangahau independently (independent reading).
- Having students read tuhinga whakangahau to others.

**3. Have students participate in reading activities.**

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.





Activity	Purpose of Activity	Page
Annolighting a Text	To find, identify and summarise the main idea of a text.	242
Ask the Teacher	To formulate questions independently. To monitor comprehension. To evaluate or judge information from a text.	244
Cause and Effect	To reflect on a text and to select, organise and use information for a specific purpose.	247
Identifying Emotional Perspective of Others	To describe the body language of characters as portrayed in the illustrations of a text.	249
Picture Flick	To make predictions about a text.	251
Recognising Emotional Perspective Thinking	To recognise and reflect on one's own emotional perspective and on the emotional responses of a character. To enrich personal vocabulary to describe emotional responses.	256
Retelling	To improve understanding of a text. To recall information.	257
See the Picture	To draw a picture in the mind about a character, setting or action.	259
Stop and Think	To monitor understanding while reading.	260
Using Emotional Perspective Productively	To describe how characters handle their emotions productively.	266

#### 4. Study tuhinga whakangahau together.

The following guiding questions provide a framework for examining tuhinga whakangahau with your students in the reading and writing programmes.

##### He Pātai Ārahi mō ngā Paki Whakangahau

##### Te tapanga

- He aha te tikanga o te tapanga e hāngai ana ki te tuhinga paki?

##### Te whakatakinga

- Ko wai ngā kiripuaki?
- He pēhea te āhua o te wāhi?
- Kua tohua te mahi o te paki mā te whakaatu i ētahi āhuatanga hihiri?

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### **Te raupapatanga mahi**

- I pēhea te mahi i tīmata ai?
- I pēhea te mahi i tipu haere ai ki tōna teiteitanga?
- He aha tōna teiteitanga?

### **Te whakataunga**

- I pēhea te mahi i tau ai?
- He pai tēnei whakataunga ki a koe? He aha koe i whakaaro pēnā ai?

### **Ngā āhuatanga reo**

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo tohu wāmua.
- Te reo raupapa.
- Te reo tautahi.
- Te reo tohu i te mahi a tētahi atu (te reo tautoru).
- Te whakawhiti kōrero.
- Te reo whakaahua.

### **He Pātai Ārahi mō ngā Whakaari Whakangahau**

#### **Te tapanga**

- He aha te tikanga o te tapanga e hāngai ana ki te tuhinga whakaari?

#### **Te rārangi kiripuaki**

- Tokohia, ā, ko wai ngā kiripuaki?
- Ko wai ngā kiripuaki matua?

#### **Te kāpeka tuatahi**

- I tīmatahia te mahi i hea?
- Ko wai ngā kiripuaki ka puta i te kāpeka tuatahi?
- I pēhea te mahi i tīmata ai?
- He raruraru ka puta?

#### **Te kāpeka tuarua, tuatoru**

- I hea te mahi i mahia ai?
- I pēhea te mahi i tipu haere ai ki tōna teiteitanga?
- He aha tōna teiteitanga?

#### **Te kāpeka whakamutunga**

- I pēhea te mahi i tau ai?
- He aha te hua o te whakataunga?
- He pai tēnei whakataunga ki a koe? He aha ai?





### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te whakawhiti kōrero.
- Te kīwaha.
- Te reo whakaahua.
- Ngā tohutohu.

### He Pātai Ārahi mō ngā Whiti Whakangahau

- He aha te pūtake o te whiti nei?
- Ko wai te/ngā kiripuaki?
- Ki a koe, he aha te ariā matua o te whiti nei?
- He aha ngā kare-ā-roto ka whakaohotia i roto i a koe?
- He aha ētahi kupu pai ki a koe? He aha ai?
- Kei te whakaae koe ki ngā whakaaro o te kaituhi? He aha ai?

### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te whakatangata.
- Te huahuatau.
- Te huarite.
- Te oro puare tārua.
- Te orokati tārua.
- Te tāruarua.
- Te tātorutanga.
- Te ororite.

## Learning to Write Tuhinga Whakangahau

Once students have become familiar with some of the general features and some of the language features of paki/whakaari/whiti whakangahau through the oral language and reading programmes the next step will be to introduce writing a paki/whakaari/whiti whakangahau through shared writing.

Refer to the table on page 4 of *He Tuhinga Whakangahau* for a guide as to when it may be appropriate to introduce writing paki/whakaari/whiti whakangahau to your students using shared, guided and independent writing approaches.<sup>43</sup>

Plan to do the following with your students:

- 1. Share the key writing learning outcomes with students at the beginning of each teaching session.**

<sup>43</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whāi Huruuru, Ka Marewa and Ka Rere stages of a writer's development.

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## 2. Engage students in writing tuhinga whakangahau by:

- Writing with them during shared writing sessions.
- Supporting their writing during guided writing sessions.
- Facilitating independent writing when students have developed sufficient knowledge, skills and understanding of a type of tuhinga whakangahau.
- Conferencing with students while they are writing.
- Having students share their written texts with others.

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### Shared Writing Approach

The purpose of using a shared approach to teach the writing of tuhinga whakangahau is to:

1. Model the writer's thinking process when writing.
2. Have students contribute to writing a text beyond that which they can write independently.
3. Model what writers do when they write for a particular purpose.

If students have never written this type of tuhinga whakangahau before, begin with the shared writing approach. This approach is also suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach, the teacher scribes and students contribute, so that constructing the text is a shared effort. During the scribing, teachers may:

- Model how to generate and organise ideas before writing, including using the blackline masters in *He Tuhinga Whakangahau*.
- Demonstrate how to set ideas down in writing.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own tuhinga whakangahau. If you are teaching paki whakangahau or whakaari whakangahau, you may choose to use the first sample as a model, and show how the writer followed each step in the writing pathway before you do each step with your students. If you are teaching whiti whakangahau, you may choose to use one of the samples in *He Tuhinga Whakangahau* or another one you have found to use as a model, using the overall structure and some of the language devices as a basis to construct your own text with your students.

### Paki Whakangahau

The following are some suggestions for getting started if you are focusing on paki whakangahau:

1. Reinforce the purpose for writing and identify the audience for the writing.
2. Discuss the characters, the setting and the plot outline.

You may choose to use a data projector to show how the writer of 'Kuia Wareware' carried out each step in the writing pathway in *He Tuhinga Whakangahau* before carrying out each step with students. When preparing to write each part of the





text you can use large copies of the planning charts in the ‘He Mahere Ārahi i te Tuhituhi’ section of the book and ask questions such as the following to prompt students while you scribe their responses.

#### **He Pātai Ārahi i te Tuhituhi Paki Whakangahau**

##### **Te tapanga**

- He aha tētahi tapanga pai mō te paki?
- Nā te aha i pēnei ai te whakatau?
- He hononga tō te tapanga ki te mahi ka tū ki te paki?

##### **Te whakatakinga**

- Ko wai ngā kiripuaki matua, ā, ka pēhea tātou e whakamōhio atu i a rātou ki ngā kaipānui?
- Ka tū te paki ki hea?
- He aha te mahi ka tū i te whakatakinga?
- Mā te aha, mā ēhea kupu hoki tātou e whakatenatena ai i ngā kaipānui kia pānui tonu?

##### **Te raupapatanga mahi**

- He aha te raruraru ka puta mai?
- He aha ētahi kupu e whakaahua ana i:
  - Te putanga mai o te raruraru?
  - Te tipu haere o te raruraru?
  - Te teiteitanga?
  - Ngā kare-ā-roto o ngā kiripuaki?

##### **Te whakataunga**

- I pēhea te raruraru i whakatau ai?
- Ka ahatia ngā kiripuaki?
- Ka pēhea tātou e whakahiki ai i te wairua o ngā kaipānui?

#### **Whakaari Whakangahau**

The following are some suggestions for getting started if you are focusing on whakaari whakangahau. You may decide to adapt a book, which your students are already familiar with, into a play. Writing a play is a complex process and will probably take several sessions to complete.

Before you begin writing:

1. Reinforce the purpose for writing and identify the audience for the writing.
2. If you are adapting a book, read the book to your students first.
3. Discuss the characters, the setting and the plot outline.

You may choose to use a data projector to show how the writers of ‘Kei Whati Taku Peka’ carried out each step in the writing pathway in *He Tuhinga Whakangahau* before carrying out each step with students. When preparing to write each part of the text you can use large copies of the planning charts in the ‘He Mahere Ārahi i te Tuhituhi’ section of the book and ask questions such as the following to prompt students while you scribe their responses.

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## He Pātai Ārahi i te Tuhituhi Whakaari Whakangahau

### Te tapanga

- He aha tētahi tapanga pai mō te whakaari?
- Nā te aha i pēnei ai te whakatau?
- He hononga tō te tapanga ki te mahi ka tū ki te whakaari?

### Te rārangi kiripuaki

- Ko wai ngā kiripuaki matua?
- Ko wai ngā kiripuaki tautoko?
- He pēhea te tuakiri o ngā kiripuaki?
- Ka aha ngā kiripuaki?

### Te kāpeka tuatahi

- Ka pēhea tā tātou whakaari e tīmata ai?
- Ka tū te mahi o tēnei kāpeka ki hea?
- Ko wai ngā kiripuaki matua i roto i tēnei kāpeka?
- He aha te raruraru ka puta mai?
- Ka pēhea tātou e whakataki ai i te raruraru?
- Ka aha ngā kiripuaki?
- He aha ngā whakawhiti kōrero a ngā kiripuaki?

### Ngā kāpeka o waenganui

- Ka tū te mahi o tēnei kāpeka ki hea?
- Ko wai ngā kiripuaki matua i roto i tēnei kāpeka?
- Ka pēhea tātou e whakaatu ai i te tipu o te raruraru?
- Ka aha ngā kiripuaki i te teiteitanga?
- He aha ngā whakawhiti kōrero a ngā kiripuaki?

### Te kāpeka whakamutunga

- Ka tū te mahi o tēnei kāpeka ki hea?
- Ko wai ngā kiripuaki matua i roto i tēnei kāpeka?
- Ka pēhea te raruraru e tau ai?
- Ka aha ngā kiripuaki?
- He aha ngā whakawhiti kōrero a ngā kiripuaki?
- Ka pēhea tātou e whakahiki ai i te wairua o ngā kaimātakitaki?





### Whiti Whakangahau

The following are some suggestions for getting started if you are focusing on whiti whakangahau:

1. Reinforce the purpose for writing whiti whakangahau and identify the audience for the writing.
2. Decide on and discuss the kaupapa with your students.
3. Identify and discuss some of the words and expressions you will use and make a list.

You may choose to use one of the whiti samples in *He Tuhinga Whakangahau*, or another one you have found, as a model, using the structure and some of the language devices as a basis to construct your own text with your students. Discuss answers to questions such as the following to prompt your students while you scribe their responses on a large sheet of paper for everyone to see, or you can begin by filling in together 'Ngā Pātai Ārahi i te Tuhituhi Whiti Whakangahau' on page 82 of *He Tuhinga Whakangahau*.

#### He Pātai Ārahi i te Tuhituhi Whiti Whakangahau

1. Ko wai te/ngā kiripuaki?
2. Kei hea te wāhi?
3. He aha te ariā matua, arā, te kaupapa pai hei whakaoho i te hinengaro o te kaiwhakarongo/kaipānui?
4. He aha ngā kare-ā-roto ka whakaohotia i roto i te kaiwhakarongo/kaipānui?
5. He aha te raupapatanga mahi/whakaaro?
6. He aha ētahi kupu/rerenga hei whakaahua i te kaupapa/mahi?
7. He aha ētahi kupu huarite, orokati tārua, oro puare tārua, aha atu, hei whakangahau i te kaipānui/kaiwhakarongo?

Once you have completed your text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self-conference throughout the writing process. You may want to consider highlighting key words and/or colour coding the main parts. Display the text in a prominent place so that the students can refer to it when they need to.

### Guided Writing Approach

The purpose of using a guided approach to teach how to write a tuhinga whakangahau is to:

1. Focus on particular aspects of the writing.
2. Guide students' learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first models and explains; the students are then invited to go away and have a go at using what they have just learnt. Students then meet with the teacher again as a group for guidance for the next step. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.

Before doing any of the guidance activities outlined below with your students, discuss together the paki, whakaari or whiti they will write. Get students to talk about what they are going to write about with the whole class, or a group or partner. If writing a whakaari whakangahau, you may decide to have students write in pairs or small groups.



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## Paki whakangahau

### Guidance relating to the context

- Discuss 'Te Horopaki' (page 19 in *He Tuhinga Whakangahau*) and have students provide you with answers to the four guiding questions.

### Guidance relating to the structure of a paki whakangahau

- Discuss the components of the chart 'Te Anga o te Paki Whakangahau' (page 76 in *He Tuhinga Whakangahau*) and fill in a copy of the chart together to provide an overall structure for the writing.
- Use the chart 'Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Whakangahau' (page 77) to note down some descriptive words and phrases that students may use. Ask your students for suggestions.

### Guidance relating to the introduction

- Use your notes for the introduction (whakatakinga) from the structure map 'Te Anga o te Paki Whakangahau' to construct the first sentence with your students. Ask students for suggestions for what might come next and remind them to use words from the descriptive language chart before they attempt to write their first paragraph.

### Guidance relating to the sequence of events

- Use your notes for the sequence of events from the structure map 'Te Anga o te Paki Whakangahau' to fill in the flow chart 'Te Raupapatanga Mahi mō te Paki Whakangahau' (page 78 in *He Tuhinga Whakangahau*) with your students in order to develop ideas and order the events.
- Discuss how you can build up the tension and make the climax exciting.
- Use your notes in the flow chart 'Te Raupapatanga Mahi mō te Paki Whakangahau' to craft the first sentence for a paragraph about the beginning of the events and ask students to use this sentence or one of their own and then to complete the first paragraph. Remind students to use words from 'Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Whakangahau' and where they can find information and examples of language features such as te reo raupapa.
- Students may need reminding that each paragraph is based on a key idea, which is often set down in the first sentence, and that the rest of the paragraph will develop this idea. It may be useful to suggest writing one paragraph about the beginning of the events, one about the events that followed, and one about the climax.

### Guidance relating to the resolution

- Use your notes for 'te whakataunga' in the structure map 'Te Anga o te Paki Whakangahau' to help you craft the first sentence of the paragraph about the resolution. Students may use this or one of their own. Discuss the effect of the resolution on the characters and how they might describe this in a way that will uplift the reader.

## Whakaari whakangahau

### Guidance relating to the context

- Discuss 'Te Horopaki' (page 47 in *He Tuhinga Whakangahau*) and have students provide you with answers to the four guiding questions.

### Guidance relating to the structure of a whakaari whakangahau

- Discuss the components of the chart 'Te Anga o te Whakaari' (page 79 in *He Tuhinga Whakangahau*), and fill in a copy of the chart to provide an overall structure for the play.

### Guidance relating to the characters in a whakaari whakangahau

- Fill in the chart 'Te Rārangi Kiripuaki' (page 80) with your students, to identify the characters, and any relevant aspects of their personalities, appearance and actions in the play.





### Guidance relating to writing the scenes for a whakaari whakangahau

- Remind students that the first scene ‘sets the scene’ by introducing the main characters and the problem that they will overcome. In the middle scenes the action develops to the climax, and in the final scene the problem is resolved.
- Discuss the place, the characters, and the main action for the first scene. Use the chart ‘Te Raupapatanga Mahi o te Kāpeka o te Whakaari’ (page 81 in *He Tuhinga Whakangahau*) to organise the sequence of actions for this scene, or have the students do this.
- Discuss what the characters are likely to say, asking students for suggestions and noting down any words and expressions they may use in their writing.
- Follow a similar process for each scene.

### Whiti whakangahau

#### Guidance relating to the content of a whiti whakangahau

- Discuss the questions in the blackline master ‘Ngā Pātai Ārahi i te Tuhituhi Whiti Whakangahau’ (page 82 in *He Tuhinga Whakangahau*) and show how the writers of the samples in the book answered these questions to help organise their ideas.

### Independent Writing Approach

The purpose of using an independent approach to teach writing tuhinga whakangahau is that:

1. Students write independently.
2. Students develop belief in themselves as writers of tuhinga whakangahau.
3. Students publish their work for their intended audience.

When you are confident that students have developed sufficient knowledge, skills and ideas relevant to writing one of the types of tuhinga whakangahau, they can then be expected to begin to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or having them check in with you. See the key ideas on conferencing in the ‘Te Matapaki’ section of the foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*, pages 116–129.



While some students will be able to write independently, others will need to continue to work through cycles of shared and guided writing.

Ensure students are clear about the following steps to writing tuhinga whakangahau before writing them independently:

### Paki whakangahau

#### Step one

Suggest one or two situations that the paki might be based on, then ask students to:

- Brainstorm problems that the characters in their paki will have to resolve and to decide on one of these.
- Think of how the problem will be resolved in a way that will uplift the reader.
- Share their ideas with a partner or group to help them clarify their thinking.

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### Step two

Students respond to the questions in the 'Te Horopaki' section (page 19 in *He Tuhinga Whakangahau*):

- Identify the purpose of the writing.
- Identify the audience for the writing.
- Think of a useful title for the writing to help focus ideas.

### Step three

Students fill in the planning chart 'Te Anga o te Paki Whakangahau' (page 76) to provide a structure for the paki.

### Step four

Students fill in the planning chart 'Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Whakangahau' (page 77) to provide a pool of descriptive words and phrases they can use.

### Step five

Students fill in the planning chart 'Te Raupapatanga Mahi mō te Paki Whangahau' (page 78) to develop ideas and order the sequence of events.

### Step six

Students begin to write their first draft and follow the writing process cycle through to publication.<sup>44</sup>

## Whakaari whakangahau

If writing a whakaari whakangahau, you may decide to have students write in pairs or small groups.

### Step one

Suggest one or two situations, or books that the whakaari might be based on, then ask students to:

- Choose one of these topics or brainstorm their own ideas to find a problem that the characters in their whakaari will have to resolve.
- Think of how the problem will be resolved in a way that will uplift the audience.
- Share their ideas with a partner or group to help them clarify their thinking.

### Step two

Students respond to the questions in the 'Te Horopaki' section (page 47 in *He Tuhinga Whakangahau*):

- Identify the purpose of the writing.
- Identify the audience for the writing.
- Think of a useful title for the writing to help focus ideas.

### Step three

Students fill in the planning chart 'Te Anga o te Whakaari' (page 79 in *He Tuhinga Whakangahau*) to provide a structure for their whakaari.

<sup>44</sup> See the discussion of the writing process cycle on pages 66–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.





#### Step four

Students fill in the planning chart 'Te Rārangi Kiripuaki' (page 80 in *He Tuhinga Whakangahau*) to help develop their ideas about the characters, their characteristics and their actions in the play.

#### Step five

Students decide on the main action for each of the scenes in the play. They then fill in a storyboard, 'Te Raupapatanga Mahi o te Kāpeka', (page 81) for each of the scenes.

#### Step six

Students begin to write their first draft and follow the writing process cycle through to publication.<sup>45</sup>

### Whiti whakangahau

#### Step one

Suggest one or two topics that the whiti might be based on, then ask students to:

- Choose one of these or brainstorm a topic or idea for their whiti.
- Think of how they will develop a whiti based on this topic/idea.
- Share their ideas with a partner or group to help them clarify their thinking.

#### Step two

Students respond to the questions in 'Ngā Pātai Ārahi i te Tuhituhi Whiti Whakangahau' (page 82 in *He Tuhinga Whakangahau*).

#### Step three

Students begin to write their first draft. They may use the questions in the evaluation checklist below to help develop their ideas. Students follow the writing process cycle through to publication.

When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.

## Monitoring, Evaluating and Assessing Students' Progress

When assessing students' writing, we suggest teachers do the following, as outlined in *Te Wāhanga Tuatahi*, pages 14–15:

- 1. Assess students' writing based on identified learning outcomes.**
- 2. Have students fill in self-evaluation checklist such as the ones on the following pages.**  
These evaluation checklists can also be used for peer evaluation.
- 3. Use students' writing to evaluate your tuhinga whakangahau writing programme.**
- 4. Ask students to tell you what worked and what didn't work.**

<sup>45</sup> See the discussion of the writing process cycle on pages 66–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.

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## He Pātai Arotake i te Paki Whakangahau

### Te tapanga

- Ka mārama te kaipānui ki te kaupapa o te paki mā te pānui i te tapanga?
- He mea hopu te tapanga i te aro o te kaipānui?
- Nā te tapanga, ka tipu rānei te hiahia o te kaipānui ki te pānui tonu?

### Te whakatakinga

Kei te whakatakinga:

- Kua tātuhia te mahi, ngā kiripuaki, te wā i mahia ai te mahi, me te wāhi i mahia ai te mahi?
- Kua whakaahuatia ētahi āhuatanga o te wāhi?
- Kua tohua te mahi o te paki mā te whakaatu i ētahi āhuatanga hihiri?

### Te raupapatanga mahi

Kei te raupapatanga mahi:

- Kua whakaahuatia te tīmatanga o te raruraru?
- Kua whakaahuatia te tipu haere o te raruraru?
- Kua whakaahuatia te teiteitanga?
- He reo whakaahua mō ngā kiripuaki, te wāhi me ngā mahi?

### Te whakataunga

- Kei te whakataunga kua whakamāramahia i pēhea te raruraru i tau ai?
- He mea whakarata i te kaipānui tēnei whakataunga?

### Ngā āhuatanga reo

Kua whakamahia e au:

- Te reo tohu wāmua?
- Te reo tautahi, te reo tohu i te mahi a tētahi atu (te reo tautoru) rānei, i ngā wā e tika ana?
- Te reo raupapa?
- He reo whakaahua hei whakaahua i te wāhi, i ngā kiripuaki, ō rātou kare-ā-roto me ā rātou mahi?
- Te whakawhiti kōrero?
- Te reo whakaahua?

## He Pātai Arotake i te Whakaari Whakangahau

### Te tapanga

- Ka mārama te kaipānui ki te kaupapa o te whakaari mā te pānui i te tapanga?
- He mea hopu te tapanga i te aro o te kaipānui?
- Nā te tapanga, ka tipu rānei te hiahia o te kaipānui ki te pānui tonu?





### **Te rārangi kiripuaki**

Kei te rārangi kiripuaki:

- Ngā ingoa o ngā kiripuaki katoa?

### **Te kāpeka tuatahi**

Kei te kāpeka tuatahi:

- Ka puta mai ngā kiripuaki matua?
- Ka mārama te kaipānui/kaimātakitaki ki te tīmatanga o te raruraru?

### **Ngā kāpeka o waenganui**

Kei ngā kāpeka o waenganui:

- Kua whakaaturia i pēhea te raruraru i tipu ai?
- Kua whakaahuatia te teiteitanga?
- He mea whakaoho i te kaipānui/kaimātakitaki te teiteitanga?

### **Te kāpeka whakamutunga**

Kei te kāpeka whakamutunga:

- Kua whakaaturia i pēhea te raruraru i tau ai?
- He mea whakarata i te kaipānui/kaimātakitaki te whakataunga?

### **Ngā āhuatanga reo**

Kua whakamahia e au:

- He whakawhiti kōrero e hāngai ana ki te tuakiri o ia kiripuaki?
- He kiwaha i ngā whakawhiti kōrero?
- He reo whakaahua hei whakaahua i te wāhi, i ngā kiripuaki, o rātou kare-ā-roto me ā rātou mahi?
- He tohutohu mā ngā kaiwhakaari i ngā wā e tika ana?

### **He Pātai Arotake i te Whiti Whakangahau**

#### **Te tapanga**

- Ka mārama te kaipānui ki te kaupapa o te whiti mā te pānui i te tapanga?
- He mea hopu te tapanga i te aro o te kaipānui?
- Nā te tapanga, ka tipu rānei te hiahia o te kaipānui ki te pānui tonu?

#### **Te kaupapa**

- Kua whai take taku ariā matua hei tūāpapa mō te whiti?
- He pai taku whiringa kupu hei kawē i te kaupapa?

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### Ngā āhuatanga reo

- Kua whakamahia e au ētahi āhuatanga reo hei whakairo i te whakaahua, hei taurira:
  - Te huahuatau?
  - Te whakatangata?
- Kua whakamahia hoki ētahi āhuatanga reo kia reka te whakarongo atu ina pānuitia te whiti ā-waha, hei taurira;
  - Te huarite?
  - Te orokati tārua?
  - Te oro puare tārua?
  - Te tāruarua?
  - Te tātorutanga?
  - Te ororite?

It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai āwhina ahau ki ēhea āhuatanga tuhituhi ki te tuhi tuhinga whakangahau anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?



He Manu Taketake

# He Tuhinga Paki Whakamārama



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi



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# He Tuhinga Paki Whakamārama

Writing Narratives that Explain Features of the Natural World

## Ki te Pae Tawhiti Tātou Rere Ai – Towards a Literate Māori Future

Mā tēnei huarahi tō tātou nei reo me ōna tikanga e ora ai, e puāwai ai. Ko te aronga o tēnei huarahi, ka mōhio te tamaiti ki tōna taiao ake me ngā kōrero a kui mā, a koro mā, kātahi mā te whakatakoto ā-tuhi ka mau i a ia ngā kōrero tuku iho.

Tuhinga paki whakamārama are ways of recording stories about local heroes and heroines and their deeds which resulted in the creation of local features and the occurrence of natural phenomena. Paki whakamārama are unique explanations passed down from generation to generation as a form of knowledge. Knowledge relating to these narratives has survived in the formats of storytelling, whakataukī, waiata, mōteatea, haka and whakairo (ngā toi). The written form of paki whakamārama is yet another format that serves our students and future generations in retaining this knowledge.

### Kūaka – the guide bird for *He Tuhinga Paki Whakamārama*

The kūaka (godwit) has been selected to guide writers through studying and writing tuhinga paki whakamārama.

*Ko te kaupapa waka ki te moana hoea ai,  
ko te kāhui atua ki te rangi rere ai.*<sup>46</sup>

Although, strictly speaking, the kūaka is not a bird indigenous to Aotearoa as it lays its eggs in far-off lands, it is appropriate that the kūaka is our guide for writing narratives both traditional and new to explain how natural features came to be, since, as the above whakataukī tells us, it is said that flocks of kūaka guided our tūpuna to this land long ago.<sup>47</sup>

Moreover, the kūaka, whose origins were shrouded in mystery as its eggs were never seen, was associated with Hawaiiki:

*Ki te kite te tangata i te wharautanga o te kūaka, ko te mea whakaaroha, i runga i ngā kōrero a ngā kaumātua, e ahu ana ki Hawaiiki, ki te mātāpuna o te Māori, na konei ka nui te aroha. (Rev. M. Taurere, 1993, p. 23)*

Despite its small size, the kūaka has the amazing ability to fly great distances from one side of the world to the other each year, making a return journey six months later. Every spring, flocks of kūaka migrate around 11000 kilometres to Aotearoa from Siberia, Alaska or Scandinavia, returning to those distant lands in autumn.

Writers of paki whakamārama seek, like the far-flying kūaka, to recognise and interpret the features of nature that surround them as they go through a writing journey.

### Purpose of Tuhinga Paki Whakamārama

To explain, in narrative form, how a natural feature, or a natural phenomenon (natural happening), came to be.

### Focus of Tuhinga Paki Whakamārama

A natural feature and specific sequential events and actions that resulted in the appearance of this feature.

### Examples of Tuhinga Paki Whakamārama

Recording the story of how the river was formed in your area.

Recording the story of how the mountains were created in your area.

Recording the story that explains why the landforms are the way they are in your area.

Creating an explanation in narrative form for how a particular landscape feature came to be.

<sup>46</sup> Margaret Orbell (2003, p. 161) translates this as “The fleet of waka are paddled across the ocean, The flock of gods is flying through the sky.”

<sup>47</sup> See Rev. Wiki Te Pā (1912, pp. 117–119).





### Types of Tuhinga Paki Whakamārama

Two types of tuhinga paki whakamārama are explored in *He Tuhinga Paki Whakamārama*:

1. Paki whakamārama tuku iho – traditional explanatory narratives.
2. Paki whakamārama pohewa – imaginative explanatory narratives.

### Structure for Writing Paki Whakamārama

The following structure for both types of paki whakamārama follows a basic sequence found in many narratives, in which the main character or characters encounter a problem or complication. The action increases in tension, culminating in the climax, followed by the resolution of the problem. In paki whakamārama, in addition to explaining how the issue or problem was resolved, the resolution also focuses on the natural feature that arose as a result of the resolution.

The following structure for paki whakamārama is an equivalent in English of the structure on pages 14 and 41 of *He Tuhinga Paki Whakamārama*.

### Structure of Paki Whakamārama

#### Title

Identifies the topic of the story and attempts to capture the reader's interest.

#### Introduction

Sets the scene and attempts to draw the reader in.

Tells the reader:

1. When the events took place.
2. Who the main character or characters are.
3. Where the story is set.

The introduction also 'sets the mood' and gives some significant details that give an indication of the action that is to follow.

#### Sequence of events

During this part of the narrative, actions or events usually lead to a complication, or difficulty, in which the main character is involved in a conflict or a series of conflicts. The conflict builds in tension, eventually reaching a climax, where the tension and excitement are greatest.

The sequence of events relates:

1. How the action begins.
2. How the action builds up to a climax.
3. What happens in the climax.

#### Resolution

In the resolution the complication is resolved. This resolution leads to the appearance of the natural feature on which the narrative is based.

The resolution relates:

1. How the issue is resolved.
2. The natural feature that results from this resolution.

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## 1. Paki Whakamārama Tuku Iho

### 1.0 Purpose

This type of traditional narrative that explains the appearance of a natural feature or phenomenon has been passed down through the generations, mostly in oral form. By retelling the narrative in written form, students gain traditional knowledge from their elders about the local landscape. Teacher and students use the basic outline of the story to retell it. This provides a good opportunity to explore plot sequence, language features and to develop descriptive passages, using an already existing story outline.

### 1.1 Samples in *He Tuhinga Paki Whakamārama*

Three samples of paki whakamārama tuku iho are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the structure of paki whakamārama and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Paki Whakamārama* Kūaka shows how the writer followed a writing pathway to compose his narrative.

Sample Title	Sample Focus
Ka Riro a Rona i te Marama	A narrative that explains why shapes that resemble a person and a tree can sometimes be seen on the face of the moon.
Ngā Rā a Kupe	A narrative that explains why you can see the shapes of sails in a cliff face in the Wairarapa.
Te Ika a Māui	A narrative that explains the resemblance of the North Island to a fish.

### 1.2 Some Language Features in *Tuhinga Paki Whakamārama Tuku Iho*

The following language features of *tuhinga paki whakamārama tuku iho* are explained in *He Tuhinga Paki Whakamārama* and identified in the writing samples:

- Reo tohu wāmua (past tense expressions) that indicate when something happened.
- Reo raupapa (sequencing expressions).
- Whakawhiti kōrero (dialogue between characters).
- Reo whakaahua (descriptive language).
- Reo tūhono i te take me te pānga (expressions of cause and effect).
- Kīwaha (idioms). In dialogue the characters use idiomatic expressions commonly heard in oral language.

See *Āpiti*hanga 1, on pages 272–280, for explanations of these language features.

### 1.3 Blackline Masters in *He Tuhinga Paki Whakamārama*

Three blackline masters are included in the ‘He Mahere Ārahi i te Tuhituhi’ section at the back of the book. These planning charts can be referred to when teaching paki whakamārama tuku iho and can be used by individual students when they begin drafting ideas for their own writing:





<b>Te Anga o te Paki Whakamārama</b>	An outline of the structure designed to help the writer map out the four main parts of the narrative.
<b>Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Whakamārama</b>	A chart in which the writer lists some words to describe the characters and the event. This will help the writer to focus on the atmosphere in which the narrative is set.
<b>Te Raupapatanga Mahi mō te Paki Whakamārama</b>	A flow chart designed to assist the writer to order the events of the narrative.

## 2. Paki Whakamārama Pohewa

### 2.0 Purpose

In this type of narrative, the explanation for a natural feature or phenomenon has been conceived and composed by the writer. Students can use their imagination to develop an explanation and build a narrative around it. Unlike traditional narratives that tend to be written in the third person as if the writer were observing events, imaginative narratives may be written in the first person as if the writer were a participant in the events being described.

### 2.1 Samples in *He Tuhinga Paki Whakamārama*

Three samples of paki whakamārama pohewa are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the structure of paki whakamārama pohewa and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Paki Whakamārama* Kūaka shows how the writer followed a writing pathway to compose her narrative.

<b>Sample Title</b>	<b>Sample Focus</b>
Kūaka Rerenga Roa	A narrative that explains why kūaka migrate each year.
Papaki Tū ana ngā Tai i a Hineākau	A narrative that explains the reason for the ebb and flow of the tide.
Ngā Tae o Uenuku	A narrative that explains the reasons for each of the colours of the rainbow.

### 2.2 Some Language Features in *Tuhinga Paki Whakamārama Pohewa*

The following language features of *tuhinga paki whakamārama pohewa* are explained in *He Tuhinga Paki Whakamārama* and identified in the writing samples:

- Reo tohu wāmua (past tense expressions) that indicate when something happened.
- Reo tautahi/reo tohu i te mahi a tētahi atu (reo tautoru) rānei – the writer decides whether to imagine that he or she participated in the events and write in the first person, or to write the narrative in the third person as if they were watching the event.

- Reo raupapa (sequencing expressions).
- Whakawhiti kōrero (dialogue between characters).
- Reo whakaahua (descriptive language).
- Reo tūhono i te take me te pānga (expressions of cause and effect).
- Kiwaha (idioms). In dialogue the characters use idiomatic expressions commonly heard in oral language.

See Āpitianga 1, on pages 272–280, for explanations of these language features.

### 2.3 Blackline Masters in *He Tuhinga Paki Whakamārama*

Three blackline masters are included in the ‘He Mahere Ārahi i te Tuhituhi’ section at the back of the book. These planning charts can be referred to when teaching paki whakamārama pohewa and can be used by individual students when they begin drafting ideas for their own writing:

<b>Te Anga o te Paki Whakamārama</b>	An outline of the structure designed to help the writer map out the four main parts of the narrative.
<b>Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Whakamārama</b>	A chart in which the writer lists some words to describe the characters and the event. This will help the writer to focus on the atmosphere in which the narrative is set.
<b>Te Raupapatanga Mahi mō te Paki Whakamārama</b>	A flow chart designed to assist the writer to order the events of the narrative.



## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write paki whakamārama:

#### How does the selection of this purpose for writing fit into your wider learning programme?

E.g. It fits in with the wider school aim of revitalising local stories.

#### What are the learning contexts?

E.g. Tikanga-ā-lwi, Te Reo, Ngā Toi, I.C.T.

#### What is your main goal for teaching the writing of paki whakamārama?

E.g. Students will select a local story that explains a natural feature and will retell and write it for the school magazine.





### **Which type of paki whakamārama will you focus on?**

E.g. Paki whakamārama tuku iho.

### **Who will be the audience for students' writing?**

E.g. School and wider community, local whānau and iwi.

### **How will students share their writing?**

E.g. In the school magazine and at a whānau celebration.

## **Gathering and Organising Resources for Teaching**

The following suggestions can be adapted to suit either of the two types of paki whakamārama:

- Make a list of the local stories that explain land, river or special features of your area.
- List the stories that you believe your students should be able to tell.
- Identify members of the community who can support your programme of learning.

## **Identifying the Learning Outcomes**

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

1. Develop your learning programme based on how students might achieve the learning outcomes.
2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i tētahi paki whakamārama.
3. Identify, discuss, and share success criteria for the learning outcomes before students begin learning, e.g. Ka taea e au te whakaraupapa i ngā mahi nui o te paki.
4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select. These are only suggestions for learning outcomes that you might include in your programme for writing paki whakamārama and you are encouraged to develop and include your own ideas.

### **Oral language learning outcomes**

- Listen to a paki whakamārama and identify the key events.
- Listen to a paki whakamārama and identify the natural feature being explained.
- Retell a local story that explains a natural feature.
- Retell a local story in the correct order in which the events occurred.

### **Reading learning outcomes**

- Identify the natural feature that is explained in the paki.
- Read and summarise the key events leading up to the resolution.
- Read and identify the main parts of a paki whakamārama, using the samples in *He Tuhinga Paki Whakamārama*.
- Identify the main characters in a paki and discuss their roles.
- Identify and discuss language features such as descriptive language and sequencing expressions.

### Writing learning outcomes

- Learn how to use 'Te Anga o te Paki Whakamārama' to help organise ideas for the storyline.
- Learn how to use 'Ngā Kupu Whakaahua me Ngā Kupu Hāngai ki te Paki Whakamārama' to develop and use a pool of descriptive vocabulary.
- Take writing through the writing process to a published copy for the intended audience.
- Present a paki whakamārama for the school magazine and at a whānau celebration.

## Planning Oral Language Activities to Develop Language Skills Relevant to Paki Whakamārama

The oral language programme should include activities that encourage students to retell paki whakamārama orally and to listen and respond to paki whakamārama. Learning to talk about and listen to paki whakamārama helps students to develop necessary knowledge and understanding they will need in order to learn to read and write paki whakamārama.

Plan to do the following with your students:

**1. Share the key oral language learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in listening to paki whakamārama by:**

- Telling paki whakamārama to students.
- Having students respond to stimuli such as pictures or questions.
- Having students watch dramatisations of paki whakamārama.
- Reading paki whakamārama to students.

**3. Engage students in retelling paki whakamārama by having them:**

- Interpret paki whakamārama and use their own words to retell them.
- Respond to questions about paki whakamārama.
- Use picture cues to retell paki whakamārama.
- Share their interpretations of paki whakamārama.

**4. Have students participate in oral language activities.**

The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Blind Sequencing	To place events or procedures into sequential order. To retell a story.	220
Retelling	To improve understanding of a text. To recall information.	227
Retelling From a Character's Point of View	To focus on characters' personalities, actions and emotions.	228





Activity	Purpose of Activity	Page
Round Robin	To tell a story to a group.	229
Sequence Chart	To place events or procedures into sequential order.	231
Story Character Interviews	To study how authors construct characters and to infer why the characters act in certain ways.	231
Story Makers	To weave events, characters, settings, problems or complications into a story format.	232
Story Reconstruction	To place events or procedures into sequential order.	233
Summarise Pair Share	To construct an oral summary of something students have just listened to.	234
Think-Pair-Share	To rehearse answers to questions and to express opinions.	236

## Studying Paki Whakamārama in the Reading Programme

Once students have explored paki whakamārama through listening to and retelling them, the next step will be to introduce written paki whakamārama through the reading programme.

The reading programme focuses on comprehending, summarising, analysing, evaluating and interpreting paki whakamārama texts. Reading paki whakamārama differs from listening to and retelling in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus of reading paki whakamārama is the study of how authors craft their stories. This means, for example, looking at how the author uses language to create atmosphere, to describe what characters do, and to explain how events unfold to produce the resulting natural feature. Use the samples in *He Tuhinga Paki Whakamārama* or others you have found to focus in on how the authors craft their stories.

Plan to do the following with your students:

**1. Share the key reading learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in reading paki whakamārama by:**

- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read paki whakamārama independently (independent reading).
- Having students read paki whakamārama to others.

**3. Have students participate in reading activities.**

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.



Activity	Purpose of Activity	Page
Cause and Effect	To reflect on a text and to select, organise and use information for a specific purpose.	247
Clarify Pair Share	To clarify meaning.	248
Flow Chart	To identify, extract and record important information. Supports the development of research skills.	248
Identifying Emotional Perspective of Others	To describe the body language of characters as portrayed in the illustrations of a text.	249
Key Words	To select key words that provide the key to understanding the ideas in a text.	250
Picture Flick	To make predictions about a text.	251
Plot Profile	To plot the main events of a story and to rate them in order of level of excitement.	252
Retelling	To improve understanding of a text. To recall information.	257
Scanning a Text	To locate specific detail in a text. Supports the development of research skills.	258
Stop and Think	To monitor understanding while reading.	260
Summarising a Text	To construct a summary from a written text.	261
Text-Based Questions: Explanation	To ask questions about explanation texts based on their structure. To identify the types of thinking associated with the structure of explanation texts.	263
Text-Based Questions: Narrative and Historical Recount	To ask questions about narrative and historical recount texts, based on their structure.	264

#### 4. Study written paki whakamārama together.

The following guiding questions provide a framework for examining paki whakamārama with your students in the reading and writing programmes.





## He Pātai Ārahi mō te Paki Whakamārama

### Te Tapanga

- He aha te tikanga o te tapanga e hāngai ana ki te tuhinga paki?

### Te whakatakinga

- I nahea te mahi i mahia ai?
- Ko wai ngā kiripuaki?
- He pēhea te āhua o te wāhi?

### Te raupapatanga mahi

- I pēhea te mahi i tīmata ai?
- I pēhea te mahi i tipu haere ai ki tōna teiteitanga?
- He aha tōna teiteitanga?

### Te whakataunga

- I pēhea te mahi i tau ai?
- He aha te āhuatanga i puta mai i te taiao?

### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo tohu wāmua.
- Te reo raupapa.
- Te whakawhiti kōrero.
- Te reo whakaahua.
- Te reo tūhono i te take me te pānga.
- Te kiwaha.
- Te reo tautahi/te reo tohu i te mahi a tētahi atu (te reo tauru) rānei.

## Learning to Write Paki Whakamārama

Once students have become familiar with the general structure and some of the language features of paki whakamārama through the oral language and reading programmes, the next step will be to introduce writing paki whakamārama through shared writing.

Refer to the table on page 4 of *He Tuhinga Paki Whakamārama* for a guide as to when it may be appropriate to introduce writing paki whakamārama to your students using shared, guided and independent writing approaches.<sup>48</sup>

<sup>48</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whai Huruuru, Ka Marewa and Ka Rere stages of a writer's development.

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Plan to do the following with your students:

**1. Share the key writing learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in writing paki whakamārama by:**

- Writing with students during shared writing sessions.
- Supporting students' writing during guided writing sessions.
- Facilitating independent writing when students have developed sufficient knowledge, skills and understanding.
- Conferencing with students while they are writing.
- Having students share their written texts with others.

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### Shared Writing Approach

The purpose of using a shared approach to teach the writing of paki whakamārama is to:

1. Model the writer's thinking process when writing.
2. Have students contribute to writing a text beyond that which they can write independently.
3. Model what writers do when they write for a particular purpose.

If students have never written paki whakamārama before, begin with the shared writing approach. This approach is also most suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach, the teacher scribes and students contribute, so that constructing the text is a shared effort. During the scribing, teachers may:

- Model how to generate and organise ideas before writing, including using the blackline masters in the 'He Mahere Ārahi i te Tuhituhi' section in *He Tuhinga Paki Whakamārama*.
- Demonstrate how to set ideas down in writing.
- Explain and model how to prepare and write a paragraph based on a key idea.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own paki whakamārama. You may choose to use the first sample in *He Tuhinga Paki Whakamārama*, 'Ka Riro a Rona i te Marama', or use a different paki whakamārama, and follow the writing pathway in the book as a guide for learning to write paki whakamārama. The following are some suggestions for getting started:

1. Reinforce the purpose for writing and identify the audience for the writing.
2. Focus on the type of paki whakamārama that you will write.
3. Identify the paki that you will write about and make sure students are familiar with it.





4. Get students to tell you what they know about the story.
5. Identify and discuss some of the words and phrases that will be required, and make a list; for example, include names of characters and words to describe actions that occurred.

You may choose to use a data projector to show how the writer of 'Ka Riro a Rona i te Marama' or 'Kūaka Rerenga Roa' carried out each step in the writing pathway in *He Tuhinga Paki Whakamārama* before carrying out each step with students. When preparing to write each part of the text you can use large copies of the planning charts in the 'He Mahere Ārahi i te Tuhituhi' section of the book and ask questions such as the following to prompt students while you scribe their responses.

#### **He Pātai Ārahi i te Tuhituhi Paki Whakamārama**

##### **Te tapanga**

- He aha tētahi tapanga pai mō te paki?
- Nā te aha i pēnei ai te whakatau?
- He hononga tō te tapanga ki te mahi ka tū ki te paki?

##### **Te whakatakinga**

- Ko wai ngā kiripuaki matua, ā, ka pēhea tātou e whakamōhio atu i a rātou ki ngā kaipānui?
- Ka tū te paki ki hea?
- He aha te mahi ka tū i te whakatakinga?
- Mā te aha, mā ēhea kupu hoki tātou e whakatenatena ai i ngā kaipānui kia pānui tonu?

##### **Te raupapatanga mahi**

- He aha te pūtake o te mahi matua?
- E aha ana ngā kiripuaki matua?
- He aha te mahi me ōna raruraru ka tipu?
- He pēhea te tipu o te mahi?
- He pēhea te whakataunga o te mahi?

##### **Te whakataunga**

- I whakatau pēhea te mahi?
- I ahatia ngā kiripuaki?
- He aha te āhuetanga i puta ki te taiao?
- He aha ngā mōhiotanga kua mau i a koe mai i te paki?

Once you have completed the text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self-conference throughout the writing process. You may want to consider colour coding the parts of the writing, and to highlight key words. Display the text in a prominent place so that the students can refer to it when they need to.

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## Guided Writing Approach

The purpose of using a guided approach to teach how to write a paki whakamārama is to:

1. Focus on particular aspects of the writing.
2. Guide students' learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first models and explains; the students are then invited to go away and have a go at writing this part of their text, using what they have just learnt. Students then meet with the teacher again as a group for guidance for the next part of the text. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.

The suggestions below may be useful in prompting students if you decide to take them through the parts of the structure of a paki whakamārama or if you see they need help in developing their storyline. These suggestions relate to writing a paki whakamārama tuku iho and can be adjusted as necessary to suit a paki whakamārama pohewa. Before doing any of these activities with your students, discuss the following aspects of the paki they will write.

- Select and discuss the paki the students will write.
- Get students to retell the main events, or provide them with a simple written version to help them recall the story.
- Answer any questions about the story and explain any new vocabulary that has arisen.

### Guidance relating to the context

- Discuss 'Te Horopaki' (page 19 or page 46 in *He Tuhinga Paki Whakamārama*) and have students provide you with answers to the four guiding questions.

### Guidance relating to the structure of a paki whakamārama

- Discuss the components of the chart 'Te Anga o te Paki Whakamārama' (page 62 in *He Tuhinga Paki Whakamārama*) and fill in a copy of the chart, thus providing an overall plan for the writing.
- Use the chart 'Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Whakamārama' (page 63) to note down some descriptive words and phrases, and any other relevant phrases that students may use. Ask your students for suggestions.

### Guidance relating to the introduction

- Use your notes for the introduction (whakatakinga) from the structure map 'Te Anga o te Paki Whakamārama' to construct the first sentence with your students. Ask students for suggestions for what might come next and remind them to use words from the descriptive language chart before they attempt to write their first paragraph.

### Guidance relating to the sequence of events

- Use your notes for the sequence of events from the structure map 'Te Anga o te Paki Whakamārama' to fill in the flow chart 'Te Raupapatanga Mahi mō te Paki Whakamārama' (page 64 in *He Tuhinga Paki Whakamārama*) with your students in order to develop ideas and order the events.
- Discuss how you can build up the tension and make the climax exciting.
- Use your notes in the flow chart 'Te Raupapatanga Mahi mō te Paki Whakamārama' to craft the first sentence for a paragraph about the beginning of the events and ask students to use this sentence or one of their own and then to complete the first paragraph. Remind students to use words from 'Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Whakamārama' and where they can find information and examples of language features such as te reo raupapa.





- Students may need reminding that each paragraph is based on a key idea, which is often set down in the first sentence, and that the rest of the paragraph will develop this idea. It may be useful to suggest writing one paragraph about the beginning of the events, one about the events that followed, and one about the climax.

#### Guidance relating to the resolution

- Use your notes for 'te whakataunga' in the structure map 'Te Anga o te Paki Whakamārama' to help you craft the first sentence of the conclusion. Students may use this or one of their own to begin their conclusions.
- Remember to emphasise again that the purpose for the narrative is to explain the natural feature and that this is reinforced in the conclusion.

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### Independent Writing Approach

The purpose of using an independent approach to teach writing paki whakamārama is that:

1. Students write independently.
2. Students develop belief in themselves as writers of paki whakamārama.
3. Students publish their work for their intended audience.

When you are confident that students have sufficient knowledge, skills and ideas relevant to writing paki whakamārama they can then be expected to begin to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or having them check in with you. See the key ideas on conferencing in the 'Te Matapaki' section of the foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*, pages 116–129.



While some students will be able to write independently, others will need to continue to work through cycles of shared and guided writing.

We suggest that the first time students write a paki whakamārama tuku iho independently, all students use the same paki that they have either read or heard. This will help scaffold their writing and enable them to help each other in peer and group conferences. Similarly, the first time students write a paki whakamārama pohewa independently their learning will be supported if the group decides together which natural feature they will explain.

Ensure students are clear about the following steps for writing paki whakamārama:

#### Step one

Respond as a group to the questions in the 'Te Horopaki' section on page 19 (paki whakamārama tuku iho) or on page 46 (paki whakamārama pohewa) of *He Tuhinga Paki Whakamārama*:

- Identify the purpose of the writing.
- Identify the audience for the writing.
- Identify the type of paki, e.g. paki whakamārama tuku iho or paki whakamārama pohewa.
- Think of a useful title for the writing.

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### Step two

#### Paki whakamārama tuku iho

Before they start ask students to:

- Brainstorm what they know about how this feature occurs or can be seen.
- Share their ideas with a partner or group to help them clarify their thinking.

#### Paki whakamārama pohewa

Before they start ask students to:

- Brainstorm imaginative explanations for why this feature occurs or can be seen.
- Record their ideas and have them decide which explanation they want to develop in the story.
- Share their ideas with a partner or group to help them clarify their thinking.

### Step three

Students fill in the planning chart 'Te Anga o te Paki Whakamārama' (page 62 in *He Tuhinga Paki Whakamārama*) to organise the structure of their paki.

### Step four

Students fill in the planning chart 'Ngā Kupu Whakaahua me ngā Kupu Hāngai ki te Paki Whakamārama' (page 63) to develop a pool of descriptive words and phrases they can use.

### Step five

Students fill in the planning chart 'Te Raupapatanga Mahi mō te Paki Whakamārama' (page 64) to develop their ideas for the sequence of events and to order these events.

### Step six

Students begin to write their first draft and follow the writing process cycle through to publication.

When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.<sup>49</sup>

## Monitoring, Evaluating and Assessing Students' Progress

When assessing students' writing, we suggest teachers do the following as outlined in *Te Wāhanga Tuatahi*, pages 14–15:

1. **Assess students' writing based on identified learning outcomes.**
2. **Have students fill in a self-evaluation checklist such as the one on the next page.**  
This evaluation checklist can also be used for peer evaluation.
3. **Use students' writing to evaluate your paki whakamārama writing programme.**
4. **Ask students to tell you what worked and what didn't work.**

<sup>49</sup> See the discussion of the writing process cycle on pages 66–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.





## He Pātai Arotake i te Paki Whakamārama

### Te tapanga

- Ka mārama te kaipānui ki te kaupapa o te paki mā te pānui i te tapanga?
- He mea hopu te tapanga i te aro o te kaipānui?
- Nā te tapanga, ka tipu rānei te hiahia o te kaipānui ki te pānui tonu?

### Te whakatakinga

Kei te whakatakinga:

- Kua tāutuhia te mahi, ngā kiripuaki, te wā i mahia ai te mahi, me te wāhi i mahia ai te mahi?
- Kua tohua te mahi o te paki mā te whakaatu i ētahi āhuatanga hihiri?

### Te raupapatanga mahi

Kei te raupapatanga mahi:

- Kua whakaahuatia te tīmatanga o te mahi, o te raruraru rānei?
- Kua whakaahuatia te tipu o te mahi/raruraru?
- Kua whakaahuatia te teiteitanga o te mahi/raruraru?

### Te whakataunga

Kei te whakataunga:

- Kua whakamāramahia te whakataunga o te mahi/raruraru?
- Kua whakamāramahia te take i puta ai tētahi āhuatanga ki te taiao?

### Ngā āhuatanga reo

Kua whakamahia e au:

- Te reo tohu wāmua?
- Te reo tautahi, te reo tohu i te mahi a tētahi atu (te reo tautoru) rānei i te wā e tika ana?
- He whiringa rerenga reo raupapa?
- Te whakawhiti kōrero hei whakaatu i ngā āhuatanga, ngā whakaaro me ngā kare-ā-roto o ngā kiripuaki?
- He whiringa rerenga reo whakaahua – he kupu, he rerenga hoki hei whakaahua i ngā kiripuaki, ō rātou kare-ā-roto, ā rātou mahi me te wāhi i mahia ai te mahi?
- Te reo tūhono i te take me te pānga hei whakamārama i te tikanga o ngā mahi o te paki?
- Te kiwaha i ngā whakawhiti kōrero a ngā kiripuaki?

It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai āwhina ahau ki ēhea āhuatanga tuhituhi ki te tuhi tuhinga paki whakamārama anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?



He Manu Taketake

# He Tuhinga Pūrākau Whakamārama



He Manu Tuhituhi

He Pukapuka Arataki i te Kaituhi



# He Tuhinga Pūrākau Whakamārama

Writing Narratives that Explain the Origin of Aspects of Our World

## Ki te Pae Tawhiti Tātou Rere Ai – Towards a Literate Māori Future

Mā tēnei huarahi tō tātou nei reo me ōna tikanga e ora ai, e puāwai ai. Ko te aronga o tēnei huarahi, ka mōhio te tamaiti ki te pūtaka o ngā tikanga, kātahi mā te whakatakoto ā-tuhi ka mau i a ia ngā tikanga ā kui mā, ā koro mā.

Tuhinga pūrākau whakamārama are a way of recording traditional narratives that explain the origins of aspects of some tikanga. These narratives are unique explanations that begin with events that occurred during the creation story. Pūrākau<sup>50</sup> have been transferred from generation to generation as forms of knowledge that contain essential key messages for how to live our lives. This knowledge has survived in the formats of storytelling, whakataukī, waiata, mōteatea, haka and whakairo (ngā toi). The written form is yet another format that serves students and future generations in retaining this knowledge as well as supporting their understanding of tikanga.

This book sets out an example of how to write pūrākau and presents a structure and a pathway for writing. However, there are many ways of writing pūrākau and this structure and writing pathway are only one way. You may wish to work out your own structure for pūrākau and pathway for writing. The important thing is not that our origin stories are written down in a set way, but that they become part of our students' world and that they develop the skills to explore and write about them.

## Kererū – the guide bird for *He Tuhinga Pūrākau Whakamārama*

The kererū has been selected to guide writers through studying and writing tuhinga pūrākau whakamārama.

*Kai ana ngā kākā, noho ana ngā kererū.*<sup>51</sup>

As the above whakataukī tells us, the kererū is a quiet, observant bird, unlike the noisy, chattering kākā, and is often to be found sitting quietly on the branch of a tree. This large and gentle bird is a guardian of the forest of Tāne and is the only bird able to renew some of the great trees of te wao nui a Tāne, such as the miro, the tawa, the karaka, the pūriri and the mataī, by swallowing and dispersing their seeds.

Just as the kererū disperses the seeds of the great trees so that new life will spring up on the forest floor, the writer of pūrākau, through the exploration of pūrākau and setting them down in writing, helps to transmit and reinvigorate these origin stories which help to give meaning to our lives.

## Purpose of Tuhinga Pūrākau Whakamārama

To explain, in narrative form, the origin of some of our tikanga, and to interpret their significance and benefits for us.

## Focus of Tuhinga Pūrākau Whakamārama

A specific cultural practice and the sequence of actions carried out by gods or demi-gods which resulted in these practices.

<sup>50</sup> Some sources use the term 'pakiwaitara' in a similar way. See the following definitions:  
Pūrākau – "Ancient legend, myth" (Williams, 1975, p. 312); "myth, story, incredible story" (Ryan, 1995, p. 230).  
Pakiwaitara – "Fiction, legend, folk lore" (Williams, 1975, p. 254); "mythology" (Ryan, 1995, p. 190).

<sup>51</sup> (Mead and Grove, 2001, p. 157).

### Examples of Tuhinga Pūrākau Whakamārama

The story of how Niwareka and Mataora brought the practice and art of tā moko into the world.

The story of Tānerore and the origin of haka.

### Types of Tuhinga Pūrākau Whakamārama

One type of pūrākau whakamārama is explored in *He Tuhinga Pūrākau Whakamārama*.

#### 1.1 Samples in *He Tuhinga Pūrākau Whakamārama*

Three samples of pūrākau whakamārama are presented in the book. These samples are designed to be used in the reading programme, when teacher and students are studying the structure of pūrākau whakamārama and identifying and discussing language features. The first sample is also designed to be used in the writing programme. In *He Tuhinga Pūrākau Whakamārama* Kererū shows how the writer followed a writing pathway to compose this pūrākau whakamārama.

Sample Title	Sample Focus
Karakia	A narrative that explains how Tūmatauenga introduced the tikanga of karakia after fighting with his brothers.
Hinepūtehue	A narrative that explains how Hinepūtehue brought peace to her fighting brothers and musical instruments into the world.
Niwareka rāua ko Mataora	A narrative that explains how tā moko was brought into the world by Niwareka and Mataora.

#### 1.2 Some Language features in Tuhinga Pūrākau Whakamārama

The following language features of tuhinga pūrākau whakamārama are explained in *He Tuhinga Pūrākau Whakamārama* and identified in the writing samples:

- Reo raupapa (sequencing expressions).
- Reo whakaahua (descriptive language).
- Reo tūhono i te take me te pānga (expressions of cause and effect).
- Kupu tāruarua (reduplicated words).

See Āpitianga 1, on pages 272–280, for explanations of these language features.

#### 1.3 Structure for Writing Tuhinga Pūrākau Whakamārama<sup>52</sup>

The following structure is based on a generic narrative framework. However, pūrākau differ from the paki that are discussed in other *He Manu Taketake* books in the following ways: pūrākau begin with an orientation which describes the separation of Rangī and Papa and the emergence of their children into te ao mārama; the characters in the pūrākau are gods or demi-gods; the resolution focuses not only on how the problem was resolved, but also on the result of the resolution and the significance of this result for humans.

The following structure is an equivalent in English of the structure on page 12 of *He Tuhinga Pūrākau Whakamārama*.

<sup>52</sup> See also the structures for paki tūhono (p. 116), paki whakangahau (p. 162) and paki whakamārama (p. 186) in this book.





## Structure of Pūrākau Whakamārama

<b>Title</b> Identifies the topic.
<b>Orientation</b> Sets out the foundation for the beginning of the narrative – the emergence of the children of Rangi and Papa into the world of light: <ol style="list-style-type: none"><li>1. The narrative relates back to the beginning of time.</li><li>2. The embrace of Rangi and Papa.</li><li>3. The birth and development of their children in darkness.</li><li>4. The argument among the children.</li><li>5. The separation of Rangi and Papa.</li><li>6. The great sadness of Rangi and Papa.</li></ol>
<b>Introduction</b> Sets out who the main gods are in the narrative, and gives an indication of the action that is to follow.
<b>Sequence of events</b> Sets down: <ul style="list-style-type: none"><li>• The beginning of the action or problem.</li><li>• How the action intensified.</li><li>• The climax.</li></ul>
<b>Resolution</b> Tells how the problem was resolved, the result of the resolution and its significance for us.

### 1.4 Blackline Masters

Three blackline masters are included in the ‘He Mahere Ārahi i te Tuhihi’ section at the back of the book. These planning charts can be referred to when teaching pūrākau whakamārama and can be used by individual students when they begin drafting ideas for their own writing.

<b>Te Whakamāramatanga o te Hua ki te Tangata</b>	A chart to help the writer develop ideas about the benefits of this tikanga/cultural practice for us.
<b>Te Anga o te Pūrākau</b>	An outline of the structure designed to help the writer map out the five main parts of the pūrākau.
<b>Ngā Kupu Whakaahua mō te Pūrākau</b>	A chart in which the writer lists some words that describe the characters, the event and the place where the events occurred.
<b>Te Raupapatanga Mahi mō te Pūrākau</b>	A flow chart designed to assist the writer to order the events of the pūrākau.



## He Ara Whakaako

We suggest that you integrate the oral language, reading and writing programmes. The following section contains suggestions for how you might do this.

### Identifying Your Teaching Purpose

The following questions will help you frame your learning programme for teaching how to write pūrākau whakamārama:

#### How does the selection of this purpose for writing fit into your wider learning programme?

E.g. Students gain a deeper understanding of our tikanga and other aspects of mātauranga Māori that form the basis of our thinking.

#### What are the learning contexts?

E.g. Tikanga-ā-lwi, Te Reo, Ngā Toi, I.C.T.

#### What is your main goal for teaching pūrākau whakamārama?

E.g. Students will retell and write a traditional story that explains the origin of a cultural practice.

#### Who will be the audience for students' writing?

E.g. Classmates, tēina of the kura and whānau.

#### How will students share their writing?

E.g. Share with tēina and whānau at the school during story telling week.

### Gathering and Organising Resources for Teaching

The following suggestions can be adapted to suit your programme.

- Make a list of the stories that explain the origin of our cultural practices.
- List the stories that you believe your students should be able to tell and write.
- Identify members of the community who can support your programme of learning.

### Identifying the Learning Outcomes

Identify the learning outcomes you want your students to achieve and base your learning programme around these outcomes. The learning outcomes will guide your classroom teaching, learning and assessment. After identifying student learning outcomes, do the following:

1. Develop your learning programme based on how students might achieve the learning outcomes.
2. Share these learning outcomes with students in the oral language, reading and writing programmes and articulate them as learning intentions, e.g. Kei te ako tātou ki te tuhituhi i tētahi pūrākau whakamārama.
3. Identify, discuss, and share success criteria for the learning outcomes before students begin learning, e.g. Ka taea e au te tāutu i ngā mahi nui o te pūrākau whakamārama.
4. Plan to integrate your oral language, reading and writing programmes.

The following are some examples of learning outcomes you might select. These are only suggestions for learning outcomes that you might include in your programme for writing pūrākau whakamārama and you are encouraged to develop and include your own ideas.





### Oral language learning outcomes

- Listen to pūrākau whakamārama and identify the key events.
- Listen to pūrākau whakamārama and identify the cultural phenomenon or practice being explained.
- Retell a pūrākau to a group and respond to questions about the pūrākau.
- Discuss and describe the characters in a pūrākau.

### Reading learning outcomes

- Identify the cultural phenomenon or practice that is explained in the pūrākau.
- Read and summarise the key events leading up to the resolution.
- Read and identify the main parts of a pūrākau whakamārama, using the samples in *He Tuhinga Pūrākau Whakamārama*.
- Identify the main characters in a pūrākau and discuss their roles.
- Identify and discuss language features such as descriptive language and expressions of cause and effect.

### Writing learning outcomes

- Learn how to use 'Te Whakamāramatanga o te Hua ki te Tangata' to note down ideas about the significance of this cultural phenomenon or practice to us.
- Learn how to use 'Te Anga o te Pūrākau' to help organise ideas for the storyline.
- Learn how to use 'Ngā Kupu Whakaahua mō te Pūrākau' to develop a pool of descriptive words and phrases.
- Take writing through the writing process to a published copy for the intended audience.
- Present a pūrākau whakamārama for the class book.

## Planning Oral Language Activities to Develop Language Skills Relevant to Pūrākau Whakamārama

The oral language programme should include activities that encourage students to retell pūrākau whakamārama orally and to listen and respond to pūrākau whakamārama. Learning to talk about and listen to pūrākau whakamārama helps students to develop necessary knowledge and understanding they will need in order to learn to read and write pūrākau whakamārama.

Plan to do the following with your students:

**1. Share the key oral language learning outcomes with students at the beginning of each teaching session.**

**2. Engage students in listening to pūrākau whakamārama by:**

- Telling pūrākau whakamārama to students.
- Having students respond to stimuli such as pictures or questions.
- Having students watch dramatisations of pūrākau whakamārama.
- Reading pūrākau whakamārama to students.

**3. Engage students in retelling pūrākau whakamārama by having them:**

- Interpret pūrākau whakamārama and use their own words to retell them.
- Respond to questions about pūrākau whakamārama.
- Use picture cues to retell pūrākau whakamārama.
- Share their interpretations of pūrākau whakamārama.

#### 4. Have students participate in oral language activities.

The activities listed in the following chart can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Blind Sequencing	To place events or procedures into sequential order. To retell the story.	220
Retelling	To improve understanding of a text. To recall information.	227
Retelling from a Character's Point of View	To focus on characters' personalities, actions and emotions.	228
Round Robin	To tell a story to a group.	229
Sequence Chart	To place events or procedures into sequential order.	231
Story Character Interviews	To study how authors construct characters and to infer why the characters act in certain ways.	231
Story Makers	To weave events, characters, settings, problems or complications into a story format.	232
Story Reconstruction	To place events or procedures into sequential order.	233
Summarise Pair Share	To construct an oral summary of something students have just listened to.	234
Think-Pair-Share	To rehearse answers to questions and to express opinions.	236

### Studying Pūrākau Whakamārama in the Reading Programme

Once students have explored pūrākau whakamārama through listening and retelling them, the next step will be to introduce written pūrākau whakamārama through the reading programme.

The reading programme focuses on comprehending, summarising, analysing, evaluating and interpreting pūrākau whakamārama texts. Reading pūrākau whakamārama differs from listening to and retelling in that the written texts have been carefully crafted to meet the needs of a reading audience.

A key focus of reading pūrākau whakamārama is the study of how authors craft their stories. This means, for example, looking at how the author uses language to create atmosphere, to describe what characters do, and to explain how events unfold to produce the resulting phenomenon. Use the samples in *He Tuhinga Pūrākau Whakamārama* or others you have found to focus in on how the authors craft their stories.

Plan to do the following with your students:

1. Share the key reading learning outcomes with students at the beginning of each teaching session.
2. Engage students in reading pūrākau whakamārama by:





- Reading to them (shared reading approach).
- Reading with them (guided reading approach).
- Having students read pūrākau whakamārama independently (independent reading).
- Having students read pūrākau whakamārama to others.

### 3. Have students participate in reading activities.

The following activities can be modelled and taught during shared and guided reading sessions. These can be adapted to suit your programme of work. Detailed explanations of each activity can be found on the pages of this book listed in the right hand column.

Activity	Purpose of Activity	Page
Cause and Effect	To reflect on a text and to select, organise and use information for a specific purpose.	247
Clarify Pair Share	To clarify meaning.	248
Flow Chart	To identify, extract and record important information. Supports the development of research skills.	248
Identifying Emotional Perspective of Others	To describe the body language of characters as portrayed in the illustrations of a text.	249
Key Words	To select key words that provide the key to understanding the ideas in a text.	250
Picture Flick	To make predictions about a text.	251
Plot Profile	To plot the main events of a story and to rate them in order of level of excitement.	252
Recognising Emotional Perspective Thinking	To recognise and reflect on one's own emotional perspective and on the emotional responses of a character. To enrich personal vocabulary to describe emotional responses.	256
Retelling	To improve understanding of a text. To recall information.	257
Scanning a Text	To locate specific detail in a text. Supports the development of research skills.	258
See the Picture	To draw a picture in the mind about a character, setting or action.	259
Stop and Think	To monitor understanding while reading.	260
Summarising a Text	To construct a summary from a written text.	261
Text-Based Questions: Explanation	To ask questions about explanation texts based on their structure. To identify the types of thinking associated with the structure of explanation texts.	263
Text-Based Questions: Narrative and Historical Recount	To ask literal questions about narrative and historical recount texts, based on their structure.	264



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#### 4. Study written pūrākau whakamārama together.

The following guiding questions provide a framework for examining written descriptions with your students in the reading and writing programmes.

##### He Pātai Ārahi mō te Tuhinga Pūrākau Whakamārama

###### Te tapanga

- He aha te tikanga o te tapanga e hāngai ana ki te tuhinga pūrākau?

###### Te tīmatanga

- He aha te pūtake o te tīmatanga o te pūrākau whakamārama?

###### Te whakatakinga

- Ko wai ngā atua matua i roto i te pūrākau?
- I hea te mahi i mahia ai?
- He aha tētahi āhuatanga o te mahi kei te haere?

###### Te raupapatanga mahi

- I pēhea te mahi i tīmata ai?
- I pēhea te mahi i tipu haere ai ki tōna teiteitanga?
- He aha tōna teiteitanga?

###### Te whakataunga

- I pēhea te mahi i tau ai?
- He aha te hua i puta mai ki te ao?
- He aha te tikanga ki a tātou o te hua i puta?

###### Ngā āhuatanga reo

Tāutuhia ngā āhuatanga reo, hei tauira:

- Te reo raupapa.
- Te reo whakaahua.
- Te reo tūhono i te take me te pānga.
- Te kupu tāruarua.

### Learning to Write Pūrākau Whakamārama

Once students have become familiar with the general structure and some of the language features of pūrākau whakamārama through the oral language and reading programmes, the next step will be to introduce writing pūrākau whakamārama through shared writing.

Refer to the table on page 4 of *He Tuhinga Pūrākau Whakamārama* for a guide as to when it may be appropriate to introduce





writing pūrākau whakamārama to your students using shared, guided and independent writing approaches.<sup>53</sup>

Plan to do the following with your students:

1. **Share the key writing learning outcomes with students at the beginning of each teaching session.**
2. **Engage students in writing pūrākau whakamārama by:**
  - Writing with students during shared writing sessions.
  - Supporting students' writing during guided writing sessions.
  - Facilitating independent writing when students have developed sufficient knowledge, skills and understanding.
  - Conferencing with students while they are writing.
  - Having students share their written texts with others.

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### Shared Writing Approach

The purpose of using a shared approach to teach the writing of pūrākau whakamārama is to:

1. Model the writer's thinking process when writing.
2. Have students contribute to writing a text beyond that which they can write independently.
3. Model what writers do when they write for a particular purpose.

If students have never written pūrākau whakamārama before, begin with the shared writing approach. This approach is also suitable for students who may have previously participated in shared writing but have not yet developed sufficient skills and understanding to write using the guided approach.

In the shared writing approach, the teacher scribes and students contribute, so that constructing the text is a shared effort. During the scribing, teachers may:

- Model how to generate and organise ideas before writing, including using the blackline masters in the 'He Mahere Ārahi i te Tuhituhi' section in *He Tuhinga Pūrākau Whakamārama*.
- Demonstrate how to set ideas down in writing.
- Explain and model how to prepare and write a paragraph based on a key idea.
- Provide explanations about what they will do next and why.
- Discuss why they are using particular language features and demonstrate how to use them.
- Think out loud, and share the strategies they use to come to the decisions they do.

During the shared writing session, students are actively listening and responding to the teacher-led questions and ideas. The aim of this part of the teaching cycle is to draw out from students what they know, and to get them thinking about the main ideas and how to organise them so that they begin to develop some of the skills and understandings they will need in order to write their own pūrākau whakamārama. The following are some suggestions for getting started:

1. Reinforce the purpose for writing and identify the audience for the writing.
2. Identify the pūrākau that you will write about and make sure students are familiar with it.
3. Get students to tell you what they know about the pūrākau.

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<sup>53</sup> See Te Wāhanga Tuarua in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for general characteristics of students at the Ka Oho, Ka Whai Huruuru, Ka Marewa and Ka Rere stages of a writer's development.

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4. Identify and discuss some of the words and phrases that will be required, and make a list; for example, include names of characters and words to describe actions that occurred.

You may choose to use a data projector to show how the writer of 'Karakia' carried out each step in the writing pathway in *He Tuhinga Pūrākau Whakamārama* before carrying out each step with students. When preparing to write each part of the text you can use large copies of the planning charts in the 'He Mahere Ārahi i te Tuhituhi' section of the book and ask questions such as the following to prompt students while you scribe their responses.

#### **He Pātai Ārahi i te Tuhituhi Pūrākau Whakamārama**

##### **Te tapanga**

- He aha tētahi tapanga pai mō te pūrākau?
- Nā te aha i pēnei ai te whakatau?
- He hononga tō te tapanga ki te mahi ka tū ki te pūrākau?

##### **Te tīmatanga**

He pēhea tātou e whakaatu ai i ēnei āhuatanga o te tīmatanga:

- Nō te takenga mai o te ao te kaupapa.
- Te piringa o Papa rāua ko Rangi.
- Te tipuranga o te whānau atua.
- Te tautohe o te whānau atua.
- Te wehenga o Rangi rāua ko Papa.
- Te pōuri nui o Papa rāua ko Rangi.

##### **Te whakatakinga**

- Ko wai ngā kiripuaki matua, ā, ka pēhea tātou e whakamōhio atu i a rātou ki ngā kaipānui?
- Ka tū te pūrākau ki hea?
- He aha te mahi ka tū i te whakatakinga?
- Mā te aha, mā ēhea kupu hoki tātou e whakatenatena ai i ngā kaipānui kia pānui tonu?

##### **Te raupapatanga mahi**

- He aha te pūtake o te mahi matua?
- E aha ana ngā kiripuaki matua?
- He aha te mahi me ōna raruraru ka tipu?
- He pēhea te tipu o te mahi?
- He aha te teiteitanga o te mahi?

##### **Te whakataunga**

- He pēhea te mahi e tau ai?
- He aha te hua o te mahi?
- He aha te tikanga o te hua ki a tātou?





Once you have completed the text, go back and revisit your questions and see whether you have responded to all the questions appropriately. This is a form of modelling how writers self-conference throughout the writing process. You may want to consider colour coding the parts of the writing, and to highlight key words. Display the text in a prominent place so that the students can refer to it when they need to.

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### **Guided Writing Approach**

The purpose of using a guided approach to teach how to write a pūrākau whakamārama is to:

1. Focus on particular aspects of the writing.
2. Guide students' learning.

A guided writing session begins with the teacher providing guidance about some aspects of the writing. The teacher first models and explains; the students are then invited to go away and have a go at writing this part of their text, using what they have just learnt. Students then meet with the teacher again as a group, for guidance for the next part of the text. Not all students, however, will need the same level of guidance, and you will note that some students will gain understanding sooner than others, therefore allow these students to continue writing.

The suggestions below may be useful in prompting students if you decide to take them through the parts of the structure of a pūrākau whakamārama or if you see they need help in developing their storyline. Before doing any of these activities with your students, discuss together the following aspects of the pūrākau they will write:

- Select and discuss the pūrākau the students will write.
- Get students to retell the pūrākau, or provide them with a simple written version to help them recall the story.
- Answer any questions about the story and explain any new vocabulary that has arisen.

#### **Guidance relating to the context**

- Discuss 'Te Horopaki' (page 17 in *He Tuhinga Pūrākau Whakamārama*) and have students provide you with answers to the four guiding questions.

#### **Guidance relating to the significance of the cultural phenomenon being explained**

- Wānanga the significance of the cultural phenomenon, the origin of which is explained in the pūrākau, and use the ideas you and your students come up with to fill in the chart 'Te Whakamāramatanga o te Hua ki te Tangata' (page 37 in *He Tuhinga Pūrākau Whakamārama*).

#### **Guidance relating to the structure of a pūrākau whakamārama**

- Discuss the components of the chart 'Te Anga o te Pūrākau' (page 38 in *He Tuhinga Pūrākau Whakamārama*).
- Remind your students that pūrākau begin with the story of the separation of Rangi and Papa and use the outline for 'Te tīmatanga' on page 12 of *He Tuhinga Pūrākau Whakamārama* to provide notes for this section. Ask your students for suggestions for words and phrases.
- Discuss and fill in the other boxes in 'Te Anga o te Pūrākau' to provide an overall structure for the writing.
- Use the chart 'Ngā Kupu Whakaahua mō te Pūrākau' (page 39 in *He Tuhinga Pūrākau Whakamārama*) to note down some descriptive words and phrases that students may use in their writing. Ask your students for suggestions.

#### **Guidance relating to writing paragraphs**

- Students may need reminding that each paragraph is based on a key idea, which is often set down in the first sentence, and that the rest of the paragraph will develop this idea.

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- It may be useful to suggest writing one paragraph about the beginning of the events, one or more about the events that followed, and one about how the events ended.

#### **Guidance relating to the orientation**

- Discuss how students can use the notes in the 'Te timatanga' section of 'Te Anga o te Pūrākau' to write a paragraph or two. Ask for suggestions for the first sentence.

#### **Guidance relating to the introduction**

- Discuss your notes for the introduction (whakatakinga) in the structure map 'Te Anga o te Pūrākau'.
- Remind students to use any appropriate words and expressions from the descriptive language chart 'Ngā Kupu Whakaahua mō te Pūrākau'.
- Discuss what they might use for a first sentence and other information they may include.

#### **Guidance relating to the sequence of events**

- Use your notes for the sequence of events from the structure map 'Te Anga o te Pūrākau' to fill in the flow chart 'Te Raupapatanga Mahi mō te Pūrākau' (page 40 in *He Tuhinga Pūrākau Whakamārama*) with your students in order to develop ideas and order the events.
- Discuss how you can build up the tension and make the climax exciting.
- Use your notes in the flow chart 'Te Raupapatanga Mahi mō te Pūrākau' to craft the first sentence for a paragraph about the beginning of the events and ask students to use this sentence or one of their own and then to complete the first paragraph. Remind students to use words from 'Ngā Kupu Whakaahua mō te Pūrākau' and where they can find information and examples of language features such as te reo raupapa.
- It may be useful to suggest writing one paragraph about the beginning of the events, one about the events that followed, and one about the climax.

#### **Guidance relating to the resolution**

- Use your notes in the structure map 'Te Anga o te Pūrākau' for the resolution to help you craft the first sentence of the resolution.
- Remember to emphasise again that the purpose for the pūrākau is to explain the cultural phenomenon that resulted and its significance for us and that this is explained in the final section.

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### **Independent Writing Approach**

The purpose of using an independent approach to teach writing pūrākau whakamārama is that:

1. Students write independently.
2. Students develop belief in themselves as writers of pūrākau whakamārama.
3. Students publish their work for their intended audience.

When you are confident that students have sufficient knowledge, skills and ideas relevant to writing pūrākau whakamārama they can then be expected to begin to write independently. This does not mean leaving students on their own to write unassisted, but rather from time to time checking in with students or having them check in with you. See the key ideas on conferencing in the 'Te Matapaki' section of the foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*, pages 116–129.





While some students will be able to write independently, others will need to continue to work through cycles of shared and guided writing.

We suggest that the first time students write a pūrākau whakamārama independently, all students use the same pūrākau that they have either read or heard. This will help scaffold their writing and enable them to help each other in peer and group conferences.

Ensure students are clear about the following steps for writing pūrākau whakamārama:

#### Step one

Students respond to the questions in the 'Te Horopaki' section on page 17 in *He Tuhinga Pūrākau Whakamārama*:

- Identify the purpose of the writing.
- Identify the audience for the writing.
- Identify the form of the writing – pūrākau whakamārama.
- Think of what might be a useful title for the writing.

#### Step two

Before they start ask students to:

- Brainstorm what they know about this cultural phenomenon and how it came to be.
- Share their ideas with a partner or group to help them clarify their thinking.

#### Step three

Fill in a copy of the blackline master 'Te Whakamāramatanga o te Hua ki te Tangata' (page 37 in *He Tuhinga Pūrākau Whakamārama*). This can be done as a group exercise so that students share ideas.

#### Step four

Fill in the planning chart 'Te Anga o te Pūrākau' (page 38) to provide a structure for the writing.

#### Step five

Fill in the chart 'Ngā Kupu Whakaahua mō te Pūrākau' (page 39) to develop a pool of words and expressions to use in the writing.

#### Step six

Fill in the flow chart 'Te Raupapatanga Mahi mō te Pūrākau' (page 40) to develop ideas about describing the events and to sequence them in order.

#### Step seven

Students begin to write their first draft and follow the writing process cycle through to publication. When writers take a piece of writing from the initial gathering of thoughts through to a published piece of writing that may be shared with an audience, they move through the phases of the writing process cycle. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between phases as their piece of writing develops.<sup>54</sup>

<sup>54</sup> See the discussion on the writing process cycle on pages 66–85 in the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Of particular relevance are the 'Te Matapaki', 'Te Tukanga Tuhituhi' and 'He Pātai Ārahi' pages, all of which can be found at the back of all of the *He Kura Tuhituhi* and *He Manu Taketake* books. 'Te Tukanga Tuhituhi' is also available as a poster in the *He Manu Tuhituhi* resource.

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## Monitoring, Evaluating and Assessing Students' Progress

When assessing students' writing, we suggest teachers do the following, as outlined in Te Wāhanga Tuatahi, pages 14–15:

1. Assess students' writing based on identified learning outcomes.
2. Have students fill in a self-evaluation checklist such as the one below.  
This evaluation checklist can also be used for peer evaluation.
3. Use students' writing to evaluate your pūrākau whakamārama writing programme.
4. Ask students to tell you what worked and what didn't work.

### He Pātai Arotake i te Pūrākau Whakamārama

#### Te tapanga

- Ka mārama te kaipānui ki te kaupapa o te pūrākau mā te pānui i te tapanga?
- He mea hopu te tapanga i te aro o te kaipānui?
- Nā te tapanga, ka tipu rānei te hiahia o te aro o te kaipānui ki te pānui tonu?

#### Te tīmatanga

Kua whakaahuatia paitia e au ēnei āhuatanga o te tīmatanga:

- Nō te takenga mai o te ao te kaupapa?
- Te piringa o Papa rāua ko Rangi?
- Te tipuranga o te whānau atua?
- Te tautohe o te whānau atua?
- Te wehenga o Rangi rāua ko Papa?
- Te pōuri nui o Papa rāua ko Rangi?

#### Te whakatakinga

Kei te whakatakinga:

- Kua tātuhia te mahi, ngā kiripuaki, me te wāhi i mahia ai te mahi?
- Kua tohua te mahi o te pūrākau mā te whakaatu i ētahi āhuatanga hihiri?

#### Te raupapatanga mahi

Kei te raupapatanga mahi:

- Kua whakaahuatia te tīmatanga o te mahi, o te raruraru rānei?
- Kua whakaahuatia te tipu o te mahi/raruraru?
- Kua whakaahuatia te teiteitanga o te mahi/raruraru?





### **Te whakataunga**

Kei te whakataunga:

- Kua whakamāramahia te whakataunga o te mahi/raruraru?
- Kua whakamāramahia te take i puta ai tēnei hua?
- Kua whakamāramahia te tikanga o tēnei hua ki a tātou?

### **Ngā āhuatanga reo**

Kua whakamahia e au:

- He whiringa rerenga reo raupapa?
- He whiringa rerenga reo whakaahua – he kupu, he rerenga hoki hei whakaahua i ngā kiripuaki, ō rātou kare-ā-roto, ā rātou mahi me te wāhi i mahia ai te mahi?
- Te reo tūhono i te take me te pānga hei whakamārama i te tikanga o ngā mahi o te pūrākau?
- He kupu tāruarua hei whakaahua i te wāhi me ngā mahi?

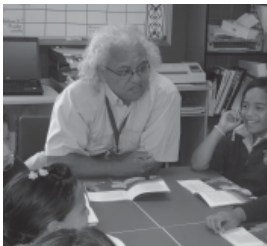
It is also important to get students to respond to the following questions:

- Ko ēhea wāhanga o aku tuhinga he pai?
- Ko ēhea wāhanga o aku tuhinga me whakapai ake?
- Me whai āwhina ahau ki ēhea āhuatanga tuhituhi ki te tuhi tuhinga pūrākau whakamārama anō?
- He aha hei mahi mā taku kaiako hei whakawhanake i taku māramatanga ki tēnei momo tuhinga?





## **Te Wāhanga Tuarima** **He Ngohe Tautoko** Supporting Activities



**He Ngohe ā-Waha**  
Oral Language Activities

218

**He Ngohe Pānui**  
Reading Activities

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### He kupu whakataki

This chapter consists of descriptions of the oral and reading activities that are referred to in the teaching pathways in Te Wāhanga Tuatoru and Te Wāhanga Tuawhā. The oral activities are set out in alphabetical order, followed by the reading activities. Some of the key words in the section ‘He Kupu Matua mō te Mahi’ for each activity are language features. Explanations and examples of these language features can be found in Āpitianga 1, on pages 272–280, at the back of this book.

## He Ngohe ā-Waha

### Oral Language Activities

Activity	Purpose of Activity	Page	Text Purposes
Blind Sequencing	To place events or procedures into sequential order. To retell a story.	220	Paki whakamārama Pūrākau whakamārama Taki
Draw and Tell	To use descriptive language.	221	Tohutohu Whakaahua
He Mihi	To extend language of mihi by describing attributes of a person or place.	221	Tuhinga mihi Tuhinga tūhono
Ladder Rank	To rate the order of importance or value of people, objects, events or concepts.	222	Tautohe Tuhinga whakangahau
Mihi Atu, Mihi Mai	To develop and use language appropriate to mihi.	223	Tuhinga mihi
Numbered Think Tanks Together	To actively seek and clarify meaning.	224	Takenga pūtaiao Whakaahua Tuhinga whakangahau
Pānui	To orally announce an upcoming event.	225	Pānui
Researching and Telling the Facts	To research and present facts. Supports the development of research skills.	226	Takenga pūtaiao Tautohe Whakaahua
Retelling	To improve understanding of a text. To recall information.	227	Paki whakamārama Pānui Pūrākau whakamārama Taki Tuhinga tūhono Tuhinga whakangahau
Retelling from a Character’s Point of View	To focus on identifying characters’ personalities, actions and emotions.	228	Paki whakamārama Pūrākau whakamārama

Round Robin	To tell a story to a group.	229	Paki whakamārama Pūrākau whakamārama Taki
Scamper	To brainstorm alternative ideas and recognise solutions or resolutions.	230	Tautohe Tuhinga whakangahau
Sequence Chart	To place events or procedures into sequential order.	231	Paki whakamārama Pūrākau whakamārama Takenga pūtaiao Taki Tohutohu Tuhinga whakangahau
Story Character Interviews	To study how authors construct characters and to infer why the characters act in certain ways.	231	Paki whakamārama Pūrākau whakamārama Tuhinga whakangahau
Story Makers	To weave events, characters, settings, problems or complications into a story format.	232	Paki whakamārama Pūrākau whakamārama Tuhinga tūhono Tuhinga whakangahau
Story Reconstruction	To place events or procedures into sequential order.	233	Paki whakamārama Pūrākau whakamārama Taki Tuhinga whakangahau
Summarise Pair Share	To construct an oral summary of something students have just listened to.	234	Pānui Paki whakamārama Pūrākau whakamārama Taki Tuhinga tūhono
Tautohe	To gather, classify and order information to help present a persuasive argument.	235	Tautohe
Think-Pair-Share	To rehearse answers to questions. To express opinions.	236	Paki whakamārama Pūrākau whakamārama Takenga pūtaiao Taki Tautohe Tūhono Whakaahua
Treasure Hunt	To give and follow instructions.	237	Tohutohu
Tuku Mihi	To practise the art of mihi.	238	Tuhinga mihi
Whakanui	To rank components of mihi in order of importance.	238	Tuhinga mihi
Whiriwhiri Kupu	To build/extend/develop knowledge of words.	239	Whakaahua





## Blind Sequencing<sup>55</sup>

### Te Whāinga

This activity helps students place events or procedures into sequential order.

### Ngā Rautaki Whakaaro

Sequencing.

### He Kupu Matua mō te Mahi

Reo raupapa, reo whakaahua.

### Te Mahi

Groups of students organise four pictures from a story that they are familiar with into the correct sequence by each student describing his or her picture to the rest of the group.

### He Rauemi Tautoko

- An A3 sheet divided into 4 panels.
- Photocopies of four pictures from a story that students are familiar with.  
Some examples of stories with suitable pictures are: *Kua Puta A Matariki* (2006) nā Oho Kaa (He Purapura Series) for Ka Marewa students; *Hinepau* (2005) nā Gavin Bishop i tito, nā Kāterina Mataira i whakamāori for Ka Rere students; and 'Kōrero Tuku Iho' nā Te Kiri Kōtea (*Te Tautoko* 46) for advanced Ka Rere students. These are good examples as students are able to identify the sequence of events by looking at the illustrations.

### Te Ara Tohutohu

1. Organise students into groups of 4. Each group forms a circle and nominates a leader and a group materials monitor.
2. The group materials monitor collects the set of pictures and an A3 sheet for their group.
3. Give the group leader the four pictures and place the A3 sheet to one side inside the group circle.
4. The leader shuffles the 4 pictures and places them face down in the middle of the group.
5. Each student takes one picture and must not show their picture to anyone else.
6. Each student in turn describes his or her picture.
7. When all group members have described their pictures, the group then decides which picture comes first, second, third and fourth and members place the pictures face down onto the corresponding panels of the A3 sheet.
8. When all pictures have been placed onto the A3 sheet the leader then turns the pictures face up and the group checks that the pictures have been sequenced correctly.
9. If a member of the group thinks that the pictures are sequenced incorrectly they state why and the group decides if it is necessary to change the sequence.

<sup>55</sup> Adapted from Kagan (2007, 11:6).

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## Draw and Tell

### Te Whāinga

This activity helps students use descriptive language.

### Ngā Rautaki Whakaaro

Processing knowledge, describing, clarifying, questioning.

### He Kupu Matua mō te Mahi

Kupu āhua, kīwāhi (hei tauira: Kei runga/raro/roto i..., Kei te taha mauī/matau o...)

### Te Mahi

Students draw a picture. They then describe it to a partner who draws the picture as it is described to them. This activity can be used for descriptions of people, animals, places, etc.

### He Rauemi Tautoko

- Blank pieces of paper for students.
- Drawing materials.

#### Te Ara Tohutohu

1. Students work in pairs.
2. One of each pair draws a picture which is kept hidden from the other student.
3. The student who has drawn the picture then describes it to his or her partner, who in turn draws a picture according to the description. The partner may ask questions to get clarification.
4. The partners show their pictures to each other and compare them. They discuss how the pictures differ and why this might have happened.
5. The partners then swap roles.

## He Mihi

### Te Whāinga

This activity helps students develop the language of mihi they can use by describing the attributes of a person or place.

### Ngā Rautaki Whakaaro

Constructing meaning, identifying key words or phrases, summarising.

### He Kupu Matua mō te Mahi

Reo mihi, reo whakamihi, kupu āhua, huahuatau, tātorutanga.

### Te Mahi

Students work in groups to compose a mihi to acknowledge a local marae, natural feature, or person.





### He Rauemi Tautoko

- A set of photos of local marae, or features of the local landscape, people involved with the kura, etc. Photocopy these photos for use with students.
- A 'kupu mihi' chart that contains words and phrases that students can select from (make it large enough for all to see). Include examples of reo mihi (expressions of greeting), reo whakamihi (expressions of acknowledgment), huahuatau (metaphors), kiwaha, examples of tātorutanga. Include a number of verbs and adjectives that describe positive qualities and activities.

### Te Ara Tohutohu

This activity requires students to work in a group, therefore remind students of discussion routines before beginning the activity.

1. Organise students into groups of 3–4.
2. The group nominates a leader.
3. Give each group a copy of the same photograph.
4. Students number off – each student on the team has a different number (1–4).
5. The leader starts from student one and asks them to select a term from the 'kupu mihi' word list that describes the attributes of the person, marae or natural feature. Each student in turn selects a word or phrase and explains why they have chosen this word or phrase.
6. Students compose their mihi as a group and present it to the rest of the class.

### Ladder Rank<sup>56</sup>

#### Te Whāinga

This activity helps students rate the order of importance or value of people, objects, events or concepts.

#### Ngā Rautaki Whakaaro

Rating, explaining, clarifying meaning, justifying.

#### He Kupu Matua mō te Mahi

Reo whakaputa whakaaro, whakaraupapa, raupapatanga, paearu, tāutu.

#### Te Mahi

Students rank characters, activities, etc. using a ladder diagram. This activity requires scaffolded teaching. When you first introduce this activity use a story that students are familiar with and do the following.

1. Introduce the concept of using a ladder as a tool to rank something.
2. Explain the purpose of the ranking ladder activity.
3. Clarify and model the task.

This activity also involves students working in pairs and it is important to ensure that each partner gets an equal amount of time to speak.

<sup>56</sup> Based on ideas in Bellanca (2007, pp. 55–57).

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## He Rauemi Tautoko

Paper and pens.

### Te Ara Tohutohu

#### 1. Introduce the concept of using a ladder as a tool to rank something.

- a. Draw a ladder on a board. Ask students to give examples of why ladders are used. List at least 3 answers (e.g. mō te whakapiki ake, mō te tiki i tētahi ngeru i te rākau, mō te whakaweto i te ahi).
- b. Have a student come to the board and rank in order the answers from bottom to top placing the most important item at the top.
- c. Ask the student to explain/defend the order they made.
- d. Ask if other students have different orders and why.

#### 2. Explain the purpose of the ranking ladder activity.

- a. Tell the students that the rungs on the ladder make a visual tool that depicts the order of importance that they apply to three or more objects or ideas.
- b. Explain the vocabulary terms: rank order, criteria, identify and relative<sup>57</sup> importance as each applies to the ladder as an organising tool.
- c. Ask students to give examples of other ways they might use a ranking ladder to rate the importance of items in relation to each other (e.g. their favourite subjects in school, characters they most like or dislike in a story, things they like doing or not doing).
- d. Explain why it is helpful to give the reasons for the rank orders (e.g. clarifying ideas, thinking about thinking).
- e. Summarise the purpose for using the ranking ladder.

#### 3. Clarify and model the task.

- a. Instruct each student to duplicate the ranking ladder on a piece of paper or in their draft books.
- b. Give students three characters from a story the class has told or read, or three items from a list for doing something.
- c. Ask them to rank the items from the most important to the least important, with most important on the highest rung.
- d. Organise students into pairs and instruct them to show and explain their rankings to each other.
- e. After both have shared, select random students to share the rankings and the explanations of both partners.

## Mihi Atu, Mihi Mai

### Te Whāinga

This activity helps students to develop and use language appropriate to mihi.

### Ngā Rautaki Whakaaro

Processing knowledge, identifying key information, summarising.

### He Kupu Matua mō te Mahi

Reo mihi, reo whakamihi, kupu āhua, tātorutanga, raupapatanga, whakakapi.

### Te Mahi

Students work in pairs to help each other compose an oral mihi to another member of the class.

<sup>57</sup> Relative – “considered in relation to something else” (Thompson, (ed.), 1996, p. 763).





### **He Rauemi Tautoko**

- Cards with students' names.
- Four blank cards for each student.

### **Te Ara Tohutohu**

1. Write the names of all students who are present on cards.
2. Organise students into pairs.
3. Randomly hand out a card to each student.
4. Give four blank cards to each student.
5. Students write one idea on each card to describe a quality of the person whose name they have been given.
6. When students have filled in their four cards they discuss their ideas with their partners.
7. Each student supports his or her partner, for example by helping them sequence ideas in order of importance or by helping them to be more specific.
8. Students practise giving their mihi in pairs – sharing ideas for how to start and finish their mihi and giving feedback to each other.
9. The class gathers together and each student stands to deliver his or her mihi to the person they have been assigned.

## **Numbered Think Tanks Together<sup>58</sup>**

### **Te Whāinga**

This activity helps students to actively seek and clarify meaning.

### **Ngā Rautaki Whakaaro**

Gathering information, recalling.

### **He Kupu Matua mō te Mahi**

Whakamārama, āta tirohia, tāutu.

### **Te Mahi**

Students work together in groups to make sure all members of the group can answer a question about a text. This is a simple procedure consisting of four steps. It can be used, for example, to help students to identify an author's meaning, to identify descriptive words, to summarise the main ideas of a text, or to infer the meaning of figurative language in a text. Preplanned questions in the form of directives help students gain the most benefit from the support of their peers (see the example in step 3 below). As students work in groups, they will need to be reminded of discussion routines before the activity begins.

### **He Rauemi Tautoko**

A copy of the text for each student.

<sup>58</sup> Adapted from Kagan (2007, 10:4).



### **Te Ara Tohutohu**

1. Organise students into groups.
2. Students number off in their groups – each student on the team has a different number from 1–4. For teams of three, number 3 may answer when either number 3 or 4 is called. For teams of five, either number 5 or number 4 may answer when number 4 is called.
3. The teacher asks a question. The question asked of students during this step is posed as a directive. For example, instead of saying “What does the author mean when he/she uses the phrase...?” the teacher may say, “You have thirty seconds to make sure everyone on your team knows what the author means when he/she uses the phrase...” Or, instead of saying, “Find some examples of rhyming words in the poem,” the teacher may say “Make sure everyone on the team can identify four rhyming words in the poem.”
4. ‘Think Tanks Together’ – students ‘put their heads together’ and make sure everyone in the group knows the answer.
5. The teacher calls any number from 1–4 at random and students with that number raise their hands. If not all students with this number raise their hands, give them another minute to consult with each other until they all know the answer.

## **Pānui**

### **Te Whāinga**

This activity helps students learn to identify relevant details for an announcement.

### **Ngā Rautaki Whakaaro**

Processing, identifying and recalling information.

### **He Kupu Matua mō te Mahi**

Reo pōhiri, reo whakanui, kaupapa, wā, wāhi, tāngata, mahi.

### **Te Mahi**

Students present and respond to oral announcements about an upcoming event. Before beginning the activity, discuss the details they will be looking for; i.e. te kaupapa, ngā tāngata, te wā, te wāhi, ngā mahi.

### **He Rauemi Tautoko**

Cards with information about an upcoming event (real or imaginary); for example, a hui on a marae, a sports event, a pō whakangahau, a disco, a graduation ceremony, a birthday party. Prepare these in advance.

### **Te Ara Tohutohu**

Tell students the purpose of this activity: that they will take turns with their partners to stand to announce an event, and to listen to and identify information in an announcement.

1. Organise students into pairs and give each student a card.
2. Students are given five minutes to work out the following details from the information on their cards: what the kaupapa is; who will attend; when and where it will take place, and what activities there will be.
3. One student stands to announce the event to his or her partner.





4. The other student listens and tells the announcer: what they think the kaupapa is; who will attend; when and where it will take place, and what activities there will be.
5. Students swap roles.
6. Students then share ideas with their partners about phrases they might use to encourage the listener to attend the event.
7. Students may combine into groups of four to present their four announcements to each other. They could then decide which event they would most like to attend, based on the details, and on the persuasiveness of the announcer.

## Researching And Telling The Facts

### Te Whāinga

This activity helps students research and present facts and supports the development of research skills.

### Ngā Rautaki Whakaaro

Developing critical thinking, analysing, evaluating, justifying.

### He Kupu Matua mō te Mahi

Whakaraupapa, tātari, arotake, whakamana, whakarōpū.

### Te Mahi

Students research the answer to a question in groups and report back. The first time you use this activity focus on a topic that students are familiar with.

### He Rauemi Tautoko

- Have a chart available with the five key steps of researching information listed. Examples of these steps can be found in *He Tuhinga Takenga Pūtaiao*, page 16 or page 34.
- Chart paper.
- Resource books, charts, or internet sites that can be used by students to research the topic.

### Te Ara Tohutohu

Reinforce discussion skills before students move into pair or group work.

1. Begin this activity by presenting the class with a topic phrased as a question, e.g. Why are our waterways becoming more polluted?
2. Ask students to record their responses as a brainstorm chart.
3. Have students analyse and classify their reasons using a semantic web or tree diagram .
4. Divide students into groups and have each group research the reasons on one branch of the semantic web or tree diagram.<sup>59</sup>
5. Each group discusses the information they have found in their research and prepares an explanation. Students may draw diagrams to support their explanations.
6. Have each group share their findings with the class and answer any questions the class may have.

<sup>59</sup> Refer to pages 69–70 of the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for examples of how you can help students to make connections between ideas by producing either a semantic web or a tree diagram.

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## Retelling<sup>60</sup>

### Te Whāinga

This activity helps students to improve their understanding of a text and to recall information.

### Ngā Rautaki Whakaaro

Recalling, selecting, organising and summarising information.

### He Kupu Matua mō te Mahi

Reo tohu wāmua, reo raupapa, reo whakaahua, whakatakinga, raupapatanga, whakakapinga.

### Te Mahi

Students listen to a story and retell it.<sup>61</sup> To support students' recall of a story, provide them with lots of opportunity to listen to and talk about it. This activity can be used with a variety of texts for many purposes. Start with a story that all the students are familiar with.

### He Rauemi Tautoko

- The teacher or another resource person as a storyteller.
- Sets of 5 pictures that show the sequence of the story.
- Copies of the text for teachers and students.
- Tape and tape recorder.
- Students' writing/reading exercise books.

### Te Ara Tohutohu

The activity involves sharing with a partner, so students will need to be reminded of discussion routines before the activity begins.

#### Oral-to-oral retelling to a partner:

1. Organise students into pairs.
2. Read the text/story to the students.
3. Students take turns to retell the text/story to their partners.
4. Students retell the text/story onto a tape.

#### Oral-to-oral retelling in groups using pictures:

1. Organise students into groups of 4.
2. Read the text/story to the students.
3. Place a copy of the pictures in the middle of each group.
4. Each student takes a picture and in turn they retell the part of the text/story being shown in their picture.
5. The group lays out the pictures in sequence according to the order of the text/story.

<sup>60</sup> Adapted from Education Department of Western Australia (1996, p. 99).

<sup>61</sup> There are different types of retelling that can be adapted to suit the range of reading and writing abilities in the class. The activities described here are those that encourage oral retelling. Refer to Education Department of Western Australia (1996, p. 99) for further examples of types of retelling.





#### **Oral-to-oral retelling in a group using a talking stick.<sup>62</sup>**

1. Students sit in a circle and the teacher tells/reads the story.
2. Explain the format of this activity – a talking stick will be passed around and when a student receives the talking stick they are to add a line or two to the story that is being retold.
3. Pass around the talking stick.
4. Each student adds a line or two to the story being retold.

#### **Oral-to-drama retelling:**

1. Read/tell the story to the students.
2. Pick out parts of the story/text and ask students how they would portray that part, e.g. emotions, movement, action.
3. Students dramatise/act out as teacher reads.

### **Retelling from a Character's Point of View<sup>63</sup>**

#### **Te Whāinga**

This activity helps students focus on characters' personalities, actions and motives.

#### **Ngā Rautaki Whakaaro**

Identifying character traits and analysing motives.

#### **He Kupu Matua mō te Mahi**

Reo tautahi, kupumahī, kupu āhua, reo raupapa, reo tūhono i te take me te pānga, raupapatanga mahi, pūtake o tāna mahi, tuakiri/mauri, kare-ā-roto.

#### **Te Mahi**

Working in a small group, students retell a familiar story from the viewpoint of one of the characters.

#### **He Rauemi Tautoko**

- He puna kupu – prepare a chart with lists of words describing qualities (kupu āhua) and emotions (kare-ā-roto) that students can refer to.
- A set of cards with the name of each of the main characters from a story on each card.
- A large piece of paper for each group.

#### **Te Ara Tohutohu**

Remind students about listening and discussion routines before beginning the activity.

1. Organise students into groups of 3.
2. Give each group the name of one character from a story that they are all familiar with.

<sup>62</sup> This activity with the talking stick could be adapted by having the group create their own story as they pass around the talking stick. A teddy bear or a cushion ball can be used as an alternative to the talking stick.

<sup>63</sup> Adapted from 'Character Interviews', in Education Department of Western Australia (1997b, pp. 85-86).

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3. Each group writes a list of words that describes their character's personality, referring to the 'puna kupu' chart.
  4. The group then constructs a flow chart of the sequence of actions their character is involved in in the story. Next to each action they note the emotions they think the character experienced at that time.
  5. Members of the group then take turns to retell the events from their character's point of view, explaining the character's motives and emotions at each step in the flow chart.
  6. Once the groups have discussed and revised their oral retelling to their satisfaction, groups can present their retelling from their character's point of view to the class.

## Round Robin

### Te Whāinga

This activity helps develop students' recall and sequencing skills.

### Ngā Rautaki Whakaaro

Recalling and ordering information.

### He Kupu Matua mō te Mahi

Reo raupapa, reo tohu wāmua, reo whakaahua.

### Te Mahi

Students orally retell a story in groups. Make sure that students are familiar with the story before they do the activity by reading/telling it to them or having them read it.

### He Rauemi Tautoko

Books/copies of a text that students are familiar with.

### Te Ara Tohutohu

1. Students are organised into groups of four and sit in a circle.
2. One student is selected to start the story by providing the first line.
3. The first student can finish by saying the first word for the next student, who adds on to the story the first student has started.
4. Each member of the group adds to the story.
5. Keep going until the group feels the story has been completed satisfactorily.
6. Students can tell the story to another group.





## Scamper<sup>64</sup>

### Te Whāinga

This activity helps students brainstorm alternative ideas for solving problems or issues. It helps students use scampering strategies<sup>65</sup> in an attempt to find a solution or resolution to a problem or issue.

### Ngā Rautaki Whakaaro

Critical thinking, processing knowledge.

### He Kupu Matua mō te Mahi

Reo tūhono i te take me te pānga, whakawhiti, whakakotahi, whakahāngai, whakakore, whakahoki, whakarerekē.

### Te Mahi

Students use various strategies to solve a problem or issue, e.g. How could farmers reduce the pollution they are putting into our rivers? Are wind turbines the best alternative to dams as a source of electricity?

### He Rauemi Tautoko

Story books, pūtaiao or hangarau resource books, Department of Conservation resources.

### Te Ara Tohutohu

1. Present students with a problem or an issue to resolve.
2. Instruct students to ask themselves one or more of the following questions (each represents a different scamper strategy) in an attempt to find a solution/resolution to the problem/issue.
  - a. He aha kē atu hei whakamahi māu? He aha kē atu hei mahi māu? (te whakauru kau)  
What could you use instead? What could you do instead? (substituting)
  - b. He aha pea hei hono kia whakatau i te raruraru? (te whakahono)  
What could be brought together to solve the problem? (combining)
  - c. Mā te whakahāngai i ēhea āhuatanga te raruraru e whakatau ai? (te whakahāngai)  
What could be changed to help solve the problem? (adapting)
  - d. He aha te hua ka puta mehemea ka whakanuia ake, ka whakarahia ake tētahi mea, ka whakakahatia ake rānei? (te whakawhānuui)  
What would happen if something was made larger, greater, and/or stronger? (magnifying)
  - e. He aha te hua ka puta mehemea ka whakaitihia iho, ka whakamāmātia, ka whakapōturitia rānei taua mea anō? (te whakawhāiti)  
What would happen if it was made smaller, lighter or slower? (minifying) (modifying)
  - f. He pēhea te whakahuri i te raruraru hei painga mō tātou? (te whakahuri hei painga)  
How could we make this problem work for us? (Putting to other use)
  - g. Ka aha koe mēnā ka whakakorengia te raruraru? (te whakakore)  
What would you do if the problem didn't exist? (eliminating)
  - h. He aha tētahi hua ka puta ina whakahuri ai i te raruraru me te tīni hoki i ētahi āhuatanga, i te raupapatanga rānei? (te whakahuri)  
What could you have if you reversed the problem, turned it around, and changed the parts or order? (reversing)
3. Share and discuss students' ideas together.

<sup>64</sup> This activity has been adapted from D. Whitehead (2001, pp. 69-70). The English versions of the questions below are from Whitehead, pp. 69-70.

<sup>65</sup> Scampering strategies include the strategies of substitution, combining, adapting, modifying, putting to other use, eliminating, and reversing.

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## Sequence Chart<sup>66</sup>

### Te Whāinga

This activity helps students place events or procedures into a sequential order.

### Ngā Rautaki Whakaaro

Organising information in sequence.

### He Kupu Matua mō te Mahi

Whakatakinga, raupapatanga, reo raupapa.

### Te Mahi

Students order events from a story or an experience in chronological sequence.

### He Rauemi Tautoko

Copies of the flow chart 'Te Raupapatanga Mahi o te Taki' (page 80 in He Tuhinga Taki) for students.

#### Te Ara Tohutohu

1. Select a story, an event or an experience that students are familiar with, e.g. how Maui slowed the sun.
2. List the events with students, but not in the correct order. For example, ask the class to list the events that Māui went through to lengthen the days. Record students answers on a chart for all to see in any order, for example:
  - a. Slowed the sun down.
  - b. Discussed how it could be done.
  - c. Beat the sun.
  - d. Talked with others about the short days.
  - e. Enlisted some help.
  - f. Went to the home of the sleeping sun.
  - g. Made some rope.
3. Students work in pairs to discuss the events and write them in the correct sequence on the chart 'Te Raupapatanga o te Mahi'.
4. Students tell the story or describe the events as they occurred to each other.
5. Go through the events with the class and have students check the sequence in their flow charts.

Alternatively, you could have the sequence of events in any order already prepared and photocopied for students. They could then cut out each step and place the steps in sequential order.

## Story Character Interviews<sup>67</sup>

### Te Whāinga

This activity helps students to consider how writers create characters and to infer why the characters act in certain ways.

<sup>66</sup> Based on ideas in Bellanca (2007, pp. 15–17).

<sup>67</sup> Adapted from Education Department of Western Australia (1997b, p. 27).



**Ngā Rautaki Whakaaro**

Analysing, questioning, processing information about cause and effect.

**He Kupu Matua mō te Mahi**

Whakaaro whaiaro, reo tūhono i te take me te pānga.

**Te Mahi**

A student role plays a character in a story and is interviewed by other students. It is important to use a story that all the students are familiar with.

**He Rauemi Tautoko**

Copies of the book/text for students.

**Te Ara Tohutohu**

1. Read the story to or with students.
2. Ask them to choose their favourite part.
3. Discuss the event and the characters involved in this part.
4. Choose a student to role play one of the characters.
5. Brainstorm questions that students would like to ask the character.
6. Choose 3–5 students to be the interviewers.
7. The interviewers take turns to ask questions of the character.
8. The interviewee can use his or her imagination to elaborate answers, based on information in the story, and interviewers can ask follow up questions to find out more information.
9. This activity can be repeated using different characters or other parts of the story.

**Story Makers<sup>68</sup>****Te Whāinga**

This activity helps students weave events, characters, settings and problems (complications) into a story format.

**Ngā Rautaki Whakaaro**

Developing and connecting ideas.

**He Kupu Matua mō te Mahi**

Reo raupapa, kupu āhua, kupumahi, reo whakaahua, whakatakinga, raupapatanga mahi, whakakapinga.

**Te Mahi**

Students compose a story in groups of three, based on setting, characters and a complication.

**He Rauemi Tautoko**

Sets of story cards, using cards of three colours, e.g. green cards for setting, yellow cards for characters and purple cards for complications.

<sup>68</sup> Adapted from Education Department of Western Australia (1997b, p. 27).



Prepare various sets of cards of these three colours, jotting down some information about a setting on each green card, some main characters on the yellow cards and a problem, or complication that can arise, on each purple card. Write a list of settings, characters, and problems to use on the cards before you begin, such as the following:

Wāhi	Kiripuaki	Raruraru
Kei roto i te ngahere	Te tūi me te kākā	Ka mau te waewae i tētahi māhanga.
Kei tētahi kāinga iti	Māui me ōna tuākana	Tino pōturi te haere o te rā.
Kei roto i tētahi waka ātea.	Meriana me tana whānau	Ka ngaro, ka tūpono ki tētahi tipua.

Once you have prepared the cards, shuffle each of the three piles.

#### Te Ara Tohutohu

1. Organise students into groups of three.
2. One member takes a green setting card, one a yellow character card and the third member takes a purple problem card.
3. They explain the information on their card to the rest of the group.
4. The group composes a story together, using the information on the cards.
5. They retell the story, each taking turns to retell a part.
6. When the group is happy with their story collectively they tell it to another group.

## Story Reconstruction<sup>69</sup>

### Te Whāinga

This activity helps students develop understandings about constructing stories and organising the sequence of events.

### Ngā Rautaki Whakaaro

Analysing pictures, organising logical sequence.

### He Kupu Matua mō te Mahi

Reo raupapa, kupu āhua, kupumahi, reo whakaahua, whakatakinga, raupapatanga mahi, whakakapinga.

### Te Mahi

Using a set of pictures from a story, students work in a group to organise the pictures into the correct sequence. Students take turns to select and discuss the next picture in the story.

### He Rauemi Tautoko

Multiple sets of picture sequences (4–5 pictures) from stories that students are familiar with.

Some examples of stories with suitable pictures are: *Kua Puta A Matariki* (2006) nā Oho Kaa (He Purapura Series) for Ka Marewa students; *Hinepau* (2005) nā Gavin Bishop i tito, nā Kāterina Mataira i whakamāori, for Ka Rere students; and 'Kōrero Tuku

<sup>69</sup> Adapted from Education Department of Western Australia (1997b, pp. 26–27).





Iho' nā Te Kiri Kōtea (*Te Tautoko* 46) for advanced Ka Rere students. These are good examples as students are able to identify the sequence of events by looking at the illustrations.

#### **Te Ara Tohutohu**

1. Organise students into groups of 4 or 5, depending on the number of pictures in the story.
2. Have students sit in a circle and assign each student a number.
3. Place the series of pictures face up in the middle of the circle.
4. Ask the first student to select the picture that begins the story and to describe what is happening in the picture.
5. If the group agrees with the first selection, the second student selects and describes the second picture.
6. If the group doesn't agree with a selection, they discuss this part of the story and reach consensus before moving on.
7. Students continue having turns until all the pictures have been placed in a logical sequence.
8. Students retell the story around the circle.

In a more complex activity, a series of pictures from an unknown text can be used. Students work in pairs. Each pair is given one picture from the set and asked to imagine what might have happened before or after their picture. The whole group then discusses the pictures and agrees on the sequence. They then retell the story using the pictures in the sequence they have agreed on.

#### **Summarise Pair Share<sup>70</sup>**

##### **Te Whāinga**

This activity helps students to construct an oral summary of something they have just heard, read or seen.

##### **Ngā Rautaki Whakaaro**

Explaining, summarising, generalising.

##### **He Kupu Matua mō te Mahi**

Whakamārama, whakarāpopoto, ariā matua.

##### **Te Mahi**

Students summarise in their own words what a picture or a text is about. Introduce this activity using a text or story that all students are familiar with. This activity involves pair and group work. Remind students of discussion routines before the activity begins. Pose the question and give students time to think about it before they are asked to turn and share their responses with a partner.

##### **He Rauemi Tautoko**

- A short text (2-4 paragraphs).
- Or, for younger students, a photocopied series of pictures from a story.

<sup>70</sup> Adapted from D. Whitehead (2001, p. 33).

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## Te Ara Tohutohu

### Using pictures:

1. Tell the students the story.
2. Inform the students that you are going to show them some pictures from the story, in the correct order, one picture at a time.
3. Each time you show a picture they will have 20 seconds to think about the following questions:  
Ko wai kei roto i te pikitia? Kei te aha rātou? Kei hea rātou?
4. Show the students the first picture from the story.
5. Ask students to think about what is happening in the picture.
6. On the teacher's signal, students are to turn quietly and face their partners and share what they think is happening in the picture.
7. Ask some students to share their summaries with the class.
8. Follow this format for each picture

### Using text:

1. Read the text to students.
2. Organise students into pairs.
3. Tell students that you will now read the text again and that when you have finished reading they will be asked to turn to their partners and summarise in their own words and in one sentence what they think the text is about.
4. After you have read the text, students share their summaries with their partners.
5. Ask some students to share their summaries with the class.

Alternatively, ask students to read a paragraph, or a whole text, and summarise in their own words and in one sentence what the text was about, sharing with a partner.

## Tautohe

### Te Whāinga

This activity helps students gather, classify and order information to help them craft/present a persuasive argument.

### Ngā Rautaki Whakaaro

Gathering and processing information, justifying, summarising, generalising.

### He Kupu Matua mō te Mahi

Reo raupapa, reo tūhono i te take me te pānga, ui makihoi, reo whakakapi, whakaraupapa, whakamana, whakarāpopoto, tautoko, whakahē, whakawhere, whakapakepake, tautohenga, tāpae whakaaro, tohenga.

### Te Mahi

Students discuss the pro's and con's of an issue in groups, decide which viewpoint they will support and write the outline of an argument. One member of the group presents the argument to the class.





### He Rauemi Tautoko

- A large sheet of paper for each group.
- A copy of the planning chart 'Te Whakarite Tohenga mō te Tautohe 1' or 'Te Whakarite Tohenga mō te Tautohe 2' (pages 58 and 59 in *He Tuhinga Tautohe*) for each group.

### Te Ara Tohutohu

Reinforce discussion routines before students move into group work.

1. Present a topic<sup>71</sup> to the class that all students can relate to and write it on the board, e.g. all students should learn how to make and keep a vegetable garden; students should do homework every day; we should be allowed to use cellphones at school, etc.
2. Have students form into groups of 3 or 4 and have the group write the topic as a title on their chart.
3. Have each group draw up two columns on their charts and write the heading 'Tohenga tautoko' (Pro's) on one side and 'Tohenga whakahē' (Con's) on the other. Ask each group to list and record their ideas in the two columns.
4. The group then discusses the pro's and con's on their chart and decides which of the two viewpoints they will take.
5. The group uses one of the two planning charts, 'Te Whakarite Tohenga mō te Tautohe 1' or 'Te Whakarite Tohenga mō te Tautohe 2'. They decide on their main points and fill these in. They then decide on one or two supporting points for each main point.
6. Each group chooses a member to practise and present their argument orally.
7. The speakers present their arguments to the class.
8. The class discusses whose argument was most compelling and why.

### Think-Pair-Share<sup>72</sup>

#### Te Whāinga

This activity helps students to rehearse answers to questions and to express opinions. It leads to elaborate answers and increased participation through discussion.

#### Ngā Rautaki Whakaaro

Reasoning, expressing opinions.

#### He Kupu Matua mō te Mahi

Reo whakaputa whakaaro, whakamārama, whakamana.

#### Te Mahi

Students work in pairs and groups, discussing and elaborating answers to specific questions related to a text or a problem.

### He Rauemi Tautoko

- A copy of a text for the teacher, or a problem that will be posed for students to discuss.
- A list of questions related to the text or the problem, displayed on a chart.

<sup>71</sup> You may decide to develop a set of resource cards containing suitable topics and select one of these.

<sup>72</sup> Adapted from Frangenheim (1998, p. 107).

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### **Te Ara Tohutohu**

Remind students of discussion routines before beginning this activity.

1. Read the text to the class or pose the problem.
2. Pose the first question from the chart to the class about the text.
3. Students think about their possible answer/s.
4. Ask students to find a partner and to talk in pairs about the question, discuss their ideas and plan their answer/s.
5. Each pair then joins with another pair and shares their answers with the group.
6. Ask some students to share their answers with the whole class.
7. Follow this format until all questions from the list have been posed.

## **Treasure Hunt**

### **Te Whāinga**

This activity helps students give and follow instructions.

### **Ngā Rautaki Whakaaro**

Sequence and order.

### **He Kupu Matua mō te Mahi**

Whakahau, reo raupapa, raupapatanga, tuatahi, tuarua, etc., whakatematau, whakatemauī, mua, muri, tawhiti, tata.

### **Te Mahi**

Students take turns to give instructions to another student to locate a hidden object. Model how to give instructions, including sequencing expressions (reo raupapa) and the language of directions (whakahau). You will need to reinforce discussion routines and discuss acceptable noise levels for this activity. This activity can be adapted by having students work in pairs or groups of four.

### **Te Ara Tohutohu**

1. Have a student go out of the classroom. Another student hides an object inside the classroom. The class nominates a student to give the instructions.
2. Call the student back into the classroom.
3. Have the nominated student give instructions to this student who listens to and follows the instructions to locate the hidden object.
4. Once the student finds the object, have another student leave the classroom. Ask a student to relocate the object and follow the same process.
5. Students can then work in pairs and follow the same process.





## Tuku Mihi

### Te Whāinga

This activity helps students to develop language skills and ideas relevant to mihi.

### Ngā Rautaki Whakaaro

Constructing meaning, identifying key ideas, summarising.

### He Kupu Matua mō te Mahi

Reo mihi, reo whakamihi, huahuatau, tātorutanga, kupumahi, kupu āhua, ui makihoi.

### Te Mahi

Each student gives a short mihi to several other students, acknowledging one or more of their traits.

### He Rauemi Tautoko

A 'kupu mihi' chart that contains words and phrases that students can select from (make it large enough for all to see). Include examples of reo mihi (expressions of greeting), reo whakamihi (expressions of acknowledgment), huahuatau (metaphors), kiwaha, examples of tātorutanga (triplication of phrases). Include a number of verbs and adjectives that describe positive qualities and activities.

### Te Ara Tohutohu

1. Seat students in two large circles, one circle formed outside the other.
2. The outer circle students sit facing the inner circle.
3. Starting with the outer circle, students mihi to the person they are facing in the inner circle about a special trait or traits they have (they may refer to the 'kupu mihi' chart). Give students a time frame of about a minute (adapt this as needed) in which to do this.
4. Students in the inner circle move one place to the right. This time the students in the inner circle mihi to the person they are facing in the outer circle about a special trait or traits they have, within the given time frame.
5. Follow this process until all students have given a mihi to several other students.

## Whakanui

### Te Whāinga

This activity helps students order ideas in a mihi.

### Ngā Rautaki Whakaaro

Processing knowledge, justifying, classifying, ranking.

### He Kupu Matua mō te Mahi

Reo raupapa, reo mihi, reo whakamihi.

### Te Mahi

Students work in pairs. Each pair is given 6 cards each of which has a phrase of a mihi to someone or something written on it. Reinforce discussion routines before students begin this activity.

### He Rauemi Tautoko

Sets of 6 cards, each of which contains a line or lines from the same mihi. Use different mihi for different sets of cards.

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### **Te Ara Tohutohu**

1. Students form into pairs.
2. Give each pair a set of cards. Students lay the cards out where they can both see them.
3. One student starts by selecting a card they believe to be the part that begins the mihi.
4. The other student places down what they believe to be the next line or lines from the mihi.
5. When they have completed laying down the cards and discussing the order, they talk about how to present the mihi.
6. They practise with each other.
7. Each pair shares their mihi with another pair.
8. Invite some pairs to share their mihi with the whole group/class.

### **Whiriwhiri Kupu**

#### **Te Whāinga**

This activity helps students extend and develop their knowledge of words that describe actions, express their feelings, tell what is happening etc.

#### **Ngā Rautaki Whakaaro**

Constructing meaning, describing, explaining, inferring, summarising.

#### **He Kupu Matua mō te Mahi**

Kupu ingoa, kupu āhua, kupumahi, reo whakaahua.

#### **Te Mahi**

Students work in groups to develop a story, retell an experience or provide an oral description based on a photograph or a series of photographs.

#### **He Rauemi Tautoko**

Sets of pictures or photographs – hard copy or on CD. (When on visits take photographs that can be stored on CD. These photographs will be useful for story telling, picture sequencing activities, explaining characteristics, describing emotions/feelings, describing people and places).

### **Te Ara Tohutohu**

1. Organise students into groups of 4. Each group sits in a circle and nominates a leader. Each member of the group is assigned a number from 1–4.
2. Show the students a photograph or picture. Introduce and explain new phrases related to the content of the picture and encourage students to use them.
3. In each group, the leader asks each student to contribute a word or phrase that describes or explains what is happening in the picture or expresses an idea about it.
4. Bring the whole class together.
5. Call out a random number between 1–4 and ask the student assigned that number in each group to stand and contribute a word or phrase from their group about the picture. Do this until all numbers have been called.





6. Record students' responses on a chart.
7. Note any further words or phrases that students wish to contribute.
8. Repeat steps 2–7 if you are using a series of pictures.
9. Give each group time to create a story or explanation and then call on each group to share this orally with the whole class.

## He Ngohe Pānui

### Reading Activities

Activity	Purpose of Activity	Page	Text Purposes
Annolighting a Text	To find, identify, and summarise the main idea of a text.	242	Pānui Taki Tautohe Tuhinga whakangahau
Ask the Teacher	To formulate questions independently. To monitor comprehension. To evaluate or judge information from the text.	244	Taki Tohutohu Tuhinga mihi Tuhinga tūhono Tuhinga whakangahau
Before and After Charts	To activate background knowledge. To link background knowledge to new information. Supports the development of research skills.	244	Takenga pūtaiao Tautohe Whakaahua
Brainstorm and Categorise	To prepare for reading. To activate prior knowledge. To review and clarify new vocabulary. Supports the development of research skills.	245	Tautohe Whakaahua
Cause and Effect	To reflect on text and select, organise and use information for a specific purpose.	247	Paki whakamārama Pūrākau whakamārama Tuhinga whakangahau
Clarify Pair Share	To clarify meaning.	248	Paki whakamārama Pūrākau whakamārama Takenga pūtaiao Taki Tuhinga tūhono Whakaahua
Flow Chart	To identify, extract, and record important information in sequence. Supports the development of research skills.	248	Paki whakamārama Pūrākau whakamārama Takenga pūtaiao Tohutohu Tuhinga tūhono



Identifying Emotional Perspective of Others	To describe the body language of characters as portrayed in the illustrations of a text.	249	Paki whakamārama Pūrākau whakamārama Tuhinga whakangahau
Key Words	To select key words that provide the key to understanding the ideas in a text.	250	Pānui Paki whakamārama Pūrākau whakamārama Taki Tuhinga mihi Whakaahua
Picture Flick	To make predictions about a text.	251	Paki whakamārama Pūrākau whakamārama Taki Tuhinga whakangahau
Plot Profile	To plot the main events of a story and to rate them in order of level of excitement.	252	Paki whakamārama Pūrākau whakamārama
Questioning the Construction of Knowledge	To critically analyse how authors construct knowledge.	255	Tuhinga mihi Whakaahua Tautohe
Recognising Emotional Perspective Thinking	To recognise and reflect on one's own emotional perspective and on the emotional responses of a character. To enrich personal vocabulary to describe emotional responses.	256	Pūrākau whakamārama Tuhinga whakangahau
Retelling	To improve understanding of a text. To recall information.	257	Paki whakamārama Pūrākau whakamārama Taki Tuhinga tūhono Tuhinga whakangahau
Scanning a Text	To locate specific detail in a text. Supports the development of research skills.	258	Paki whakamārama Pānui Pūrākau whakamārama Tautohe Tohutohu Tuhinga mihi Tuhinga tūhono
See the Picture	To draw a picture in the mind about a character, setting or action.	259	Pūrākau whakamārama Tuhinga tūhono Tuhinga whakangahau
Silent Roundtable Brainstorm	To brainstorm what is already known about a topic. Supports the development of research skills.	260	Takenga pūtaiao Tohutohu Whakaahua
Stop and Think	To monitor understanding while reading.	260	Paki whakamārama Pūrākau whakamārama Tuhinga mihi Tuhinga tūhono Tuhinga whakangahau





Summarising a Text	To construct a summary from a written text.	261	Paki whakamārama Pānui Pūrākau whakamārama Tautohe Tuhinga tūhono
Text-Based Questions: Description and Report	To ask questions about description and report texts based on their structure. To identify the types of thinking associated with the structure of description and report texts.	262	Whakaahua
Text-Based Questions: Explanation	To ask questions about explanation texts based on their structure. To identify the types of thinking associated with the structure of explanation texts.	263	Paki whakamārama Pūrākau whakamārama Takenga pūtaiao
Text-Based Questions: Narrative and Historical Recount	To ask questions about narrative and historical recount texts, based on their structure.	264	Paki whakamārama Pūrākau whakamārama Taki
Using Emotional Perspective Productively	To describe how characters handle their emotions productively.	266	Tuhinga whakangahau
Web	To help record and reorganise information. Supports the development of research skills.	267	Takenga pūtaiao Taki Tautohe Whakaahua

## Annolighting<sup>73</sup> a Text

### Te Whāinga

This activity helps students to find, identify and summarise the main idea of a text, to target key information in a text and to strengthen reading comprehension.

### Ngā Rautaki Whakaaro

Explaining, monitoring, planning, processing knowledge.

### He Kupu Matua mō te Mahi

Whakamārama, tāutu.

### Te Mahi

Students identify key words in a text and compose summaries of the text, based on these key words, in pair and group situations.

<sup>73</sup> “This active reading strategy links [the] concept of highlighting key words and phrases in a text and annotating those highlights with marginal notes.”  
(Greece Central School District, *Reading Strategies: Scaffolding Students’ Interactions with Texts*, online)

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### He Rauemi Tautoko

- A photocopy of the text for each student.
- Highlighter pens.
- Chart of plan of how to locate key information in a text – as outlined in Te Ara Tohutohu, point 2.

#### Te Ara Tohutohu<sup>74</sup>

Before beginning the activity remind students of discussion routines.

1. Discuss the purpose of the activity with students, i.e. to locate important information in the text by highlighting key words.
2. Discuss the following sequence of the activity with students:
  - Read the text through once.
  - Read the text again and highlight key words as you read.
  - Write a list of the key words identified.
  - Compare key words with a partner.
  - Discuss differences.
  - Discuss what you think is the main idea.
  - Write your summary.
  - Evaluate your summary by comparing it with the summaries of others in the group.
3. Model how to locate important information in the text by using a ‘telegraphic’ (economic) approach to highlighting key words, i.e. show how you eliminate all the unnecessary words in a sentence by highlighting only key words or phrases. Telegraphic highlighting should still allow you to make sense of a sentence or section when you reread it.
4. Ask students to read the text through once without highlighting any words.
5. Have students skim read the text a second time and highlight only the targeted information (e.g. the key words or ideas) using the telegraphic highlighting approach.
6. Students write a list of the key words they identified.
7. Have students form pairs and compare key words with their partner.
8. Students discuss differences and what they think is the main idea.
9. Students then answer the question: What is the main idea of the text? by writing a summary using their list of key words.
10. Have students form pairs and compare summaries with their partners.
11. Ask each pair to join with another pair and orally share their summaries with the group. Alternatively, students can read each others’ summaries. When they have finished reading one summary they pass it to the student on the left until they get their own summary back.
12. Have one student from each group share his or her summary with the class.

<sup>74</sup> Adapted from Education Department of Western Australia (1996, p. 52).





## Ask the Teacher<sup>75</sup>

### Te Whaingā

This activity helps students to formulate questions independently and is a strategy they can use to monitor their comprehension.

### Ngā Rautaki Whakaaro

Processing and reflecting knowledge, constructing meaning, questioning, monitoring, evaluating, judging.

### He Kupu Matua mō te Mahi

Reo tūhono i te take me te pānga, whakaaro, whakamārama, whakaahua, reo-ā-kaupapa.

### Te Mahi

Students deepen their understanding of a text through asking and answering questions that explore the meaning and the author's viewpoint. This activity provides a vehicle by which teachers can model how to ask literal questions that can be answered directly from the text, questions that require students to make inferences from information in the text, and questions that require students to evaluate or judge information from the text. Students are required to ask questions during the activity, so it is important that teachers model how to do this.

### He Rauemi Tautoko

A copy of the text for the teacher and one for each student.

#### Te Ara Tohutohu

1. Introduce the purpose of the activity: to help students to think about the questions they are asking in their head about texts as they are reading.
2. Read the first sentence, paragraph or chapter of the text silently with the students.
3. When they have completed reading, have students close their books.
4. Students then ask the teacher as many questions as they can about the text. The teacher answers students' questions.
5. When students finish asking questions, ask them further questions that will add to their understanding of the text.
6. Model asking questions such as the following:
  - What do you think...?
  - Did the author mean... when he wrote...?
  - Would the author agree that...?
7. Continue following this format with the next part of the text.

## Before and After Charts<sup>76</sup>

### Te Whāinga

This activity helps students to activate background knowledge and to link background knowledge to new information, and supports the development of research skills.

<sup>75</sup> Adapted from Education Department of Western Australia (1996, p. 73).

<sup>76</sup> Adapted from Education Department of Western Australia (1996, p. 63).

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### Ngā Rautaki Whakaaro

Gathering information, questioning, recalling, describing, recording, categorising, processing knowledge.

### He Kupu Matua mō te Mahi

Whakamārama, kohikohi, mōhiotanga, whakarōpū.

### Te Mahi

Students read a text in order to find information that they did not already know about a topic. Before reading, they frame some questions that provide a focus for their reading of the text. This activity is especially helpful when reading informational texts. It is best undertaken using the guided reading approach. There are two parts to this activity: 1) Students list all that they know about the topic before they begin to read a text, and what they want to know. 2) After reading, students fill in the information that they have learned.

### He Rauemi Tautoko

- A copy of the text for each student.
- A 'before and after' reading sheet with two columns headed 'Kua mōhiotia kētia', and 'Kua ākona e au'.
- Blu-tack.

### Te Ara Tohutohu

This activity requires group and pair work, so students need to be reminded of discussion routines before the activity begins.

1. Discuss the purpose of the activity and the purpose of the 'before and after' reading sheet.
2. Have each student list all they know about the topic to be studied in the 'Kua mōhiotia kētia' column of their worksheets.
3. Ask students to write one or two things that they would like to find out on a card and share these with the group.
4. Fix students' questions to the whiteboard as a focus for reading.
5. Have students read the text in readable chunks (a paragraph at a time) to find information that answers their questions.
6. After reading each paragraph, have students go back to their reading sheets and write what they have learned in the 'Kua ākona e au' column.
7. Students follow this format until all the text has been read and the 'Kua ākona e au' column has been filled in.
8. Students share and compare their two lists with a partner.
9. At the end of this activity, students may still have questions that they need to answer. Have students write these questions on another card and fix them to the whiteboard.

### Brainstorm and Categorise<sup>77</sup>

#### Te Whāinga

This activity helps students to prepare for reading, to activate background knowledge and to review and clarify new vocabulary. It supports the development of research skills.

<sup>77</sup> Adapted from Education Department of Western Australia (1996, pp. 61-62) and D. Whitehead (2001, p. 9).





### **Ngā Rautaki Whakaaro**

Gathering information, recalling, describing, recording, categorising.

### **He Kupu Matua mō te Mahi**

Whakamārama, kohikohi, mōhiotanga, whakarōpū.

### **Te Mahi**

Students work in groups to pool and categorise information they already know about a topic before they read a text. This activity is especially helpful when reading informational texts.

### **He Rauemi Tautoko**

- A copy of the text for each student.
- Cards for students to record their responses on.
- Pencils or pens.
- Blu-tack.
- A large blank piece of paper for each group and one for the class chart 'Kei te hiahia tātou ki te mōhio'.

### **Te Ara Tohutohu**

This activity involves group work, so remind students of discussion routines before the activity begins.

1. Have students form into groups of 4 and have pencils/pens and blank cards placed in the middle of each group.
2. Introduce the topic and ask students to think what they already know about it.
3. Tell students to record their responses on the cards, writing one idea/key word only per card. Give them 2–3 minutes to complete this part of the activity.
4. Have students read their cards to their group and place their cards in the middle of the group on the large piece of blank paper. If two or more students have written the same idea, these cards are placed on top of each other.
5. Ask each student to find two words or phrases in their group's collection of ideas that go together and to explain why they think these two ideas go together and what they are about.
6. Students think of categories that they can use to classify related information in their group's ideas. They write each category on a card.
7. Each group shares their categories with the rest of the class.
8. Use blu-tack to fix the category labels onto each group's large piece of blank paper. Students place their cards under the appropriate categories.
9. Fix the cards onto the large blank piece of paper with blu-tack so each group's chart can be displayed and viewed by all.
10. Ask students to consider what they would like to find out about the topic.
11. Students discuss with a partner what they would like to find out and each student records his or her name and question on a card. Students use the blu-tack to fix their card to the class chart 'Kei te hiahia tātou ki te mōhio'.
12. Students begin to read the text to find information.

## Cause and Effect<sup>78</sup>

### Te Whāinga

This activity helps students to reflect on a text and to select, organise and use relevant information for a specific purpose.

### Ngā Rautaki Whakaaro

Processing and reflecting knowledge, constructing meaning.

### He Kupu Matua mō te Mahi

Reo tūhono i te take me te pānga, whakamārama, whakaahua, tīpako, whiriwhiri.

### Te Mahi

Students read a narrative text and identify how the action of one of the characters leads to a reaction by another. It is a good option to start with a story that all the students are familiar with. This activity requires students to focus on story structure so it is important that students have been given lots of opportunity to talk about the basic structure of narratives through shared reading and oral language activities. Initially, allow students to work with a partner until they become familiar with this activity.

### He Rauemi Tautoko

- A copy of a narrative text for the teacher and one for each student.
- A copy of the cause and effect chart for each student (see example of this chart below).

### Te Ara Tohutohu

1. After shared reading of the text together, discuss and identify the main events or episodes of the story.
2. Identify how the action of one of the characters leads to a reaction by another.
3. Discuss the parts of the cause and effect chart and together fill out the Mahi 1 column.
4. When students have filled in their cause and effect charts have them share them in a group.
5. Come together as a class or group and ask some students to share their charts.

Hei tauira:

### Te Take me te Pānga<sup>79</sup>

	Mahi 1	Mahi 2	Mahi 3
Ko Wai?	Rona	Rona	Rona
I hea?	Tōna whare	Te ara	Te ara
Inahea?	Waenganui pō	Waenganui pō	Waenganui pō
I aha?	Ka oho āna tamariki, a, ka hiainu rātou	Ka haere a Rona ki te manga	Ka huna te marama ki muri i tētahi kapua
Te Raruraru	Kāore he wai i roto i te tahā	He whāiti, he kōpikopiko te ara, he pōuriuri	Kua pouri katoa te ara whāiti
Te Pānga	Ka haere a Rona ki te manga ki te tiki wai	I whitingia te ara e te marama, he māmā te haere a Rona	Ka tūtuki ngā waewae o Rona ki ngā pakiaka nunui o ngā rākau

<sup>78</sup> Adapted from Education Department of Western Australia (1996, p. 100).

<sup>79</sup> Note that this chart contains only three events from the beginning of the narrative. A cause and effect chart may contain as many columns as needed.





## Clarify Pair Share<sup>80</sup>

### Te Whāinga

This activity helps students to clarify meaning.

### Ngā Rautaki Whakaaro

Explaining, monitoring, predicting, processing knowledge.

### He Kupu Matua mō te Mahi

Reo tūhono i te take me te pānga, whakamārama.

### Te Mahi

Students identify parts of a text that they do not fully understand and discuss ideas with others to clarify the meaning.

### He Rauemi Tautoko

- A photocopy of the text for each student.
- Highlighter pens.

### Te Ara Tohutohu

Remind students of discussion routines before beginning the activity.

1. Group students into pairs.
2. Have students follow the text with their eyes as it is read to them.
3. Ask students to think of something in the text they did not understand.
4. Give students time to select and highlight the parts they are not quite sure of.
5. Students turn to their partners and share their selections.
6. Students share what they think is the explanation for not understanding these selections with their partners and together they try and clarify the meaning.
7. Have students turn and join another pair and share their clarifications with this pair.
8. Ask students to share their clarification with the class.
9. If meaning is still not clear, support the students by reading the whole sentence out to the class and then clarify the meaning by providing context for the sentence.

## Flow Chart<sup>81</sup>

### Te Whāinga

This activity helps students to identify, extract and record important information from texts and supports the development of research skills.

<sup>80</sup> Adapted from D. Whitehead (2001, p. 41).

<sup>81</sup> Adapted from Education Department of Western Australia (1996, p. 82).



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### Ngā Rautaki Whakaaro

Describing, explaining, sequencing, making judgements, drawing conclusions.

### He Kupu Matua mō te Mahi

Reo raupapa, reo tūhono i te take me te pānga, whakamārama, raupapatanga, whakawākanga, whakatau, whakataunga.

### Te Mahi

Students extract key information from a text and use a flow chart with arrows to show the links between important steps or information. This activity is suitable for both narratives and information texts such as scientific explanations. Make sure you have previously modelled constructing and filling in a flow chart using a similar type of text with students during shared reading. Note that this activity is a form of notetaking and students will often need to return to the text.

### He Rauemi Tautoko

- A copy of the text for each student.
- A large sheet of paper or a blank flow chart for each student (e.g. see the blackline master on page 51 of *He Tuhinga Takenga Pūtaiao*).

#### Te Ara Tohutohu

1. Discuss with students the purpose of this activity – to extract and record important information from the text.
2. Read the text with the students and discuss in general terms what the text was about.
3. Read the text again and ask students to identify key information.
4. Ask students to record this information in the flow chart and to use arrows to link important steps or information.
5. Students may use pictures, words or a combination of both in the flow chart.
6. Have some students share their flow charts with the whole group.

## Identifying Emotional Perspective of Others<sup>82</sup>

### Te Whāinga

This activity helps students to describe the body language of characters as portrayed in the illustrations of a text. It also offers the opportunity to enrich students' personal vocabulary to describe emotions.

### Ngā Rautaki Whakaaro

Describing, labelling, inferring.

### He Kupu Matua mō te Mahi

Whakamārama, kare-ā-roto, reo-ā-tinana, whakawhiti whakaaro, whakatau.

### He Rauemi Tautoko

A copy of a narrative picture book.

### Te Mahi

Students use the illustrations in a narrative storybook to identify and discuss the characters' emotions from their body

<sup>82</sup> Adapted from D. Whitehead (2001, p. 84).





language. Introduce this activity by starting with a well-known story that all the students are familiar with and work through the process with the whole class or group before you have students work with a partner or small group to apply this activity to another well-known story.

#### **Te Ara Tohutohu**

1. Discuss with students the purpose of this activity – to describe the body language of characters as portrayed in the illustrations.
2. Share a narrative picture book with students and discuss the body language of characters as portrayed in the illustrations.
3. Identify the body language associated with particular emotions and label these emotions.
4. Have students form pairs.
5. Ask students to identify what ‘signs’ they look for when they assess the emotional perspective (sadness, joy, anger, etc.) of others.
6. Have some students share their responses with the whole group.
7. Turn to some of the illustrations in the text and have students share with their partners how they think the character/person is feeling and then discuss how they would react to that character/person.
8. Bring the class back together and discuss with the students how reading body language and identifying emotions can improve their empathy and sensitivity to others’ feelings, including those of characters in a text.

#### **Key Words<sup>83</sup>**

##### **Te Whāinga**

This activity helps students to select key words that provide the key to understanding the ideas in a text.

##### **Ngā Rautaki Whakaaro**

Processing knowledge, constructing meaning, predicting, questioning, justifying.

##### **He Kupu Matua mō te Mahi**

Kupu matua, tāutu, whakamana, whakamārama.

##### **Te Mahi**

Students identify and discuss key words in a text. It is a good option to start with a story that all the students are familiar with. As they become familiar with the activity you can select stories they may not know. This activity involves partner and group work so reinforce discussion routines before having students work in pairs or groups. Success in this activity is dependent on the students’ ability to select the appropriate words, so it is important that the strategy of selecting key words is modelled with the whole class and that the function of key words are discussed.

##### **He Rauemi Tautoko**

A copy of the text for the teacher and photocopies of the text for each student.

<sup>83</sup> Adapted from Education Department of Western Australia (1996, p. 73).

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### **Te Ara Tohutohu**

1. Introduce the activity to the class and discuss the function of key words.<sup>84</sup>
2. Share the text with the class, beginning with a single sentence and identify key words by underlining them.
3. Have all students underline these key words.
4. Share the next sentence with the class and have students identify and underline key words on their copies.
5. Students turn to a friend to compare and justify their choice of key words.
6. Have some students share what they think are the key words.
7. Continue following this format and gradually increase the length and complexity of sentences or paragraphs.

### **Picture Flick<sup>85</sup>**

#### **Te Whāinga**

This activity helps students to make predictions about a text.

#### **Ngā Rautaki Whakaaro**

Gathering Information, constructing meaning, predicting.

#### **He Kupu Matua mō te Mahi**

Āta tirohia, āta whakaaro, whakatau wawe, kōrerotia te paki.

#### **Te Mahi**

Students predict and tell a story orally, using the illustrations from a book. Prediction activities should motivate and encourage students to become active readers, therefore keep them brief and lively. This activity is ideally suited for big books with obvious storylines, using the shared reading approach. It requires students to work in pairs, so remind students of discussion routines before beginning the activity.

#### **He Rauemi Tautoko**

- A large copy of the book for sharing and discussion.
- A copy of the text/small book for each student.

### **Te Ara Tohutohu**

1. Show the front cover of the book and invite comments from the students about what they can see and what they think the story may be about.
2. Open the book and display it page by page, encouraging the students to look carefully at the pictures but not to make any comments about them.
3. Ask students to form into pairs and 'tell the story' to their partner.
4. Have students come back together as a class and read the story to them.
5. Have small books available for students to read independently.

<sup>84</sup> Key words generally tell who, what, when, where, how or why.

<sup>85</sup> Adapted from Education Department of Western Australia (1996, p. 90).





## Plot Profile<sup>86</sup>

### Te Whāinga

This activity helps students to plot the main events of a story and to rate them in order of their excitement.

### Ngā Rautaki Whakaaro

Brainstorming, recalling, selecting, organising, evaluating.

### He Kupu Matua mō te Mahi

Raupapatanga, tau (calm), ihiihi (exciting), ihiihi rawa atu, ihiihi atu i...

### Te Mahi

Students rate the excitement of each main event in a story and then plot these events onto a plot profile grid. Scaffold this activity by starting with a well-known story that all the students are familiar with and work through the process of this activity together before you have students work in small groups to complete a profile of another well-known story.

### He Rauemi Tautoko

A copy of the plot profile (Te Raupapatanga o te Paki). See example on next page.

#### Te Ara Tohutohu

##### Whole Class

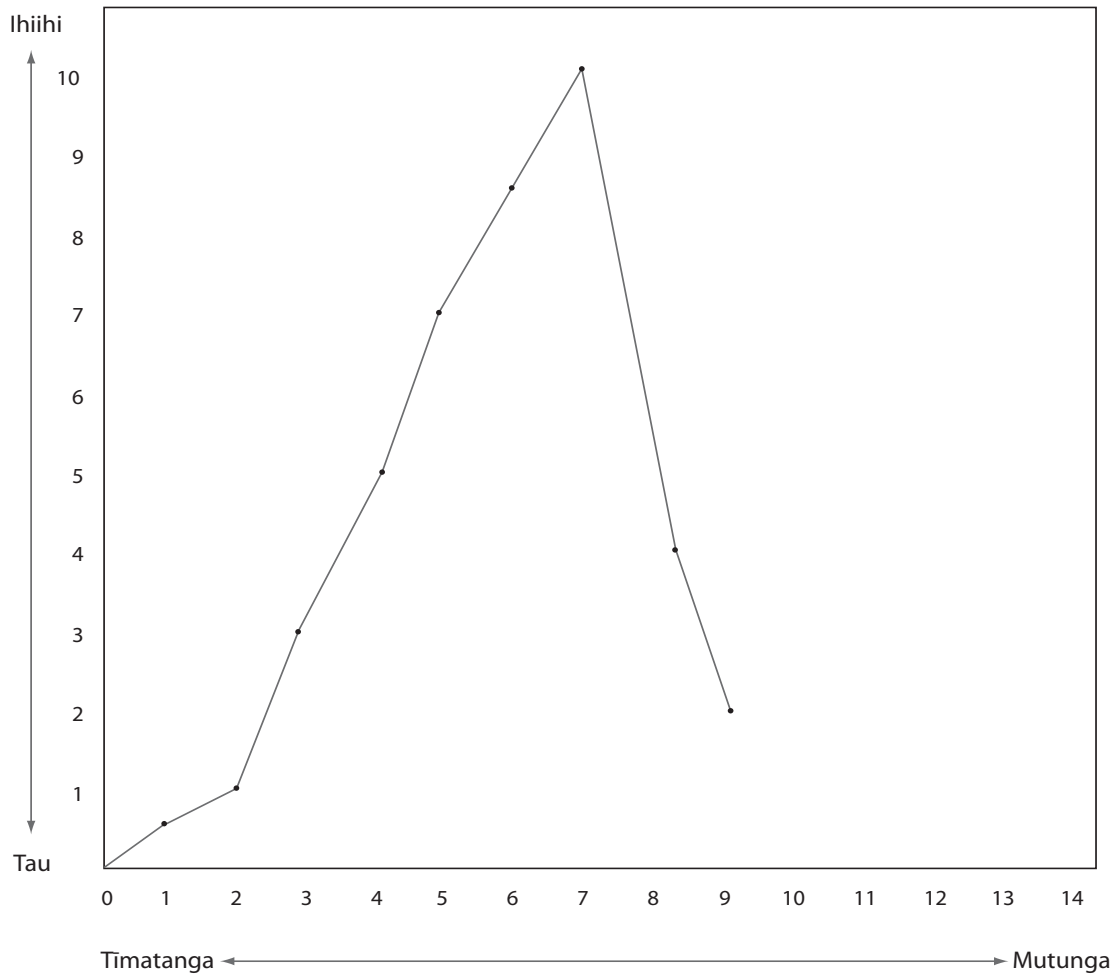
1. After shared reading of the text, discuss and identify the main events of the story.
2. List the main events of the story in order (beginning to end).
3. Rate the excitement of each event (use a 1–10 scale from calm to exciting).
4. Plot these onto the grid and discuss the profile produced.

##### Group Work

1. After the shared reading of another well-known text, have students form groups of 4.
2. Ask students to identify and list the main events of the story in order.
3. As a group, students rate the excitement of each event (use a 1–10 scale from calm to exciting).
4. Plot these onto the grid. Have each group display their grids.
5. Discuss similarities and differences in the various profiles produced.

<sup>86</sup> Adapted from Education Department of Western Australia (1996, p. 102).

## Te Raupapatanga o te Paki



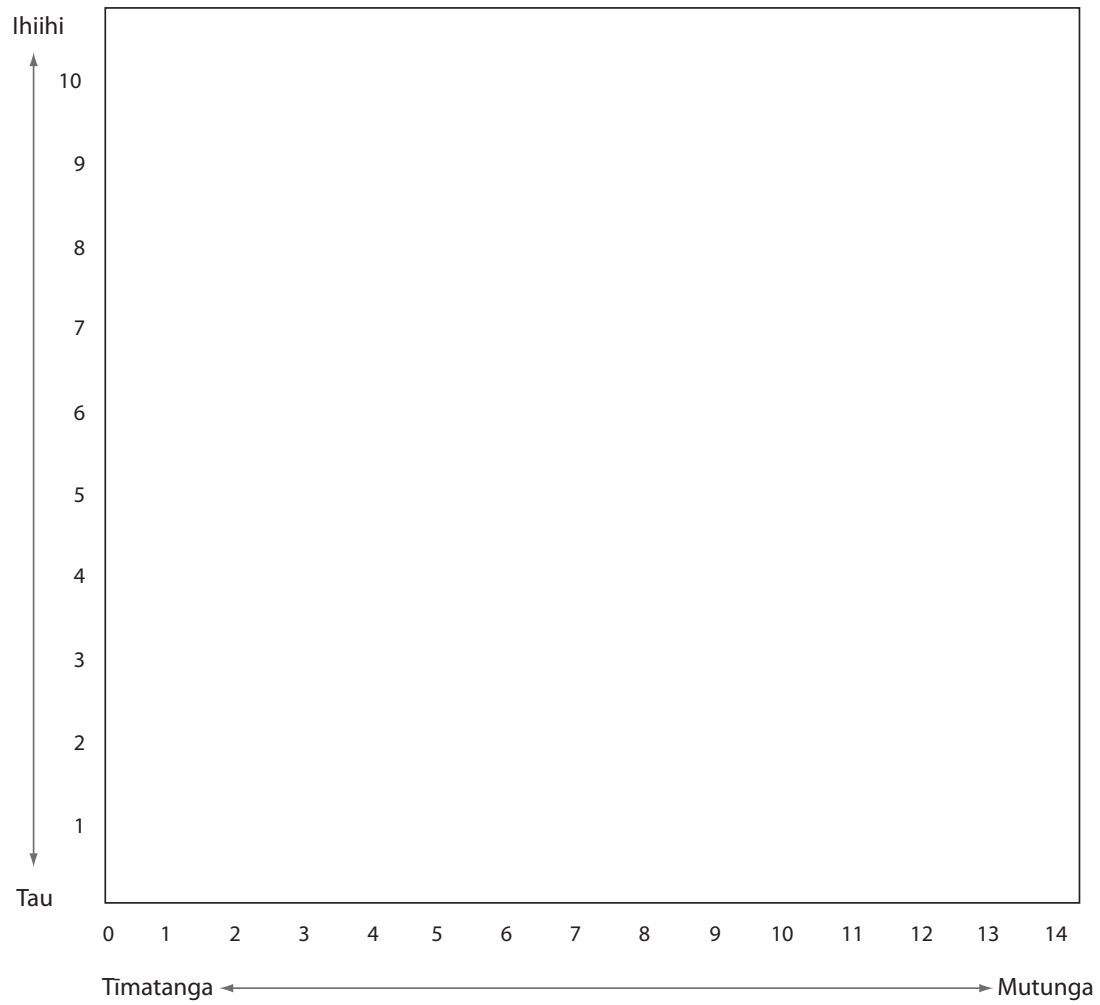
### Whakaraupapahia ngā mahi

1. E moe ana a Rona me āna tamariki
2. Ka haere a Rona ki te tiki wai
3. Ka tūtuki ngā waewae o Rona
4. Pupū ana te riri o Rona, hahani ki te marama
5. Mau ana te marama ki a Rona
6. Ka toro tōna ringa ki te rākau ngaio, ka mau
7. Ka kumea e te marama, ka tangohia ake a Rona
8. Kei runga a Rona i te marama e noho ana
9. Ka kitea tonutia a Rona





## Te Raupapatanga o te Paki



### Whakaraupapahia ngā mahi

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

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## Questioning the Construction of Knowledge<sup>87</sup>

### Te Whāinga

The questions associated with this activity help students critically analyse how authors construct knowledge.

### Ngā Rautaki Whakaaro

Analysing, classifying, comparing, evaluating.

### He Kupu Matua mō te Mahi

Tātari, whakarōpū, whakarite, arotake, ariā matua.

### Te Mahi

Students critically examine an information text, looking at the information the author has used and how the author has constructed and presented the text. Introduce this activity by working through the process together before you have students work in small groups to work through the general questions.

### He Rauemi Tautoko

- A copy of a simple structured explanation or report (general description) for each student.
- A list of general questions on a large sheet.

### Te Ara Tohutohu

1. Discuss with students the purpose of this activity.
2. Provide students with the text of a simple structured explanation or report.
3. Before students read the text, discuss these general questions which students are to consider as they read:
  - He aha te kaupapa o te tuhinga, ā, he aha ngā whakaaro matua kei roto?  
What is the topic of this text and what are the most important ideas in it?
  - He aha te kaituhi i tuhi ai mō tēnei kaupapa? He aha te mōhiotanga e hiahia ana te kaituhi kia mau i a koe?  
Why did the author write about this topic? What is the author trying to teach you?
  - He aha atu hei tuhinga mō tēnei kaupapa? He aha ērā mea kua mahue atu?  
What else could be said about this topic? What has been left out?
  - E ai ki tāu, he take rānei kia rerekē te whakatakotoranga o te mātauranga kua whakaaturia ki tēnei tuhinga?  
Would you have changed how this knowledge has been presented?
  - Mēnā ko koe te kaituhi, he aha āu tuhinga mō tēnei mea/mahi/whakaaro?  
What would you want to say about this object/event/idea if you were the author?
  - He pēhea te rite, te rerekē rānei hoki o tēnei tuhinga ki ērā atu kua kitea e ōrite ana te kaupapa?  
How is this text similar to, or different from, other texts on the same topic?
  - He aha ki tā te kaituhi whakatau ōu mōhiotanga kē ki te kaupapa tuhi?  
What prior knowledge is the author assuming that you, the reader, have?
4. Once the students have finished their reading, have them form into groups of 4 and using the 'numbered think tanks together'<sup>88</sup> oral activity, ask the same questions and get one student from each group to share their answer.

<sup>87</sup> Adapted from D. Whitehead (2001, p. 89). The English versions of the questions below are from Whitehead, p. 89.

<sup>88</sup> See pp. 224–225.





5. During subsequent readings and lessons about this text, ask the students one or more of the following questions:

- He aha ētahi atu toronga rangahau ka taea e te kaituhi te whakamahi?

What other sources of information could the author have used?

- He mātauranga kua mahue atu?

What was left unsaid?

- He aha te take i tuhia ai te tuhinga?

Why was this text written?

- He mea kua ea i tēnei tuhinga?

Whose purpose is being served by this text?

## Recognising Emotional Perspective Thinking<sup>89</sup>

### Te Whāinga

This activity helps students to recognise and reflect on their own emotional perspective and on the emotional responses of a character portrayed in the text. It also offers the opportunity to enrich students' personal vocabulary for describing their emotional responses.

### Ngā Rautaki Whakaaro

Describing, labelling, inferring.

### He Kupu Matua mō te Mahi

Whakamārama, ngā kare-ā-roto, whakawhiti whakaaro, whakatau.

### Te Mahi

Students discuss the emotional responses of characters in a narrative or recount text. Introduce this activity by starting with a well-known story that all the students are familiar with and work through the process together before you have students work with a partner or small group to apply this activity to another well-known story.

### He Rauemi Tautoko

A copy of a narrative or recount text.

### Te Ara Tohutohu

1. Discuss with students the purpose of this activity – to reflect on the emotional responses of a character in the text.
2. Share a narrative or recount text with the students.
3. Have students turn to a friend and ask them to describe and label the emotion portrayed by a character or person in the text.
4. Ask students to discuss what they think caused those feelings.
5. Have students share with their partner whether they have experienced similar feelings and to describe what caused those feelings.
6. Have some students share their responses with the whole group.
7. Follow this format to discuss each character or person portrayed in the text.

<sup>89</sup> Adapted from D. Whitehead (2001, p. 83).



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## Retelling<sup>90</sup>

### Te Whāinga

This activity helps students to improve their understanding of a text and to recall information.

### Ngā Rautaki Whakaaro

Recalling, selecting, organising, and summarising information.

### He Kupu Matua mō te Mahi

Reo tohu wāmua, reo raupapa, reo whakaahua, kupu hāngai ki te paki, whakatakinga, raupapatanga mahi, whakakapinga.

### Te Mahi

Students listen to a story and retell it.<sup>91</sup> To support students' recall of a story, provide them with lots of opportunity to listen to and talk about it. This activity can be used with a variety of texts for many purposes. Start with a story that all the students are familiar with.

### He Rauemi Tautoko

- The teacher or another resource person as a storyteller.
- Sets of 5 pictures that show the sequence of the story.
- Copies of the text for teacher and students.
- Tape and tape recorder.
- Students' writing/reading exercise books.

### Te Ara Tohutohu

The activity involves sharing with a partner, so students will need to be reminded of discussion routines before the activity begins.

#### Oral-to-oral retelling to a partner:

1. Organise students into pairs.
2. Read the text/story to the students.
3. Students take turns to retell the text/story to their partners.
4. Students retell the text/story onto a tape.

#### Oral-to-oral retelling using pictures:

1. Organise students into groups of 4.
2. Read the text/story to the students.
3. Place a copy of the pictures in the middle of each group.

<sup>90</sup> Adapted from Education Department of Western Australia (1996, p. 99).

<sup>91</sup> There are different types of retelling that can be adapted to suit the range of reading and writing abilities in the class. Refer to Education Department of Western Australia (1996, p. 98) for further examples of types of retelling.





4. Students each take a picture and in turn they retell the part of the text/story being shown in their picture.
5. The group lays out the pictures in sequence according to the order of the text/story.

**Oral-to-drama retelling:**

1. Read/tell the story to the students.
2. Pick out parts of the story/text and ask students how they would portray that part, e.g. emotions, movement, action.
3. Students dramatise/act out as teacher reads.

**Oral-to-written or drawing retelling:**

1. Read the text/story to the students.
2. Students retell the text/story:
  - Individually in writing.
  - Using drawings with a minimum of writing.
  - Using drawings only.

**Written-to-oral retelling:**

1. Students read the text independently.
2. Students retell the text/story orally:
  - To a partner.
  - By recording it onto a tape.
  - To a group taking turns.

## Scanning a Text<sup>92</sup>

### Te Whāinga

This activity helps students to locate specific detail in a text and supports the development of research skills.

### Ngā Rautaki Whakaaro

Gathering information, recalling, recording, processing knowledge.

### He Kupu Matua mō te Mahi

Whakamārama, kohikohi, mōhiotanga, āta tirohia, rapu.

### Te Mahi

Students scan a text to find the answers to specific questions. Students need to be aware of the strategy of scanning to help them increase their reading efficiency. Scanning involves glancing through a text to locate specific information. This activity requires students to work with a partner; therefore, remind students of discussion routines before the activity begins.

### He Rauemi Tautoko

- A copy of the text for each student.
- A list of questions that can be answered directly from the text for each student.

<sup>92</sup> Adapted from Education Department of Western Australia (1996, p. 66).

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### **Te Ara Tohutohu**

1. Discuss the purpose of the activity.
2. Introduce and discuss the list of questions.
3. Give each student a copy of the text and questions.
4. Have students work in pairs.
5. Students read the first question and identify the key word in the question.
6. Ask students to quickly scan the text to locate the key word and to form an answer to the question.
7. Have students turn and share their answers with a partner.
8. Ask some students to share their answers with the whole class or group.
9. Follow this format until all the questions have been answered.

### **See the Picture<sup>93</sup>**

#### **Te Whāinga**

This activity helps students to form a picture in their minds about a character, setting or action.

#### **Ngā Rautaki Whakaaro**

Processing knowledge, inferring, recalling.

#### **He Kupu Matua mō te Mahi**

Whakawhiti kōrero, whakamārama, whakatau, whakaahua.

#### **Te Mahi**

Students read part of a text and describe the image that they have formed in their mind with a partner. This activity allows for the interpretation of text. It would be helpful to introduce this activity using a text or story that all students are familiar with. It involves students working in pairs, so remind students of discussion routines before beginning the activity.

#### **He Rauemi Tautoko**

A copy of the text/small book for each student

### **Te Ara Tohutohu**

1. Have students form pairs and then have them read a section of the text.
2. At the end of reading that section ask students to imagine the character, setting or action.
3. Ask students to turn to their partner and share what they are imagining and why they imagined it that way.
4. Have students return to skim or scan the text and provide evidence by reading or sharing with their partners the part of the text that helped them to form that image in their mind.
5. Some students may want to change their image after going back and rereading the text.

<sup>93</sup> Adapted from Education Department of Western Australia (1996, p. 94).





## Silent Roundtable Brainstorm<sup>94</sup>

### Te Whāinga

This activity helps students to brainstorm and encourages them to think about what they already know about the topic. It supports the development of research skills.

### Ngā Rautaki Whakaaro

Gathering Information, constructing meaning, predicting.

### He Kupu Matua mō te Mahi

Whakaaro, whakamārama, whakatau wawe.

### Te Mahi

Students brainstorm a topic, using their own and others' ideas. The activity requires students to record and share their ideas in a group.

### He Rauemi Tautoko

A sheet of paper for each student with the title of the text written at the top of the page.

#### Te Ara Tohutohu

Students need to be reminded about respecting and valuing the opinions of others before the activity begins.

1. Organise students into groups of four and have monitors place sheets of paper for each student in the middle of the group.
2. Pose a question to the class about the topic.
3. Ask students to think carefully about what they may already know about the topic.
4. Students take a sheet of paper each and write their names at the top.
5. Ask students to write as many ideas as possible in answer to the question, or what they know about the topic on their own sheet of paper within a given time frame, e.g. 30 seconds or 1 minute.
6. After 30 seconds, each student passes their paper to the student on the left and continues listing their ideas on the new sheet. The previous student's ideas can be read. Students are to complete this within the given time frame.
7. The process of passing the papers round the table is continued until the papers return to their original owners.
8. The whole group reviews the results of the brainstorm.

## Stop and Think<sup>95</sup>

### Te Whāinga

This activity helps students to monitor their understanding as they read.

### Ngā Rautaki Whakaaro

Processing knowledge, constructing meaning, predicting, questioning.

<sup>94</sup> Adapted from Stein & Stein (online).

<sup>95</sup> Adapted from Education Department of Western Australia (1996, p. 73). The English versions of the questions in this activity on page 261 are from this text.

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### He Kupu Matua mō te Mahi

Whakamārama, whakatau wawe, āta whakamātautau.

### He Rauemi Tautoko

- A copy of the text for the teacher and one for each student.
- A chart of the five monitoring questions.

### Te Mahi

Students read a text and pause at the end of each paragraph to ask themselves questions about their understanding of what they have just read. This activity requires students to read much of the text independently. Use the guided reading approach to introduce and familiarise the students with this strategy. It would also be helpful to have the chart of questions displayed as a reference for the students. Encourage students to constantly think about what they are reading by stopping and asking themselves the questions outlined in this activity.

#### Te Ara Tohutohu

1. Introduce the text to the students and ask students to read the first paragraph and then to pause.
2. After students have read the paragraph have students ask themselves:
  - He pēhea tōku māramatanga ki te tikanga o te kōwae nei?  
Do I understand what that was about?
  - He kore mārama nōku ki ētahi atu wāhanga?  
Were there any parts I do not understand?
  - E taea ana te whakamārama i tērā kua pānuitia e au ki tētahi atu?  
Could I explain what I've read to someone else?
  - He aha pea te tikanga o te kōwae ka whai muri iho?  
What might the next paragraph be about?
  - He pātai āku hei whakautu?  
Are there any questions I need to have answered?
3. Follow this format for each paragraph.
4. Repeat this procedure each day using a variety of texts to familiarise students with the procedure.
5. Finally, have students read the text independently, encouraging them to pause after reading a paragraph and ask themselves the above questions.

### Summarising a Text<sup>96</sup>

#### Te Whāinga

This activity helps students to construct a summary from a written text.

#### Ngā Rautaki Whakaaro

Summarising, generalising, identifying key words and phrases.

### He Kupu Matua mō te Mahi

Whakamārama, whakarāpopoto, tāutu, kōwae, kupu matua, ariā matua, rerenga tuhituhi matua.

<sup>96</sup> Adapted from D. Whitehead (2001, p. 33).





### **Te Mahi**

Students identify key words and phrases in a text, both individually and as a group, and write a sentence summarising each paragraph. Introduce this activity using a text that all students are familiar with. Initially, restrict the text to about 3 or 4 well constructed paragraphs.

### **He Rauemi Tautoko**

- A copy of the text for each student.
- A highlighter pen and a pen/pencil for each student.

### **Te Ara Tohutohu**

Remind students of discussion routines before beginning the activity.

1. Give students a photocopy of the text. Instruct students to follow the text with their eyes as you read the text aloud. Tell students to try to remember the main points while they are listening.
2. Discuss with the class what the text was about in general terms.
3. Read the text to the students a second time, pausing for 2-3 minutes between each paragraph. During the pauses, have students underline the key sentence(s), or parts of the sentence in the paragraph. This may be the topic sentence at the start of the paragraph.
4. Ask students to re-read their underlined sentences only and use the highlighter to identify the key words or phrases in each of the underlined sentences.
5. Students form groups of 4 and share with the group what they have identified.
6. As a group, students identify the key words or phrases that they all had in common.
7. Ask each group to note the key words or phrases group members didn't have in common and discuss why others found them important.
8. Finally, ask the students to write a summary sentence for each paragraph in their own words.

## **Text-Based Questions: Description and Report<sup>97</sup>**

### **Te Take Nui**

This activity helps students to ask questions about descriptions and reports based on their structure, and to identify the types of thinking associated with the structure.

### **Ngā Rautaki Whakaaro**

Describing, selecting, organising, classifying, comparing, sequencing, inferring, problem solving and evaluating.

### **He Kupu Matua mō te Mahi**

Whakaahua/whakaatu, whakawhere, whakarōpū, whakataurite, whakaraupapa, whakatau, arotake, whakatau raruraru, reo raupapa, reo-ā-kaupapa.

### **Te Mahi**

Students read a description or report, using comprehension guide questions to examine how the author has constructed the text. Introduce this activity by working through the process together using a simple description or report text before you have students work through the comprehension guide questions in small groups.

<sup>97</sup> Adapted from D. Whitehead (2001, pp. 58–59). The English version of the questions in this activity on page 263 are from Whitehead, p. 59.

## He Rauemi Tautoko

- A copy of a simple description or report.
- A list of the comprehension guide questions (see below) for each student.

### Te Ara Tohutohu

1. Give each student a copy of the text.
2. Before students read the text, discuss the comprehension guide questions that they will use as they read:
  - Ka whakaahuatia ki te tuhinga ngā āhuatanga me ngā mahi o tētahi mea, tētahi tangata, tētahi whakaaro, tētahi mahi rānei? (te whakaaro tūāhua)  
Does this text describe the parts, characteristics, attributes and activities associated with an object, person, idea or event? (attributive thinking)
  - He pēhea te kaituhi e whakawhere ai i te kaupānui ki āna tuhinga? (te whakaaro whakawhere)  
How does the author interest us in the topic? (persuasive thinking)
  - Kua whītikitia ngā kaupapa o te tuhinga mā ngā kōwae tuhituhi, mā ngā tapanga whāiti rānei? (te whītikiti)  
Does the text group things, i.e. does it use topical paragraphs or subheadings to address one topic at a time? (grouping)
  - He rerenga tuhituhi, he kōwae tuhituhi rānei kua tuhia hei tauritenga tangata, taputapu, whakaaro, mahi rānei? (te whakataurite)  
Are there sentences or paragraphs that compare things, i.e. contrast one person, object, idea or event with another? (comparing)
  - Kua raupapahia ngā kaupapa/kōwae tuhituhi? (te whakaraupapa)  
Are the topics/paragraphs sequenced? (sequencing)
  - He hononga tō ngā kaupapa? (te whakahono)  
Are the topics linked? (linking)
  - He rerenga tuhituhi, he kōwae tuhituhi rānei e whakaatu ana i te reo tūhono i te take me te pānga? (te whakaaro ki te take me te pānga?)  
Are there sentences or paragraphs that use a cause and effect structure, i.e. paragraphs or sentences that infer outcomes? (inference and causal thinking)<sup>98</sup>
  - He rerenga tuhituhi, he kōwae tuhituhi rānei kua tuhia hei anga whakatau raruraru? (te whakatau raruraru)  
Are there sentences or paragraphs that use a problem-solution structure? (problem solving)
3. Once the students have finished their reading, have students form into groups of 4 and using the 'numbered think tanks together' oral activity<sup>99</sup> ask the same questions and get one student from each group to share their answer for each question.

## Text-Based Questions: Explanation<sup>100</sup>

### Te Whāinga

This activity helps students to ask questions about explanation texts, based on their structure, and identify the types of thinking associated with their structure.

<sup>98</sup> Causal thinking explains how or why something happens.

<sup>99</sup> See pp. 224–225.

<sup>100</sup> Adapted from D. Whitehead, (2001, p. 61). The English version of the questions in this activity on page 264 are from Whitehead, p. 61.





### Ngā Rautaki Whakaaro

Describing, selecting, classifying, comparing, sequencing, inferring, evaluating.

### He Kupu Matua mō te Mahi

Whakahono, whakaraupapa, raupapatanga, whakatau, reo tūhono i te take me te pānga, reo raupapa, reo-ā-kaupapa.

### Te Mahi

Students read an explanation text, using comprehension guide questions to examine how the author has constructed the text. Introduce this activity by working through the process together using a simple explanation text before you have students work through the comprehension guide questions in small groups.

### He Rauemi Tautoko

- A copy of a simple explanation text for each student.
- A list of the comprehension guide questions (see below) for each student.

#### Te Ara Tohutohu

1. Give each student a copy of the text.
2. Before students read the text, discuss the comprehension guide questions that they will use as they read:
  - He mea whakamārama te tuhinga i te take o tētahi mea? (te whakaaro ki te take me te pānga)  
Does this text explain how or why something happens? (causal thinking<sup>101</sup>)
  - Kua tuhia ki tētahi kōwae tuhituhi te kaupapa ka whakamāramahia? (te whakaaro whakaahua)  
Does this text have a paragraph that states what is going to be explained? (descriptive thinking)
  - Kua honoa ngā mahi e whakaaturia ana? He aha ngā kupu e whakaatu ana i te hononga o ngā mahi?  
(te whakaraupapa mahi, te whakahono, te whakaaro ki te take me te pānga)  
Are the events described linked in some way? What words show that the events are linked? (ordering, linking and causal thinking)
  - He tika te raupapatanga mahi? (te whakaraupapa mahi)  
Are the events logically sequenced? (sequencing)
  - He rerenga tuhituhi, he kōwae tuhituhi rānei e whakaatu ana i te reo tūhono i te take me te pānga? (te whakatau me te whakaaro ki te take me te pānga)  
Are there sentences or paragraphs that use a cause and effect structure that allows the author to infer outcomes? (inference and causal thinking)
3. Once the students have finished their reading, have students form into groups of 4 and using the 'numbered think tanks together' oral activity<sup>102</sup> ask the same questions and get one student from each group to share their answer for each question.

### Text-Based Questions: Narrative and Historical Recount<sup>103</sup>

#### Te Whāinga

This activity helps students to ask questions about narrative and historical recount texts, based on their structure.

<sup>101</sup> See Footnote 98.

<sup>102</sup> See pp. 224–225.

<sup>103</sup> Adapted from D. Whitehead (2001, pp. 57–58). The English version of the questions in this activity on page 265 are from Whitehead, p. 58.



### Ngā Rautaki Whakaaro

Whakaahua, whakaraupapa, whakataurite, whakatau, whakatau raruraru.

### He Kupu Matua mō te Mahi

Raruraru, wā me te wāhi, kiripuaki, kiripuaki matua, whakataunga.

### Te Mahi

Students read a simple narrative or historical recount text, using comprehension guide questions to examine how the author has constructed the text. Introduce this activity by working through the process together using a simple narrative or historical recount text before you have students work through the comprehension guide questions in small groups.

There are two sets of comprehension guide questions to choose from. The first set is based on a problem-solution structure. The second set is based on a story grammar structure. Choose the set of questions that is most appropriate to the text you are using.

### He Rauemi Tautoko

- A copy of a narrative or historical recount text for each student.
- A list of problem-solution questions and/or story grammar questions for each student (see below).

#### Te Ara Tohutohu

1. Give each student a copy of the text.
2. Before students read the text, discuss the comprehension guide questions that they will use as they read, either:

#### Problem-solution questions:

- He aha te raruraru ka pā ki te kiripuaki matua?  
*What was the main character's problem?*
- I aha te kiripuaki matua ki te whakatau i te raruraru?  
*How did the main character try and solve this problem?*

#### Or, story grammar questions:

Setting questions: Ngā patai tūwāhi

- I nahea te mahi i mahia ai? (te wā)  
*When does the story/recount take place? (time)*
- I hea te mahi i mahia ai? (te wāhi)  
*Where does the story/recount take place? (place)*
- Ko wai ngā kiripuaki?  
*Who is in the story/recount? (characters)*

Episodic questions (for each episode or event in the text): Ngā pātai mō ia wāhanga o te mahi i te tuhinga

- He aha te raruraru i puta ki te kiripuaki/tangata/whenua/wāhi? (te mahi tuatahi)  
*What is the character's/person's/country's/institution's problem? (initiating event)*
- Ka aha te kiripuaki/tangata/whenua/wāhi ki te whakatau i te raruraru? (te nganana)  
*How does the character/person/country/institution try to overcome that problem? (attempt)*





- Ka pēhea tēnei wāhanga o te mahi e mutu ai? (te hua)  
How does this episode end? (consequence)

Ending questions: Ngā pātai mō te whakamutunga

- Ka pēhea te mahi e mutu ai? (te whakataunga)  
How does the story/recount end? (resolution)

3. Once the students have finished their reading, have them form into groups of 4 and using the ‘numbered think tanks together’ oral activity<sup>104</sup> ask the same questions and get one student from each group to share their answer for each question.

### Using Emotional Perspective Productively<sup>105</sup>

#### Te Whāinga

This activity helps students to identify how characters handle their emotions productively, that is, in a useful, positive way. It also offers the opportunity to enrich students’ personal vocabulary for describing their emotional responses.

#### Ngā Rautaki Whakaaro

Describing, labelling, problem solving.

#### He Kupu Matua mō te Mahi

Whakamārama, kiripuaki, kare-ā-roto, whakawhiti whakaaro, whakatau.

#### Te Mahi

Students discuss in groups how characters/people handle their emotions productively, and discuss how they might solve problems by handling their own emotions productively. Introduce this activity by starting with a well-known story that all the students are familiar with and work through the process together before you have students work with a partner or small group to apply this activity to another story.

#### He Rauemi Tautoko

A copy of a narrative or recount text that describes characters/people handling their emotions productively; for example, by exhibiting self-control or attending and responding to the feelings of others.

#### Te Ara Tohutohu

1. Discuss with students the purpose of this activity – to describe how characters handle their emotions productively.
2. Share the text.
3. Have students turn to a friend and ask them to describe the behaviour of the characters and label the types of emotion portrayed, e.g. compassion, patience, sympathy, etc.
4. Have some students share their responses with the whole group.
5. Ask students to discuss why they think these characters behaved in these ways and whether they have used their emotions in similarly productive ways. Students describe these situations to their partners.

<sup>104</sup> See pp. 224–225.

<sup>105</sup> Adapted from D. Whitehead (2001, p. 84).

6. Have pairs combine to form groups of 4.
7. Pose an authentic problem and have each group discuss how it might be solved through the application of similar productive emotions.
8. Have each group share their responses with the whole class.

## Web<sup>106</sup>

### Te Whāinga

This activity helps students to gather and record information; it supports the development of research skills.

### Ngā Rautaki Whakaaro

Gathering information, recalling, generating facts or concepts.

### He Kupu Matua mō te Mahi

Whakamārama, kohikohi mōhiotanga, whakarōpū.

### Te Mahi

The web is used as an advance organiser to gather what is already known by the students about the topic via brainstorming, think-pair-share<sup>107</sup> or silent roundtable brainstorm<sup>108</sup> activities.

### He Rauemi Tautoko

- Create an outline for a semantic web.<sup>109</sup>
- A copy of the text for each pair.
- A blank piece of paper for each pair.

### Te Ara Tohutohu

1. Organise students into pairs.
2. Show a web on the board and model how to use the web.
3. If you are using a key word, discuss this with students.
4. Have students draw a web on their blank piece of paper and in the middle of their web instruct students to write the key word or the topic.
5. Before students begin to read the text, introduce the topic.
6. Have students read the first paragraph of the text to find examples of the key word or topic in the reading material supplied.
7. Ask some of the students to share what they have found.

<sup>106</sup> Adapted from Bellanca (2007, p. 8).

<sup>107</sup> See pp. 236–237.

<sup>108</sup> See p. 260.

<sup>109</sup> See page 69 of the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*.





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8. Instruct students to carry on reading the text and to record the information that they think is important in their web.
  9. Ask each pair to join with another pair to share their webs.
  10. In groups, have them consider what their group thinks is the most important information that has been gathered and why they think this.
  11. Have a student from each group share the group's ideas with the class as you record the class ideas on a class web. If an idea has already been given that is the same, explain to students that it is not necessary to share it again.
  12. Have each student share with his or her group what they think they did well in the gathering of information step and how they think they could improve their skill at doing this.

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Āpiti hanga 1: Ngā Āhuatanga Reo

Āhuatanga Reo	Whakamāramatanga	Explanation	Hei Taurira	He Kura Tuhi tuhi	He Manu Taketake
<b>Hikumahi</b> Adverb	Ko tā te hikumahi he tautoko i te kupumahi kia tino mārama te kaipānui me pēhea te mahi.	A word that gives information about a verb.	Haere tonu. E huri whakatemauī. Kia āta kōroritia.	<i>He Tuhinga Tohutohu</i>	
<b>Huahuatau</b> Metaphor	Mā te huahuatau ka whakaritea ngā kaupapa e rua. Mā tēnei whakaritenga ka whakairohia he whakaahua ki roto i te hinengaro o te kaipānui.	A comparison of two very different things that creates a picture in the mind of the reader.	He tōtara nui koutou e tīraha nei. Ko koe te korowai mahana.		<i>He Tuhinga Mihi</i> <i>He Tuhinga Tuhono</i> <i>He Tuhinga</i> <i>Whakangahau</i>
<b>Huarite</b> Rhyme	He ōrite, he āhua rite rānei te tangi o ngā oro whakamutunga o ngā kupu huarite.	The end sounds of rhyming words are the same or similar.	ō tae, pōtae pai, kowhai wana, ana		<i>He Tuhinga</i> <i>Whakangahau</i>
<b>Kiwaha</b> Idiom	Ko tā te kiwaha he whakamārama i tētahi āhuatanga kē. He momo kōrero hei whakanui, hei whakaiti rānei, hei kīnaki hoki mō ngā kōrero kua kōrerotia kētia.	A word or phrase commonly used and understood that means something different from what it says. Kiwaha are used to either enhance or reduce the effect of what has already been said.	Koia kei a ia! Ka mau kē te wehi!		<i>He Tuhinga Paki</i> <i>Whakamārama</i> <i>He Tuhinga</i> <i>Whakangahau</i>
<b>Kōrero a tētahi atu</b> Quotation	Ko ngā kupu ake i kōrerotia e tētahi atu.	The exact words spoken or written by someone other than the writer.	I te mutunga o te hui ka ki atu a Pā Wīremu ki te whānau, “Kātahi te pō tino pai ko tēnei!”	<i>He Tuhinga Taki</i>	



<b>Kupu āhua</b> Adjective	Ko tā te kupu āhua he tohu i te āhua o tētahi mea.	A word that describes something.	He iti ana waewae, he <b>poto</b> ana huruhuru.	<i>He Tuhiinga Whakaahua</i>	
<b>Kupu ingoa</b> Noun	Ko tā te kupu ingoa he tapa i tētahi mea, i tētahi tangata rānei.	A word that labels a person, thing or idea.	He <b>pahikara</b> hou tōku. E rua ngā <b>wīra</b> pango, e rua hoki ngā <b>puringa</b> maitai.	<i>He Tuhiinga Whakaahua</i>	
<b>Kupu tāruarua</b> Reduplicated word	Kei roto i te kupu tāruarua kua tāruatia tētahi wāhanga o te kupu. Ko ētahi o ngā āheinga o te kupu tāruarua, kia mōhiohia he takitini ngā mea e whakaaturia ana, kua tāruaruatia rānei tētahi mahi.	A part of the word is duplicated. This can show that there are many things being described or that an action is repeated a number of times.	Ka <b>pupuke</b> ngā ngaru. <b>Pōkarekare</b> te tae, ka <b>whatiwhati</b> ki uta. Ka tipu te <b>hamumu</b> <b>kōroiroi</b> i waenganui i te whānau atua.		<i>He Tuhiinga Pūrākau Whakamārama</i>
<b>Te kupu te hei tohu i te tini</b> Te to indicate a class of things	Ko tā tēnei te he tohu e whakaahua ai te kaituhi i te tini, kua ko te kotahi.	A use of the word te to indicate a class or group of people or things, not one specific item.	Ko <b>te</b> pahikara he tū mīhini. Ko <b>te</b> manu aute he taonga rere.	<i>He Tuhiinga Whakaahua</i>	
<b>Kupumahi</b> Verb	Ko tā te kupumahi he tohu i tētahi mahi.	A word that describes an action or state.	Ka taea e ia te niupepa te <b>tiki</b> , te <b>noho</b> ki raro, me te <b>tū</b> ki ngā waewae e rua.	<i>He Tuhiinga Takenga Pūtaiao</i> <i>He Tuhiinga Taki</i> <i>He Tuhiinga Tohutohu</i> <i>He Tuhiinga Whakaahua</i>	
<b>Orokati tārua</b> Repetition of consonant sounds (alliteration)	Ko te tāruarua i ngā orokati ōrite i ngā kupu e noho tata ana.	The repetition of consonant sounds in a phrase or line.	I runga i te rori kirikiri <b>Māia</b> <b>mātāmuri</b> , <b>Māia</b> <b>matatau</b> Te <b>rā</b> <b>whakamiharō</b> , te <b>rā</b> <b>whakangahau</b> , te <b>rā</b> <b>whakanui</b>		<i>He Tuhiinga Pānui</i> <i>He Tuhiinga Tūhono</i> <i>He Tuhiinga Whakangahau</i>





<p><b>Oro puare tārua</b> Repetition of same or similar vowel sounds (assonance)</p>	<p>Ko te tāruarua i ngā oro puare ōrite, i ngā oro puare āhua rite rānei, i ngā kupu e noho tata ana.</p>	<p>The repetition of similar vowel sounds in a phrase or a line.</p>	<p>Te mota o te motokā. Koinei rā ngā wawata. ihiihi, ikeike hihiri, hihiko</p>	<p>He Tuhinga Tūhono He Tuhinga Whakangahau</p>
<p><b>Ororite</b> Onomatopoeia</p>	<p>E rite ana te tangi o te kupu me tōna tikanga.</p>	<p>The sound the word makes when read is the same as the meaning of the word; the 'sound of a sound'.</p>	<p>rīngi Puruma! Puruma!</p>	<p>He Tuhinga Whakangahau</p>
<p><b>Reo ine</b> Expressions of measurement</p>	<p>Ko tā tēnei reo he whakamōhio atu ki te kaupānui i te maha me te rahi o ngā mea e hiahiaia ana.</p>	<p>Expressions that indicate the size and amount of things that are required.</p>	<p><b>Kia rua ngā poro</b> parāoa. <b>Kia ¼ te kapu</b> miere.</p>	<p>He Tuhinga Tohutohu</p>
<p><b>Reo mihi</b> Language of greeting</p>	<p>Ko tā te reo mihi he tūhono, he whakaoho, he whakamihī.</p>	<p>Language used to arouse, to acknowledge, to establish or reinforce connections.</p>	<p>Tēnā rā koe Matariki Ahunga Nui ka eke nei.</p>	<p>He Tuhinga Mihi</p>
<p><b>Reo pōhiri</b> Expressions of welcome and invitation</p>	<p>Ko tā tēnei reo he mihi atu ki te kaupānui, he whakatenatena i a ia kia haramai ki tētahi kaupapa.</p>	<p>Expressions used to welcome or encourage the listener or reader to come to an event.</p>	<p>Nau mai, haere mai, whakatau mai.</p>	<p>He Tuhinga Pānui</p>
<p><b>Reo raupapa</b> Expressions that order ideas or events in sequence.</p>	<p>Ko tā tēnei reo he tohu kei te whai mai tētahi āhuatanga i tētahi, he tohu rānei i te raupapa o te whakatakatoranga o ngā whakaaro.</p>	<p>Expressions that indicate that one event follows another, or that indicate the order in which ideas are set down.</p>	<p>I te tuatahi... Kātahi ka... I muri i... I te atātū tonu... Kia hoki anō tātou ki te rā i mua... Ko te take tuatahi...</p>	<p>He Tuhinga Paki Whakamārama He Tuhinga Tūhono He Tuhinga Whakangahau He Tuhinga Pūrākau Whakamārama</p>

<b>Reo tapa</b> Naming language	Ko tā te reo tapa he whakamōhio atu i te ingoa o tētahi tangata, wāhi, waka, aha atu, aha atu.	Expressions used to name people, places, waka, etc.	Te tipuna waka e heke nei, ko Takitimu. Nā, kua tapaina te awa ko Waipaoa e.		<i>He Tuhinga Tūhono</i>
<b>Reo tautahi</b> ‘First person’ voice (the ‘first person’ is the writer or narrator)	Ka tuhia ētahi tuhinga nō te tirohanga tautahi. Ka whai wāhi te kaituhi i te mahi, ka tuhi rānei ia ānō nei kei te whai wāhi. Ka whakamahia ngā tūpou tautahi me ngā pūriro tautahi: <b>Te tūpou tautahi</b> Ko ēnei ngā tūpou tautahi: au/ahau, māua, mātou, tāua, tātou <b>Te pūriro tautahi</b> Ko ēnei ētahi o ngā pūriro tautahi: taku/tāku/tōku, aku/āku/ōku, tā/tō tāua, ā/ō mātou.	Some texts are written in the voice of the first person as the writer describes his or her participation, either real or imaginary, in the events. First person pronouns and possessives are used: <b>First person pronouns</b> I, me, us, we. <b>First person possessives</b> my, our.	I tērā wiki i haere <b>ahau</b> ki Ahitereiria ki te huritau o <b>taku</b> whanaunga. I whiu <b>mātou</b> i ngā pōro hukapapa ki a <b>mātou</b> anō. Ka pakaru mai <b>tō mātou</b> katakata!	<i>He Tuhinga Taki</i> <i>He Tuhinga Tautohe</i> <i>He Tuhinga</i> <i>Whakaahua</i>	<i>He Tuhinga Paki</i> <i>Whakamārama</i> <i>He Tuhinga</i> <i>Whakaahua</i> <i>He Tuhinga</i> <i>Whakangahau</i> <i>He Tuhinga Tūhono</i>
<b>Reo tohu i te mahi a tētahi atu (arā, te reo tautoru)</b> ‘Third person’ voice (the ‘third person’ is someone other than the writer and the reader’)	Ka tuhia ētahi tuhinga nō te tirohanga o tētahi kaimātakitaki, ānō nei e mātakitaki ana te kaituhi i ngā kiripuaki i a rātou e mahi ana.	Some texts are written in the third person from the viewpoint of an observer, as if the writer were watching the characters.	Kātahi ka kai <b>te whānau</b> i te hāngi. Nāwai rā, ka kaha ake te tangi hotuhotu a <b>Hineākau</b> .	<i>He Tuhinga Taki</i> <i>He Tuhinga Tautohe</i>	<i>He Tuhinga Paki</i> <i>Whakamārama</i> <i>He Tuhinga</i> <i>Whakangahau</i>





<p><b>Reo tohu wāmua</b> Past tense expressions</p>	<p>Ko tā tēnei reo he tohu i te wā i mahia ai tētahi mahi.</p>	<p>Expressions that indicate when action has taken place in the past.</p>	<p>I ngā rā o mua I tētahi pō atarau I te atatu o tētahi rā i te marama o Poutū-te-rangi</p>	<p><i>He Tuhinga Taki</i></p>	<p><i>He Tuhinga Paki</i> <i>Whakamārama</i> <i>He Tuhinga Tuhono</i> <i>He Tuhinga</i> <i>Whakangahau</i></p>
<p><b>Reo tūhono i te take me te pānga</b> Expressions of cause and effect</p>	<p>Ko tā tēnei reo he tohu i te tūhonotanga o tētahi āhuetanga me te take i puta ai taua āhuetanga.</p>	<p>Expressions that indicate the connection between a circumstance and the reason that it occurred.</p>	<p><b>Koirā au ka tuhi</b> reta ki a koe. <b>Nā</b> te tanumanga o taku whenua, <b>ka</b> noho pūmau taku hononga. <b>Mō tēnā ka</b> whai utu a Tū.</p>	<p><i>He Tuhinga Tautohē</i> <i>He Tuhinga Takenga</i> <i>Pūtaiao</i></p>	<p><i>He Tuhinga Tuhono</i> <i>He Tuhinga Paki</i> <i>Whakamārama</i> <i>He Tuhinga Pūrākau</i> <i>Whakamārama</i></p>
<p><b>Reo whakaahua</b> Descriptive language</p>	<p>Mā te reo whakaahua, arā, mā te āta whiriwhiri i ngā kupu hei whakaahua i te wāhi, i te āhua o te kiripuaki, i te mahi a te kiripuaki, me ō rātou kare-ā-roto, ka 'tuhia he whakaahua' hei whakawana, hei whakaoho, hei whakauru i te kaipānu i te paki.</p>	<p>The careful choice of words to describe place, action, appearance and emotions of the characters in order to create a 'picture'.</p>	<p>He tata ki te whare e tū pōuriuri ana, e tū whakamataku ana ngā rākau teitei, ngā rākau mātoru. Ka hiki te kohu, ka tau te hau. He pōuri kerekere te āhua o te ao.</p>	<p><i>He Tuhinga</i> <i>Whakangahau</i> <i>He Tuhinga Paki</i> <i>Whakamārama</i> <i>He Tuhinga Pūrākau</i> <i>Whakamārama</i></p>	<p><i>He Tuhinga</i> <i>Whakangahau</i> <i>He Tuhinga Paki</i> <i>Whakamārama</i> <i>He Tuhinga Pūrākau</i> <i>Whakamārama</i></p>
<p><b>Reo whakaheke kāwai</b> Language used to describe a line of descent</p>	<p>He reo motuhake nō te whakapapa. Ko tā tēnei reo he tūhono i ngā ingoa o ngā tipuna, hei whakaatu hoki i ngā hononga.</p>	<p>Expressions specific to whakapapa, which show the connections between tipuna.</p>	<p><b>Ka moe a</b> Pō Tangotango i a Mahina, <b>ka puta</b> he tamāhine, <b>ko</b> Te Atarau.</p>	<p><i>He Tuhinga</i> <i>Tūhono</i></p>	<p><i>He Tuhinga</i> <i>Tūhono</i></p>

<b>Reo whakakapi</b> Concluding expressions	Ko tā tēnei reo he whakataki i te whakakapinga.	Expressions that introduce the conclusion of a text.	Heoti anō rā Nō reira	<i>He Tuhinga Tautohe</i>	
<b>Reo whakamihi</b> Expressions of acknowledgment	Ko tā te reo whakamihi he whakanui, he whakamoemiti, me te whakaatu hoki i ngā whakaaro o te ngākau.	Expressions used to celebrate, to give thanks and to express gratitude.	E kawē mai nei i te nui, i te ora o te tau hou hei tohutohu i a mātou iti nei.	<i>He Tuhinga Mihi</i>	
<b>Reo whakanui</b> Celebratory expressions	Ko tā tēnei reo he whakanui i te kaupapa. I te nuinga o te wā he kupu tātoru, arā, he huanga e toru tō te reo whakanui.	Expressions that celebrate a kaupapa. They often contain triplication of a phrase pattern.	te rā whakamīharo, te rā whakangahau, te rā whakanui	<i>He Tuhinga Pānui</i>	
<b>Reo whakaputa whakaaro</b> Expressions that introduce an opinion	Ko tā tēnei reo he whakamōhio atu ki te kaupānui nō wai te whakaaro.	Expressions that tell the reader whose opinion is being presented.	Ko tāku ki a koutou Ki ahau nei E ai ki ētahi tāngata	<i>He Tuhinga Tautohe</i>	
<b>Reo-ā-kaupapa</b> Words and expressions specific to an area of knowledge; technical language	Ko te reo-ā-kaupapa ngā kupu e tino hāngai ana ki te kaupapa. Kāore pea ēnei kupu e mōhiotia whānuitia ana.	Words and expressions that are very specific to a topic and may not be widely known.	te tōtā wai (condensation) te whakaeto wai (evaporation) maro aute (cloth made from the bark of the aute tree)	<i>He Tuhinga Takenga Pūtaiao</i> <i>He Tuhinga Whakahua</i>	





<p><b>Tāruarua</b> Repetition of words or phrases</p>	<p>Ko tā tēnei reo, ko te tārua i ētahi kupu kia reka te rongō ki te taringa ina pānui ā-wahatia.</p>	<p>The repetition of words and phrases, which is pleasing to the ear when read aloud.</p>	<p>I runga i te rori kirikiri, te rori kirikiri o Maraenui e!</p>	<p><i>He Tuhinga Mihi</i> <i>He Tuhinga Tūhono</i> <i>He Tuhinga</i> <i>Whakangahau</i></p>
<p><b>Tātorutanga</b> Triplification of a phrase pattern</p>	<p>Ka whakatakotoria ngā huanga e toru hei whakanui i te kaupapa.</p>	<p>Three elements are set down to emphasise the importance of the kaupapa.</p>	<p>Kia karanga, kia whakatau, kia whakanui i tō whitinga ake. He reo tangi, he reo karanga, he reo ringi e. Nei rā te whakapapa o ngā mātua, o ngā tīpuna, o ngā kāwai rangatira.</p>	<p><i>He Tuhinga Mihi</i> <i>He Tuhinga Tūhono</i> <i>He Tuhinga</i> <i>Whakangahau</i></p>
<p><b>Tohutohu</b> Instructions</p>	<p>Ka tuhi te kaituhi o te whakaari i ētahi tohutohu mā ngā kaiwhakaari me ngā kaimahi.</p>	<p>Instructions for the actors and stagehands written by the writer of a play.</p>	<p>Ka kanikani hoki a Tiwaiwaka. Ka tau mai a Tūi ki te peka.</p>	<p><i>He Tuhinga</i> <i>Whakangahau</i></p>
<p><b>Ui makihoi</b> Rhetorical question</p>	<p>He momo pātai te ui makihoi hei tohe i ētahi kaupapa. Kāore e tuhia he whakautu ki ētahi ui makihoi.</p>	<p>Questions that are posed in order to direct the listener's or reader's attention to an important point. The speaker or writer does not expect an answer.</p>	<p>Ki te kore koe i konei, mā wai mātou e whakamarumaru? Mā wai mātou e ārahi i ngā mahi a ngā tīpuna mātua kia ora tonu ai?</p>	<p><i>He Tuhinga</i> <i>Mihi</i></p>

<p><b>Whakaaro whaiaro</b> Personal comments</p>	<p>Ka tuhi te kaituhi i ētahi o ōna whakaaro e pā ana ki te kaupapa. Ka puta mai ōna kare-ā-roto.</p>	<p>In personal comments the writer sets down his or her own thoughts about a kaupapa and conveys personal feelings.</p>	<p>Kore rawa e wareware i a au tēnei haerenga! Ihihi katoa ana taku ngākau!</p>	<p><i>He Tuhinga Taki</i></p>	
<p><b>Whakahau kupumahi</b> Active verb commands</p>	<p>Ko tā te whakahau kupumahi he whakahau, he tono rānei kia mahia i taua wā tonu. Ka whakamahia te kupu 'E' ki mua i ngā kupu kotahi, e rua rānei ngā kūoro.</p>	<p>A use of the active form of verbs for giving commands or requests. 'E' is used before a verb that has only one or two syllables.</p>	<p><b>E huri whakatemaui.</b> <b>Haere tōtika.</b></p>	<p><i>He Tuhinga Tohutohu</i></p>	
<p><b>Whakahau kupumahi hāngū</b> Passive verb commands</p>	<p>Ka taea te whakahāngū i ētahi kupumahi. Kia whakahāngūtia tētahi kupumahi ka tāpirihia tētahi kūmuri ki tōna pito whakamutunga. He whakahau, he tono rānei kia mahia i taua wā tonu te mahi o te kupumahi ki tētahi mea, ki ētahi mea rānei.</p>	<p>A use of the passive form of some verbs to command or request when the command has a direct object.</p>	<p><b>Tikina te parāoa.</b> <b>Raua te mīere ki roto i te wai rēmana.</b> <b>Kaingai!</b></p>	<p><i>He Tuhinga Tohutohu</i></p>	





<p><b>Whakatangata</b> Personification</p>	<p>Ko tā te whakatangata he hoatu i ngā āhuatanga tangata ki tētahi mea.</p>	<p>Giving human characteristics to something that is not human.</p>	<p>Ko Pātuhi te maunga Ko Rere-noa te awa Ko Pūkoro-kawe-roa te waka Ko Te Aitanga-a-Karu te hapū Ko Ngāti Ringa te iwi (The writer has given the cellphone its own pepeha).</p>	<p><i>He Tuhiinga Whakangahau</i></p>
<p><b>Whakatauki</b> Proverb</p>	<p>Ka whakaata te whakatauki i tētahi kōrero pono.</p>	<p>A saying that reflects a general truth.</p>	<p>Ka pū te ruha, ka hao te rangatahi.</p>	<p><i>He Tuhiinga Mihi</i> <i>He Tuhiinga Tūhono</i></p>
<p><b>Whakawhiti kōrero</b> Dialogue</p>	<p>Ko ngā whakawhiti kōrero ngā kupu i kōrerotia ai e ngā kiripuaki.</p>	<p>The words spoken by characters to each other.</p>	<p>“Haere pai atu, hoki pai mai,” te kōrero a Māmā ki a Pāpā mā.</p>	<p><i>He Tuhiinga Tūhono</i> <i>He Tuhiinga Paki</i> <i>Whakamārama</i> <i>He Tuhiinga Whakangahau</i></p>



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## Āpitianga 2: Ngā Pūkenga Rangahau

Research is the “systematic investigation and study of materials, sources, etc., in order to establish facts and reach conclusions.” (Thompson (ed.), 1996, p. 771).

Students need to be taught skills in order to find and research relevant information when writing for purposes such as tautohe, tohutohu, takenga pūtaiao, whakaahua and mihi. They will need to learn how to:

- Frame questions to identify the information that needs to be gathered.
- Organise information by using diagrams such as a semantic web<sup>1</sup>, tree diagram, mind map, or flow chart.
- Find resources in a library, from the internet, at home, etc., that relate to a specific topic.
- (When planning to conduct an interview) identify and approach people and prepare questions.
- Find out whether the resource contains relevant material, e.g. by examining the contents page, blurb, index, chapter title pages.
- Scan a book, journal article or web page to determine if it contains information that relates to a specific research question or topic.
- Skim read parts of a text that look relevant for key words, keeping the research question in mind.
- Note take to record information gathered.
- Record full publishing details of resources used so someone else can locate these resources.

### Guidelines on Recording Publishing Details

- A bibliography is presented in alphabetical order of the authors’ surnames.
- Generally, when writing the titles of books or articles, use a capital letter for the first word and for all words except articles, prepositions and conjunctions, e.g. He Whare mō te Whānau, or Taku Mahi i ngā Hararei.

### Book reference

Record the following information:

- Author’s surname and initials.
- Year of publication.
- Title of book. The book title is written in italics or underlined.
- Place of publication.
- Publisher.

For example:

Joseph, D. (2005). *RT3: Ki Tua o K-t-Pae*. Te Whanganui-a-Tara: Huia Te Manu Tuku Kōrero.

<sup>1</sup> See pp. 69–70 of the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi* for an explanation and illustration of semantic webs and tree diagrams.





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### Journal reference

Record the following information:

- Author's surname and initials.
- Year of publication.
- Title of article.
- Title of journal. The journal title is written in italics or underlined.
- Volume of journal.
- Page numbers on which the article is found.

For example:

Paki, R. (1976). Te Tangihanga. *Te Wharekura* 27, 34-39.

### Webpage

Record the date on which you retrieved the webpage and the following details if they are presented on the webpage:

- Author's surname and initials.
- Year of publication.
- Title of webpage.
- Internet site address.

For example:

Haynes, J. (1998-2007). *Explaining BICS and CALP*. I tangohia i te 28/2/08 mai i [http://www.everythingsl.net/in-services/bics\\_calp.php](http://www.everythingsl.net/in-services/bics_calp.php).