

Ka Oho te Manu ki te Ao Tuhituhi



He Manu Tuhituhi

He Pukapuka Aratohu mā te Kaiako

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He Kupu Whakamārama

He Manu Tuhituhi is a writing resource designed specifically to assist students who are learning to write in Māori. The four basic aims of *He Manu Tuhituhi* are:

- To support the teaching of effective literacy practice.
- To support the development of a literate Māori future.
- To facilitate the use of writing to help preserve, generate and enrich te reo Māori.
- To assist children to develop their own personal voice as writers.

This manual is especially designed for teachers of emergent students of writing – ngā ākonga ka oho ki te ao tuhituhi – students who are just beginning a journey into the world of school and a life-long journey into the world of writing. The main aim of this manual is to present some of the basic knowledge, skills and understandings about print that emergent writers need to develop: the foundation that they will build on as they become more proficient writers. The manual outlines the learning characteristics of students at the emergent stage (Ka Oho), lists learning outcomes covering the important areas of learning to write, and provides suggestions for how to teach these learning areas. Samples of students' writing are presented to support the text.

The underlying metaphor woven throughout *He Manu Tuhituhi* likens the developing writer to a developing bird and the act of writing to flying. The term 'Ka Oho' likens the new entrant student to the newly-hatched nestling. Just as a nestling becomes aware of the world in which it will one day fly, the new entrant student is becoming aware of the world of writing. And just as nestlings are voracious eaters, demanding intensive feeding from parents in order to grow, new entrant students are voracious learners, requiring intensive teaching to cater for their learning needs. By facilitating their learning appropriately, we are helping our emergent writers to become writers who will continue to explore the personal, cultural and social aspects of their world through writing throughout their lives.

A note about language

The teacher-student books in the *He Manu Tuhituhi* resource are written in Māori only. The teachers' manuals are written in English to facilitate access to key messages about writing and the teaching of writing. Characteristics of learners, learning outcomes charts and phrases that teachers can use in the classroom are written in both Māori and English. All of the books contain a kuputaka (glossary) at the back in which selected terms in Māori are listed alphabetically and explained.

Te Hanganga o tēnei Pukapuka

Structure of this Book

Te Wāhanga Tuatahi: He Mātāpono Tuhituhi

This short introductory chapter outlines some basic principles to help the teacher of Ka Oho writers to teach and nurture their developing writers.

Te Wāhanga Tuarua: He Ara Rēre

He Ara Rēre is a developmental 'flight' path for writers who are developing their literacy skills in Māori. This chapter presents the first part of He Ara Rēre, which relates to writers who are at the Ka Oho (emergent) stage of development as a writer. General characteristics of the Ka Oho writer are described, with samples of students' writing. Learning outcomes for the Ka Oho writer are then presented, with explanations and suggestions for supporting activities. These learning outcomes are grouped under the three main aspects of learning to write: ngā tikanga tuhituhi (conventions of print), te tukanga tuhituhi (the writing process), and ngā pūtake tuhituhi (purposes for writing).

Te Wāhanga Tuatoru: Kia Tipu ai ngā Huruhuru

This chapter discusses how to teach the Ka Oho writer. The chapter begins with an outline of te hōtaka tuhituhi māhorahora (the free writing programme). Some instructional strategies for teaching the Ka Oho writer are then outlined, followed by an explanation of the three main writing approaches, with suggestions on how to use them in the Ka Oho writing programme: te huarahi whakaako tuhituhi ngātahi (the shared writing approach), te huarahi whakaako tuhituhi me te arahanga (the guided writing approach), and te huarahi whakaako tuhituhi takitahi (the independent writing approach). A section on conferencing, 'Te Matapaki', which has an essential role in assisting Ka Oho writers to develop their skills, knowledge and understandings, follows. The chapter also discusses the importance of integrating the language programmes, how to assess the Ka Oho writer, and aspects of managing the writing programme, including timetabling, routines and the physical environment.

Te Wāhanga Tuawhā: Mā te Huruhuru te Manu ka Rere

This chapter outlines the characteristics of the writer who has moved on to the next developmental stage along He Ara Rēre, the Ka Whai Huruhuru writer. Annotated samples of students' work illustrate some of the characteristics of the writer at this stage.





Te Wāhanga Tuatahi He Mātāpono Tuhituhi

A Principles Based Approach to
Teaching Writing



He Māramatanga e Toru
Three Essential Understandings

9

He Mātāpono Whakaako Tuhituhi
Principles for Teaching the Ka Oho Writer

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Kia rewa ai ā tātou pīpī manu ki te ao tuhituhi!

He kupu whakataki

The underlying metaphor in *He Manu Tuhituhi* compares the developing writer to a developing bird. The Ka Oho writer is like a pīpī, a nestling, as it is beginning to grow and to develop the skills it will need to learn in order to fly. Just as the nestling needs to be nurtured appropriately in order to grow, the Ka Oho writer needs specific, principles based teaching in order to develop as a confident, effective writer.

He Māramatanga e Toru

Three Essential Understandings

Our attitudes and the teaching strategies we use have a powerful effect on our beginning writers. It is essential that the following three key understandings inform our attitudes and our teaching of the Ka Oho writer:

1. All children arrive at school as writers.

Although children arrive at school having had varying degrees of exposure to the world of print, they all arrive at school as writers. From the moment their pen touches the paper, either to draw a picture or to make a mark, they are writers. If we respond to students as writers, they will learn and behave as writers, regardless of the degree of technical skill that they have. If we foster and nurture the positive attitude that most, if not all, Ka Oho students have towards writing when they enter school, there is a greater chance that they will remain positive about writing for the rest of their lives.

2. Children learn to write by writing.

Ka Oho students have a great deal to learn about how print works; for example, learning the alphabet, learning about words, and learning to leave spaces between words. Children learn best when these skills are practised within the context of their daily writing. While there is a place for activities such as focusing on a particular letter of the alphabet or learning common sight words, these activities on their own are meaningless until they are applied in context.

3. All children have something to write about.

"We care about writing when we write with, for, and about the people who matter to us, and when we write about or "off of" issues and experiences that matter most to us. Youngsters aren't any different. They, too, will care about writing when it is personal and interpersonal" (Calkins, 1994, p. 14).

All students have something to write about, because no child arrives at school experience-less. Getting students to write about themselves not only gives teachers another opportunity to get to know their students, it also allows children the opportunity to explore what is important to them. When students write about themselves, or about their experiences, they already have pictures, ideas and feelings in their minds that they can use. Through conferencing, by asking questions such as "I pēhea ōu whakaaro/kare-ā-roto?" teachers can draw out children's responses. Teacher modelling and sharing writing with other students also help to build the belief that even the smallest things are worth writing about.





He Mātāpono Whakaako Tuhituhi

Principles for Teaching the Ka Oho Writer

Building on these three key understandings, there are four principles to inform our teaching of writing that will help ensure our Ka Oho learners develop their potential and their confidence as writers in our classrooms:

- **Teach the writer, not the writing** (Calkins, 1986, p. 118).

The main focus of much teacher practice has been on ‘teaching the writing’, whereby the teacher responds chiefly to surface aspects of the writing such as neatness, length of writing and print conventions. Focusing instead on ‘teaching the writer’ means that the teacher responds to the writer and to the message that the writer is trying to convey. In the section on conferencing in *Te Wāhanga Tuatoru*, there are suggestions for how to conference as well as sample conferencing questions designed to help teach the writer.

- **Ensure students write every day.**

Children learn to write by writing. Not only does the act of regular writing increase writing mileage, but it also serves to build writers’ confidence by giving them the opportunity to refine their ideas as they gain more control over the written word.

- **Ensure that children’s writing floats on a ‘sea of talk’¹.**

This phrase shows the importance of talk to writing. We cannot write what we cannot say. Writing is the culmination of experience and discussion. Through talk we generate, share and shape our ideas, learning from and responding to others’ ideas before we attempt to express our ideas in writing. The writer is not alone – we work in a community of writers, learning from each other and helping each other. Setting aside time for this sort of talk is therefore essential to the practice of teaching writing.

- **Integrate the language programmes.**

“Integrating language forms allows for rich language environments that provide the learner with opportunities to develop better linguistic skills and improved comprehension” (Dubin, 2003, online).

He Manu Tuhituhi advises integrating the teaching of reading and writing, underpinned by a strong oral language base. A language-rich environment, filled with oral and written texts, both formal and informal, is central to learning to write. Because most of our students come to school learning in their second language, the provision of a language-rich environment becomes even more important, especially as many students have few opportunities to actively engage in te reo Māori outside of the classroom. It is therefore essential that the teaching of writing is part of an integrated programme, incorporating doing, talking, reading, writing, sharing and responding. This allows for the learning of concepts, words and phrases, and rehearsing them, in different contexts.

Author Cynthia Rylant, when asked how to teach writing to children, replied: “Read to them” (cited in Calkins, 1994, p. 251). Through reading aloud we can introduce powerful literature to children that will “act as a key to open the doors to their feelings, their imaginations, and their voices” (Heard, cited in Calkins, 1994, p. 252). It is important to seek out and read literature to Ka Oho students that moves and excites them and stimulates their ideas and imagination, stories such as *Marama Tangiweto* and *Ngā Mokonui a Rangi* by Kāterina Te Heikoko Mataira, *Te Huritau o Pingipingi Pī*, written by Jonathan Gunson and translated into Māori by Kāterina Te Heikoko Mataira, *Kei Whea a Pōpokokorua?* by Oho Kaa, and *He Pai te Mahi Tahi* by Peti Nohotima.

¹ This phrase originates in James Britton’s statement: “All that the children write, your response [as educator] to what they write, their response to each other, all this takes place afloat upon a sea of talk. Talk is what provides the links between you and them and what they write, between what they have written and each other” (cited in Dyson, 2000, online).

It is important that children write about what they know. Often your writing programme will be best served by writing about the experiences in which your class, school and community engage, experiences with which the children are familiar. But whatever we ask children to write about, we need to introduce it through discussions, explanations, telling and showing sessions, and sharing sessions.





Te Wāhanga Tuarua He Ara Rērere

A Developmental Pathway for the
Ka Oho Writer



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Purposes for Writing	

He manu hou ahau, he pī ka rere.²

He kupu whakataki

Our children all come to school with the potential to develop into writers for life. It is the task of the teacher of Ka Oho (emergent) students to set them on this course: to help them to develop some of the basic skills, understandings and knowledge that will enable them to become enthusiastic, fluent and confident writers.

He Ara Rēre is a developmental learning ‘flight’ path for writers who are developing their literacy skills in te reo Māori. Although the flight path is a continuum, in order to facilitate children’s learning four writing stages have been identified on He Ara Rēre: Ka Oho, Ka Whai Huru hūru, Ka Marewa and Ka Rere. General characteristics of writers and learning outcomes have been identified for each of the four stages³ to help teachers locate their students on He Ara Rēre, identify what they should be learning and ‘where to next’ for each student.

In the first part of this chapter, the general characteristics of the Ka Oho writer are described and annotated samples of writing by Ka Oho writers are presented, which illustrate some of these characteristics. Learning outcomes are then presented for the key knowledge components, skills and understandings that Ka Oho writers will need in order to progress along He Ara Rēre to the Ka Whai Huru hūru stage of writing. These learning outcomes are presented across the following three key aspects of learning to write, together with discussion of important points and suggestions for supporting activities:

- **Ngā tikanga tuhituhi**
Conventions of print
- **Te tukanga tuhituhi**
The writing process
- **Ngā pūtake tuhituhi**
Purposes for writing

He Āhuatanga nō te Ākongā Ka Oho ki te Ao Tuhituhi

Characteristics of the Ka Oho Writer

Kia paopao mai te pīpī manu i roto i te kōhanga, kei roto kē i a ia te kume-ā-roto me te māiatanga ki te rere haere i te ao. Kāore anō kia puta ōna huruhuru tūturu, engari he hune whānautanga tō te maha o ngā manu. Ka poipoia ia e ōna mātua, ka tupu ngā huruhuru tūturu, ā, mā te wā ka torotoro rere ia. Pērā me te pīpī manu kātahi anō ka paopao, kei te tamaiti kātahi anō ka uru ki te kura te māiatanga ki te rere haere i te ao, arā, ki roto i te ao tuhituhi. Kei a ia te hiahia ki te tuhituhi, kei a ia hoki te whakapono – he kaituhi ahau! Kia ākona paitia ia, kia poipoia hoki ki te kura, mā te wā ka torotoro rere haere ia i te ao tuhituhi.

A nestling breaks out of its shell within the nest already possessing the instinct and the potential to travel its world through flight. It is born without ‘true’ feathers, but, on hatching, or soon after, many species possess natal feathers that precede the appearance of true feathers. The nestling will be nurtured by its parents, the true feathers that will enable it to fly will grow, and in time it will fly out to explore its world.

² ‘I am a young bird, a chick just learning to fly’ (Mead and Grove, 2003, p. 94).

³ See the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, for the general characteristics of writers and learning outcomes for each stage.





If we use flight as a metaphor for the act of writing, like the newly-hatched nestling, children who have just entered the school environment for the first time already possess the developmental potential to explore their world through 'flight'. They come to school with the desire to write and with the self-belief: I am a writer! These initial understandings, knowledge and beliefs about writing can be compared to the nestling's natal feathers: they reflect the child's potential to develop into a skilful writer. With scaffolded instruction targeted at students' learning needs within a nurturing environment, students' skills, knowledge and understandings about writing will grow and, in time, like flying birds, our children too will soar to explore the world through writing.

The following chart describes the general characteristics of the emergent writer. These characteristics are illustrated in the samples of writing by Ka Oho writers on the following pages.

Te Kaituhi kei te Reanga Ka Oho

The Emergent Writer

Ko tā te ākongā kātahi anō ka oho ki te ao tuhituhi, ko te tā pikitia hei kawē i ana whakaaro mō te kaupapa.

Ko ngā tohu pēnei me te rārangi, te porohita me te rārangi kōtiti te nuinga o ngā tuhinga. Ka tuhi poka noa hoki i ngā pū me ngā tau.

He whakapono tō te ākongā ki a ia anō me tana āheinga ki te tuhituhi. Ahakoa e kore e taea e te kaiako ana tuhinga te mārama pai i a ia e pānui ana, e tika ana kia whakamana tonu i te ākongā hei kaituhi. Me pēnei kia mārama pai ake te kaiako ki ngā āhuatanga motuhake o ia ākongā.

Mā te whakaako i te ākongā ki ngā tikanga tuhituhi ia rā, ia rā ka tipu tana tuakiri hei kaituhi, ā, ka whanake hoki ana pūkenga ki te tuhi i ana kōrero ki te kupu.

Students at this stage prepare for writing by drawing, and in fact can convey more of their message through drawing than through writing.

They imitate 'writing like' behaviours and create texts from a range of symbols, including lines and circles, dashes and squiggles. They may also write letters, although they often use these randomly. Sometimes they include numbers in their texts.

Students at this stage generally and genuinely believe in themselves as writers. Even though we cannot read their messages directly, it is important to respond to them as writers, as they have important things to tell us about themselves.

Teaching students about the conventions of print and how print works in the context of their everyday writing will promote their identity as writers, while building up the technical skills that they need to convey their messages through the printed word.

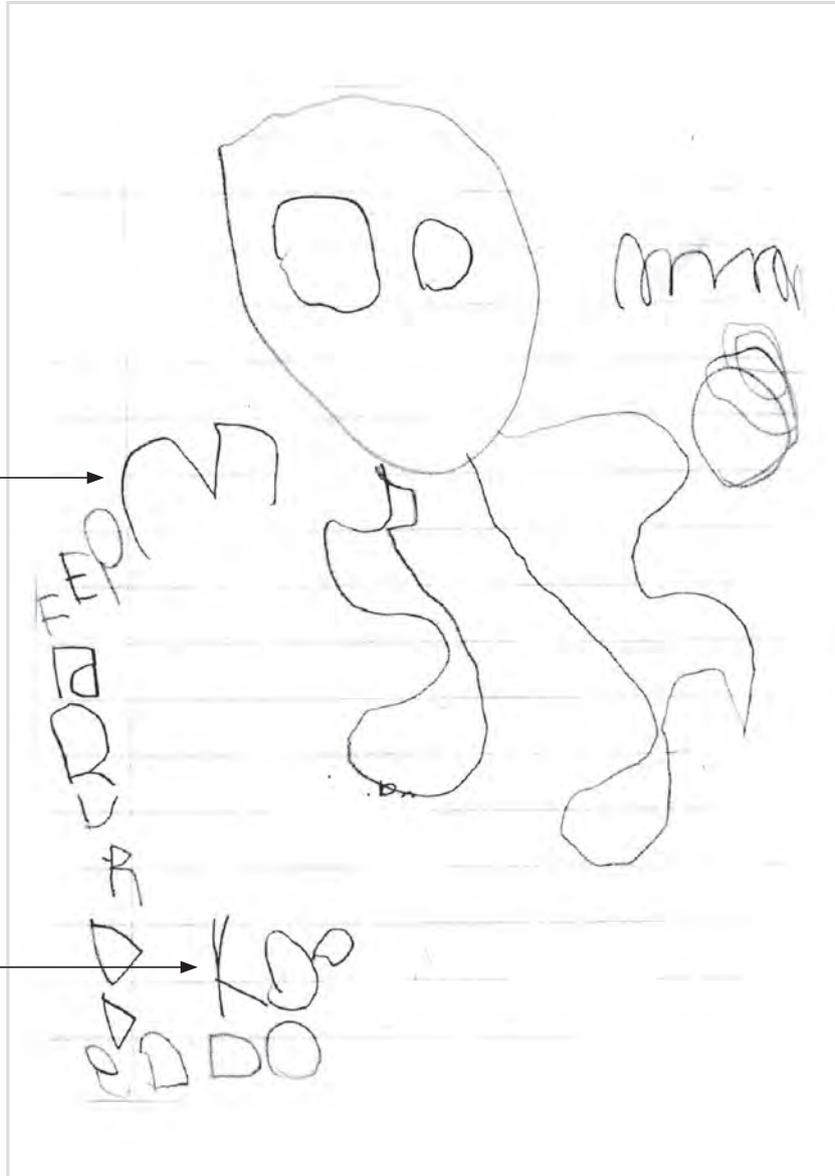
Samples of writing by Ka Oho writers

The following samples of writing by Ka Oho writers are arranged in order of skill development from top left to bottom right. These students were all able to read their writing back to the teacher, even though in some cases the meaning changed between readings. They had therefore developed the fundamental idea that print conveys meaning, but had not yet developed the understanding that print is a fixed code. All of these students had something important to say about themselves and their world. Each sample is considered individually on the following pages.





Tairā tuhinga 1



This Ka Oho writer:

- Has written from top to bottom on the left hand side of the page (starting from the large 'm') and included a range of symbols including letters and shapes.
- Has copied the word 'Ko' from a classroom sight word list.
- Is at the stage of development in which body details are omitted in drawings representing people.

Tauira tuhinga 2



This Ka Oho writer:

- Has written from left to right and was observed returning to the left to start a new line of writing.
- Understands that writing sits between lines.
- Has written a text made up mainly of circle-like shapes with some letters.
- Has drawn a picture of a pig, and then added meaning to the picture by 'scribbling' over it to show that the pig was dirty.





Tairā tuhinga 3



This Ka Oho writer:

- Has written from left to right.
- Has written on the lines.
- Has written text that includes both letters and numbers.
- Has drawn a picture of her house, with lots of windows.

Tauira tuhinga 4



This Ka Oho writer:

- Has written a text made up of letters, many of which are correctly formed.
- Is conscious of the shape and size of some letters.
- Is writing from left to right.
- Has attempted to write her name with some degree of success.
- Has drawn herself and her mother with stylised hair styles, and a house with curtains in the window, a door with a door knob and smoke coming out of a chimney. These are common features of drawings by writers of this age.
- Has drawn her mother taller than herself, although the people are not drawn in proportion to the house.





Ngā Putanga Ako

The Learning Outcomes

The learning outcomes for Ka Oho writers are presented across the following three key aspects of learning to write:

- **Ngā Tikanga Tuhituhi**
Conventions of Print
- **Te Tukanga Tuhituhi**
The Writing Process
- **Ngā Pūtake Tuhituhi**
Purposes for Writing

To assist teachers further, the learning outcomes are accompanied by discussion and suggestions for activities, especially where learners will need significant learning support. It is important to note that writing skills must be specifically taught through the use of effective teaching strategies, such as modelling, explaining, describing and questioning, using the teaching approaches outlined in Te Wāhanga Tuatoru. The effective use of these strategies and approaches will ensure that students get access to a range of ways of learning.

Most of the focus for Ka Oho students is on learning basic conventions of print. During this part of their development, children need to build a firm basis of understanding, knowledge and skills, which they will build upon as they progress further along the developmental pathway. As they move on to the other developmental stages, students will spend more time learning about the writing process and how to write for various purposes.

The following diagram indicates how the focus on the three areas of learning to write changes as students move along He Ara Rērere.

Ka Oho	Ngā Tikanga Tuhituhi		Te Tukanga Tuhituhi	Ngā Pūtake Tuhituhi
Ka Whai Huru	Ngā Tikanga Tuhituhi		Te Tukanga Tuhituhi	Ngā Pūtake Tuhituhi
Ka Marewa	Ngā Tikanga Tuhituhi	Te Tukanga Tuhituhi	Ngā Pūtake Tuhituhi	
Ka Rere	Ngā Tikanga Tuhituhi	Te Tukanga Tuhituhi	Ngā Pūtake Tuhituhi	

Ngā Tikanga Tuhituhi

Conventions of Print

In order to learn to write effectively, Ka Oho students need to develop an understanding of how print works. The learning outcomes for conventions of print are grouped into the following areas:

- **Te weteoro**
Phonological awareness
- **Te arapū**
Alphabet
- **Te tātaki kupu**
Spelling
- **Te puna kupu**
Vocabulary
- **Te whakatakoto tuhinga**
Print protocols
- **Te mahi-ā-ringa**
Fine motor skills

These learning outcomes for conventions of print are listed in the following tables. A discussion of the learning outcomes in each area follows, together with supporting activities.





Ngā Putanga Ako mō ngā Tikanga Tuhiuhi

Te Weteoro	Te Arapū	Te Tātaki Kupu	Te Puna Kupu	Te Whakatakoto Tuhinga	Te Mahi-ā-ringa
<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Whakarongo me te tāutu i ngā kupu i roto i te reanga kōrero. • Whakarongo me te tāutu i ngā kūoro i roto i ngā kupu. • Whakawehewehe i ngā oro puare poto me ngā oro puare roa. • Whakarongo me te whakawehewehe i ngā oro tuatahi i roto i ngā kupu; hei tauira: awa/ewa, mau/rau. • Whakarongo me te whakawehewehe i ngā kūoro iti kei te pito mutunga o ngā kupu; hei tauira: kape/kapi. • Tāutu i nga kupu huarite; hei tauira: hau, tau, rau; moe, hoe, toe. 	<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Āhukahuka me te tuhi i ngā pū hei whakatinana i ngā oro puare. • Āhukahuka me te tuhi i ngā pū hei whakatinana i ngā orokati kia timatahia ngā kūoro poto; hei tauira: ha, he, hi, ho, hu. • Āhukahuka me te tapa i ngā orotahi pūrua – ng me te wh. • Tapa i ngā ingoa o ngā pū. • Whakamahi i ngā pūrīki me ngā pūmatua. • Āhukahuka ko te tikanga o te tohutō he whakatōroa i te oro o te oro puare. 	<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Whakamātau ki te tātaki kupu mā te whakatinana i te oro ka rangona ki te pū. • Whakamahi i te tohutō hei whakatōroa i te oro o te oro puare. 	<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Tuhi i tōna ake ingoa. • Tuhi i ētahi kupu waiwai. • Tuhi i ētahi kupu whaiaro e mōhiotia ana. 	<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Tuhi mai i te taha mauī ki te taha matau. • Whakawehewehe i ngā pū me ngā kupu. • Tuhi i ngā pūmatua i ngā wā e tika ana. • Āhukahuka me te whakamahi i te irakati, te tohu pātai me te tohu whakaoho. • Whakamahi i ētahi momo timatanga waiwai mō te reanga tuhiuhi; hei tauira: He... Kei te... Ko... I... 	<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Pupuri tika i te pene. • Waihanga tika i ngā pū.

Learning Outcomes for Conventions of Print

Phonological Awareness	Alphabet	Spelling	Vocabulary	Print Protocols	Fine Motor Skills
<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Hear and identify words in sentences. • Hear and identify syllables in words. • Distinguish between short and long vowel sounds. • Hear and distinguish between the initial sounds in words, e.g. awa/ewa, mau/rau. • Hear the consonant-single vowel syllables at the ends of words and distinguish between them, e.g. kape/kapi. • Identify the sounds of words that rhyme, e.g. hau, tau, rau; moe, hoe, toe. 	<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Recognise and write the letters that represent the vowel sounds. • Recognise and write the letters that represent the consonants in order to cue into the consonant-single vowel syllables, e.g. ha, he, hi, ho, hu. • Recognise and name the digraphs ng and wh. • Name the letters of the alphabet. • Use upper case and lower case letters. • Recognise the macron as the symbol for the lengthened vowel sound. 	<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Attempt the spelling of words by using sound/letter association. • Use the macron to represent a long vowel sound. 	<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Write their own names. • Write some basic sight words. • Write frequently used words from their personal vocabularies. 	<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Write from left to right. • Distinguish between letters and words. • Write capital letters in context. • Recognise full stops, questions marks and exclamation marks and practise using them. • Use some basic sentence beginnings, including He... Kei te... Ko... I... 	<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Hold the pen correctly. • Form letters correctly.





Te Weteoro

Phonological Awareness

Phonological awareness is the ability to hear words within sentences and sounds within words. In order to learn to write successfully, Ka Oho students need to learn to hear language in this way. They need to learn to listen carefully to words and to the sounds that make up words.



Hearing problems have a severe impact on students' ability to learn. Students who are finding it hard to hear may need specialist treatment and will almost certainly need specific teaching strategies to help them. Teachers can access specialist advice through various school support services.

Ngā Putanga Ako mō te Weteoro

Phonological Awareness Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

1. Whakarongo me te tāutu i ngā kupu i roto i te rerenga kōrero.
2. Whakarongo me te tāutu i ngā kūoro i roto i ngā kupu.
3. Whakawehewehe i ngā oro puare poto me ngā oro puare roa.
4. Whakarongo me te whakawehewehe i ngā oro tuatahi i roto i ngā kupu; hei tauira: **awa/ewa, mau/rau.**
5. Whakarongo me te whakawehewehe i ngā kūoro iti kei te pito mutunga o ngā kupu; hei tauira: **kape/kapi.**
6. Tāutu i nga kupu huarite, hei tauira: **hau, tau, rau; moe, hoe, toe.**

Ka Oho writers are learning to:

1. Hear and identify words in sentences.
2. Hear and identify syllables in words.
3. Distinguish between short and long vowel sounds.
4. Hear and distinguish between the initial sounds in words, e.g. **awa/ewa, mau/rau.**
5. Hear the consonant-single vowel syllables at the ends of words and distinguish between them, e.g. **kape/kapi.**
6. Identify the sounds of words that rhyme, e.g. **hau, tau, rau; moe, hoe, toe.**

Putanga ako mō te weteoro 1

Whakarongo me te tāutu i ngā kupu i roto i te rerenga kōrero.

Hear and identify words in sentences.

One of the 'special listenings' that Ka Oho students need to develop is the ability to hear words in sentences. For example, if you ask a Ka Oho student to close the door they are likely to understand what it is that you want them to do; however, they will not necessarily understand that there are three separate words involved in your request – 'Katia te kūaha'. What the student may hear is 'Katiatēkūaha'. It is important that children learn the skill of identifying the words that make up sentences, especially when they begin to write sentences. This helps them to understand that there are spaces between each written word. The activities provided below will assist students to distinguish words in sentences.

Supporting Activities

Te tāutu kupu 1

Identifying words 1
(Group activity)

Ngā mahi	Ko tā te kaiako kōrero
<ol style="list-style-type: none">1. The students sit in a line facing the front. One student acts as the leader, facing the group.2. The leader stands at the front of the group and says a sentence, for example – 'Kei te noho te tamaiti.' (An object or picture can be a useful prompt for a sentence.)3. The leader then repeats the sentence slowly. As the leader says each word in the sentence, one student steps forward for each word, beginning with the student on the left of the line. <p>Note: It is important to ensure that there is a space between each of the children who are representing words.</p>	<ol style="list-style-type: none">1. Ko tā tātou nei mahi kia āta whakarongo ki ngā kupu i roto i te rerenga kōrero. Ko Hera te kaiārahi. Whakarongo atu ki a ia.2. E Hera, whakaarohia tētahi rerenga kōrero, kōrerotia atu ki ngā tamariki.3. E tū, tamariki mā. I a Hera e āta whakahua ana i tana rerenga kōrero, ka neke whakamua tētahi tamaiti mō ia kupu. Ka tīmata ki a koe, Mikaere (ki te taha mauī o te rārangi tamariki). <p>Kia maumahara: Kia waiho he āputa i waenganui i ia tamaiti hei tohu i ngā āputa i waenganui i ngā kupu.</p>

Variations:

- Each student says the word she or he represents when the leader points.
- Each student does something (for example, jump or clap hands together) when his or her word is said.





Te tāutu kupu 2

Identifying words 2

(Group or individual student activity)

Ngā mahi	Ko tā te kaiako kōrero
<ol style="list-style-type: none">1. Each student, or group of students, is given a group of objects.2. The teacher or a student acts as the speaker. The speaker decides on a sentence.3. The speaker says the sentence. As he or she says the sentence, the student/s place down, in a line, one object for each word, leaving spaces between each object.4. The speaker then slowly repeats the sentence while the student/s point to or manipulate (e.g. turn over, or push up or down) the object representing each word.	<ol style="list-style-type: none">1. Ko tā tāua/tātou nei mahi kia āta whakarongo ki ngā kupu i roto i te rerenga kōrero. Ko ēnei taputapu hei āwhina i a tāua/tātou.2. Ka kōrero au i tētahi rerenga kōrero. I a au e kōrero ana, māu/mā kōrua/mā koutou e waiho he taputapu ki mua mō ia kupu ka rangona.3. Ko tēnei taku rerenga kōrero: 'He paoro nui tēnei.'4. Ka āta kōrero anō au i taku rerenga. I tēnei wā, i a au e kōrero ana me pana whakarunga (pana whakararo/huri rānei) tētahi taputapu mō ia kupu ka rangona. Kāua e wareware ki te waiho i tētahi āputa i waenganui i ngā taputapu hei tohu i ngā āputa i waenganui i ngā kupu.

Putanga ako mō te weteoro 2

Whakarongo me te tāutu i ngā kūoro i roto i ngā kupu.

Hear and identify syllables in words.

Being able to hear syllables in words is another type of 'special listening' that Ka Oho writers need to develop. This will help them to attempt to write new words by sounding out the syllables.

Supporting Activities

Kēmu kūoro

Syllable game

(Group activity)

Ngā mahi

A collection of common classroom objects are put into a container.

1. The teacher takes out one object.
2. She says the word for the object three or four times, asking the students to repeat the word slowly each time she says it.
3. The teacher then asks the students to touch a part of their body (e.g. nose) for each syllable as they say it.
4. Students then repeat the whole word, while forming a circle with both of their hands to indicate the whole word.

Ko tā te kaiako kōrero

Ko tā tātou nei mahi kia āta whakarongo ki ngā kūoro i roto i te kupu.

1. Titiro ki tēnei. He āporo tēnei.
2. Ā-po-ro. Kōrero mai, ā-pō-ro... ā-po-ro... ā-po-ro (kaua e whakawehe i ngā kūoro).
3. I a koe e āta kōrero ana i te kupu 'āporo', me whakapā tō ihu ki tō ringa mō ia kūoro ka rangona e koe.
4. Whakahuatia anō te kupu, mahia he porowhita ki ō matimati hei tohu i te kupu katoa.





Honoa ngā poraka

Joining the cubes
(Small group activity)

Ngā mahi	Ko tā te kaiako kōrero
<p>This activity requires unifix cubes and a collection of items or pictures.</p> <ol style="list-style-type: none">1. The teacher takes out one item from the collection.2. He says the word for the item slowly three or four times, asking the students to repeat the word slowly each time he says it.3. The teacher says the word again slowly, stressing each of the syllables. As he says the word he picks up a unifix cube of the same colour for each of the syllables.4. The teacher then puts down each of the cubes while saying the syllable that it represents.5. Finally, the teacher joins the cubes together and says the word.	<p>Ko tā tātou nei mahi kia āta whakarongo ki ngā kūoro i roto i te kupu.</p> <ol style="list-style-type: none">1. Titiro ki tēnei. He karetao tēnei.2. Ka-re-tao. Kōrero mai, ka-re-tao... ka-re-tao... kā-re-tao...(kaua e whakawehe i ngā kūoro).3. Ka-re-tao (e kohi ana i tētahi poro rākau mō ia kūoro).4. Ka-re-tao (e waiho ana i tētahi poro rākau mō ia kūoro).5. Ka-re-tao (e hono ana i ngā poro rākau). Karetao.

Ngā pīpī i rō kōhanga

Birds in the nest
(Large group activity)

Ngā mahi	Ko tā te kaiako kōrero
<p>For this activity, hula hoops and a collection of objects are required. The hula hoop represents a whole word, with each student in the hoop representing a syllable.</p> <ol style="list-style-type: none">1. The students sit in a line.2. The leader shows the students one of the objects from the collection.3. The leader says the word for the object three times, emphasising each of the syllables. The students repeat the word after the leader.4. The leader says the word slowly and as it is said one student stands up for each syllable, starting from the beginning of the line.5. Once there is a student standing for each of the syllables, these students all step inside one hoop as the leader says the word slowly again.6. Each student then says his or her syllable in turn.7. They then all repeat the whole word together.	<p>Ko tā tātou nei mahi kia āta whakarongo ki ngā kūoro i roto i te kupu.</p> <ol style="list-style-type: none">1. E noho ki te rārangi, tamariki mā.2. Anei he pukapuka.3. Kōrero mai – pu-ka-pu-ka...pu-ka-pu-ka... pu-ka-pu-ka...(kaua e whakawehe i ngā kūoro).4. Ka kōrero anō au i te kupu 'pukapuka'. I a au e whakahua ana i te kupu, me tū tētahi mō ia kūoro. Mā Heni e tū mō te kūoro tuatahi.5. I nāiane i a au e kōrero ana i te kupu ka uru koutou ki roto i te tarawhiti. Pu-ka-pu-ka.6. Tēnā, mā ia tamaiti tana kūoro e kōrero hei hanga i te kupu katoa.7. Kia kōrero tātou i te kupu katoa. Pukapuka.

Putanga ako mō te weteoro 3

Whakawehewehe i ngā oro puare poto me ngā oro puare roa.

Distinguish between short and long vowel sounds.



A major feature of developing phonological awareness in te reo Māori is the ability to distinguish between short and long vowel sounds. If this awareness is not developed at the Ka Oho stage, students will find it difficult to know where to place the macron when they are writing.

Supporting Activities

Te oro puare roa, te oro puare poto

Long and short vowel sounds

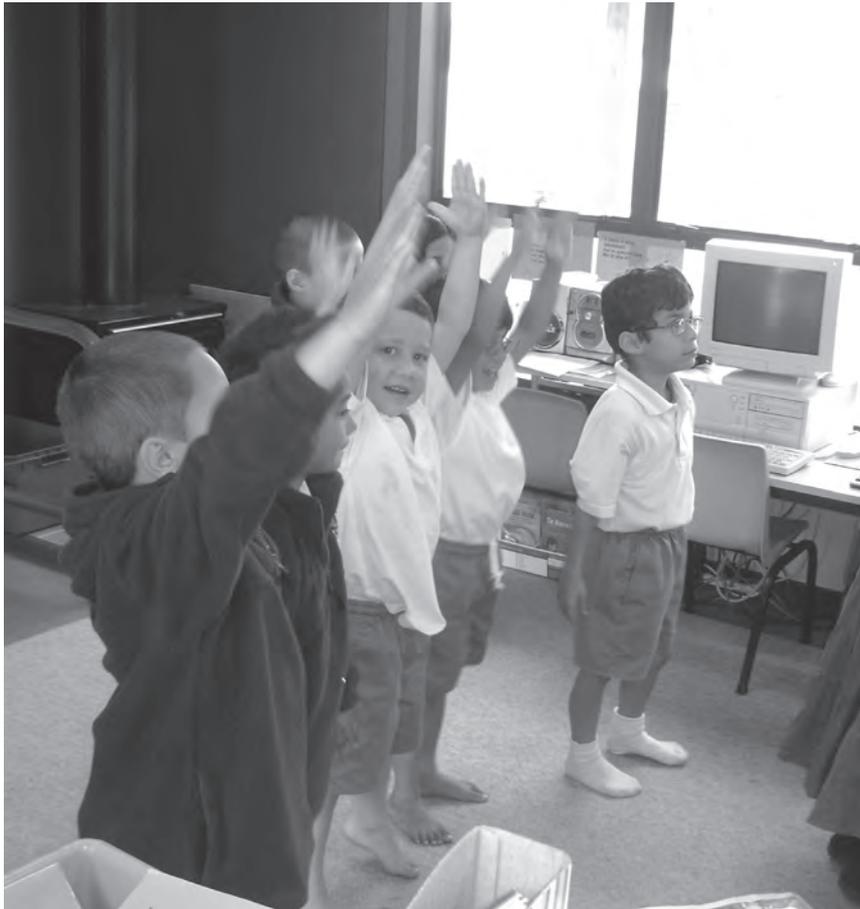
(Group activity)

Ngā mahi	Ko tā te kaiako kōrero
<p>For this activity a picture set of the following four items is required:</p> <p>pāpā (father) papa (floor) kēkē (armpits) keke (cake)</p> <ol style="list-style-type: none"> The teacher shows the children the picture of a father (pāpā) from the set. The teacher says the word 'pāpā' slowly 3 or 4 times, asking the children to repeat the word after her. The teacher says the word again slowly, stressing each of the long vowels. This card is then put to the side. The teacher shows the picture of a floor (papa) from the set. The teacher repeats steps 2 to 3 with the word 'papa'. The teacher then shows both pictures, of 'pāpā' and 'papa', and says the words, stressing the long and short vowel sounds in each word. The children indicate the long vowel sounds in the word 'pāpā' by standing tall, arms reaching to the sky. They indicate the short vowel sounds in the word 'papa' by remaining seated on the mat and holding their ears. 	<p>Ko tā tātou nei mahi kia āta whakarongo ki ngā oro puare roa me ngā oro puare poto.</p> <ol style="list-style-type: none"> Anei he pikitia o tētahi pāpā. Kōrerotia mai – paa-paa... paa-paa... paa-paa. Paaa-paaa (e waiho ana i te pikitia). Anei he pikitia o tētahi papa. Kōrerotia mai – pa-pa... pa-pa... pa-pa. Papa (e waiho ana i te pikitia). Titiro ki ngā pikitia e rua – pā-pā, pa-pa. I a au e kōrero ana i te kupu, mēnā ka rongo koe i te oro puare roa 'ā', e tū, ka toro ngā ringa ki runga. Mēnā ka rongo koe i ngā oro puare poto 'a', e noho, kia mau ki ō taringa. Ka whakaatu au i tētahi o ngā pikitia, ka kōrero hoki i te kupu. Mēnā ka rongo koe i ngā oro puare roa, e tū, ka toro ngā ringa ki runga. Mēnā ka rongo koe i ngā oro puare poto, e noho, kia mau ki ō taringa.





8. The teacher shows the other two pictures from the set of cards. The process is repeated from steps 1 to 7.
9. The activity can then be turned into a game. The teacher shows a picture, says the word, and the children represent the long or short vowel sound by the appropriate body action.



Putanga ako mō te weteoro 4

Whakarongo me te whakawehewehe i ngā oro tuatahi i roto i ngā kupu; hei tauira: awa/ewa, mau/rau.

Hear and distinguish between the initial sounds in words, e.g. awa/ewa, mau/rau.

It is important that students learn to identify the initial sounds in words in order to be able to approximate the spelling of words. They also need to develop this skill in order to be able to use the dictionary later on.

Supporting Activities ⁴

Oro tīmatanga

Beginning sounds

(Group activity)

Ngā mahi	Ko tā te kaiako kōrero
<ol style="list-style-type: none">1. The teacher tells the children she is going to say some words and asks them to do an action, such as put their hands on their heads when a word they hear begins with the same sound as, for example, the word 'kimi'.2. The teacher says a series of words (these do not have to be actual words), with at least one of the words beginning with a different sound, e.g. kara, kite, hane, kume.	<p>Ko tā tātou nei mahi kia āta whakarongo ki ngā oro tīmatanga o ngā kupu.</p> <ol style="list-style-type: none">1. Ka kōrero au i ētahi kupu. Ki te rongō koe i tētahi kupu, ā, he ōrite te oro tīmatanga ki tō te kupu 'kimi', whakapākia tō mähunga ki ō ringaringa.2. Kara, kite, hane, kume.



Note: Instead of an action such as touching their heads, children could do another activity such as putting a counter in a container. The number of counters can then be counted at the end of the activity.

⁴ The alphabet cards in Āpitianga 1 at the back of this book will also help children develop this skill.





Putanga ako mō te weteoro 5

Whakarongo me te whakawehewehe i ngā kūoro iti kei te pito mutunga o ngā kupu; hei tauira: kape/kapi.

Hear the consonant-single vowel syllables at the ends of words and distinguish between them, e.g. kape/kapi.

It is also important that students learn to hear the ending sounds of words, as this will help them with approximating spelling. Students at the Ka Oho stage frequently confuse the 'e' and 'i' sounds at the ends of words, e.g. as in kape and kapi.

Supporting Activities

Ngā kūoro kei te pito mutunga

Final syllable sounds
(Group activity)

Ngā mahi	Ko tā te kaiako kōrero
<ol style="list-style-type: none">1. The teacher tells the children he is going to say some words and asks them to put their hands on their heads when a word they hear ends with the same syllable sound as, for example, the word 'kape'.2. The teacher says a series of words (these do not have to be actual words), with at least one of the words ending with a different syllable sound, e.g. tape, rupe, hopi, kope.	<p>Ko tā tātou nei mahi kia āta whakarongo ki ngā kūoro kei te pito mutunga o ngā kupu.</p> <ol style="list-style-type: none">1. Ka kōrero au i ētahi kupu. Ki te rongo koe i tētahi kupu, ā, he ōrite te kūoro kei te pito mutunga ki tō te kupu 'kape', whakapākia tō mähunga ki ō ringaringa.2. Tape, rupe, hopi, kope.

Note: As with the activity 'Oro timatanga', instead of raising hands, children could do another activity such as putting a counter in a container. The number of counters can then be counted at the end of the activity.

Putanga ako mō te weteoro 6

Tāutu i nga kupu huarite, hei taurira: hau, tau, rau;
moe, hoe, toe.

Identify the sounds of words that rhyme, e.g. hau,
tau, rau; moe, hoe, toe.

In addition to introducing rhyming words through reading and discussing texts such as rotarota, activities such as the following can be introduced.

Supporting Activities

Kupu huarite

Rhyming words
(Group activity)

Ngā mahi	Ko tā te kaiako kōrero
<ol style="list-style-type: none">1. Children walk around in a big circle taking one step each time a rhyming word is said by the teacher.2. When the teacher says a word that doesn't rhyme, the children sit down, e.g. hau, tau, kau, pau, rau, pai.	<p>He kēmu kupu huarite tēnei.</p> <ol style="list-style-type: none">1. E tū ki te porowhita, tamariki mā. Ko tēnei te kupu tuatahi – hau. Mēnā ka rongō koe i tētahi kupu e huarite ana ki te kupu 'hau', kia kotahi te hīkoi ki mua. Mēnā ka rongō koe i tētahi kupu kāore e huarite ana, e noho ki raro.2. Hau, tau, kau, pau, rau, pai.





Te Arapū

Alphabet

Te reo Māori has been alphabetised⁵ using letters from the English writing system. Consequently, for students who are establishing their foundation literacy skills in te reo Māori, there are some aspects of learning the alphabet that require a particular approach. This is particularly true for learning and teaching the consonants.

Ngā Putanga Ako mō te Arapū

Alphabet Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

1. Āhukahuka me te tuhi i ngā pū hei whakatinana i ngā oro puare.
2. Āhukahuka me te tuhi i ngā pū hei whakatinana i ngā orokati kia tīmatahia ai ngā kūoro poto; hei taurira: **ha, he, hi, ho, hu.**
3. Āhukahuka me te tapa i ngā orotahi pūrua – **ng** me te **wh.**
4. Tapa i ngā ingoa o ngā pū.
5. Whakamahi i ngā pūriki me ngā pūmatua.
6. Āhukahuka ko te tikanga o te tohutō he whakatōroa i te oro o te oro puare.

Ka Oho writers are learning to:

1. Recognise and write the letters that represent the vowel sounds.
2. Recognise and write the letters that represent the consonants in order to cue into the consonant-single vowel syllables, e.g. **ha, he, hi, ho, hu.**
3. Recognise and name the digraphs **ng** and **wh.**
4. Name the letters of the alphabet.
5. Use upper case and lower case letters.
6. Recognise the macron as the symbol for the lengthened vowel sound.

Putanga ako mō te arapū 1

Āhukahuka me te tuhi i ngā pū hei whakatinana i ngā oro puare.

Recognise and write the letters that represent the vowel sounds.

⁵ The first Māori alphabet was developed by missionary Thomas Kendall, in consultation with Professor Samuel Lee, a scholar of linguistics, using symbols from the English alphabet (Binney, 1990, p. 224). However, a writing system in which each symbol represents a syllable, rather than a phoneme (the smallest unit of sound in a word) may have been more appropriate, such as the two phonetic syllabaries of the Japanese writing system. In these syllabaries the consonants do not exist on their own.



The vowels in te reo Māori are called 'oro puare' because our mouth is open when we make a vowel sound and our breath is not obstructed. A vowel sound on its own can make a syllable,⁶ for example the 'a' in hoā, or even a word, for example – te pene ā Rewi.

The activities below are designed to help students learn the letters of the alphabet, both vowels and consonants.



It is important to provide a range of activities for learning the letters of the alphabet that involve children using the sense of touch as well as their visual and auditory senses.

Supporting Activities

Te hanga pū ki te parāoa pokepoke

Making letters with playdough

Children enjoy manipulating materials such as playdough and pipe cleaners to form letters.



⁶ A syllable can be defined as "a part of a word that contains a single vowel sound and is pronounced as a unit" (*Collins New Zealand School Dictionary, 2002, p. 860*).





Pū pepa hōanga

Sandpaper letters

This activity requires a set of large letters made from coarse sandpaper.

1. Children trace the letters with their fingers.
2. When the letters are placed under a piece of newsprint, children can rub a crayon over the paper and watch the letter appear.



Te tuhi pū ki te oneone

Writing in sand

Children can draw a letter they are learning with their finger in a dish containing a layer of sand.

Te tuhi pū ki te tuarā o tētahi

Writing a letter on a friend's back

Children can also draw a large letter on the back of a friend. The child whose back is being drawn on will also get a feel for the shape of the letter.

Te whakarōpū pū

Grouping letters of similar shape

Magnetic or wooden letters work well for this activity. Children group the letters according to their general shape, e.g:

- Pū me ngā rākau teitei (h, k, t).
- Pū me ngā rākau poto (r, u, n, i, a).
- Pū me ngā kōpere (h, m, n).
- Pū me ngā porowhita (a, o, p).

Whakaahua, pū, kūoro, kupu⁷

Picture, letter, syllable, word

Sets of cards are prepared containing the initial letter of a word, the first syllable, the whole word and a corresponding picture. Children match the initial letter, the beginning syllable and the word with the picture.



h

ha

harakeke

Putanga ako mō te arapū 2

Āhukahuka me te tuhi i ngā pū hei whakatinana i ngā orokati kia tīmatahia ai ngā kūoro poto; hei tauira, ha, he, hi, ho, hu.

Recognise and write the letters that represent the consonants in order to cue into the consonant-single vowel syllables, e.g. ha, he, hi, ho, hu.

When we make a consonant sound, our breath is at least partially obstructed (kati) by our lips, tongue, or other parts of our mouths, hence the term 'orokati'. Unlike the vowels, a consonant cannot form a syllable on its own. Rather, a consonant always combines with a vowel or vowels to form a syllable, for example, ha, he, hau, hou. However, as the consonants exist in the written form, they must be taught to students as single letters. This knowledge of consonants can then be used to cue into the consonant-single vowel syllable.



It is not recommended that the consonant-single vowel syllables be taught as separate sounds, e.g. 'h' + 'a' = 'ha', but rather that the consonant 'h' be used to cue into the sound of the whole syllable 'ha'.

In the following lesson sequence the teacher shows students how to physically draw the letter h. In the final step, the teacher introduces the alphabet chart (mahere pū, see page 41) to show how the consonant 'h' combines with the short vowel sounds to form syllables.

⁷ Templates of sets of cards can be found in Āpitihanga 2 at the back of this book.





He akoranga hei tauira

Ka whakaako te kaiako i te ingoa me te tangi o te pū 'h' ki ngā ākonga.

1. Ka whakatakoto te kaiako i te kaupapa.



Ko tā te kaiako kōrero:

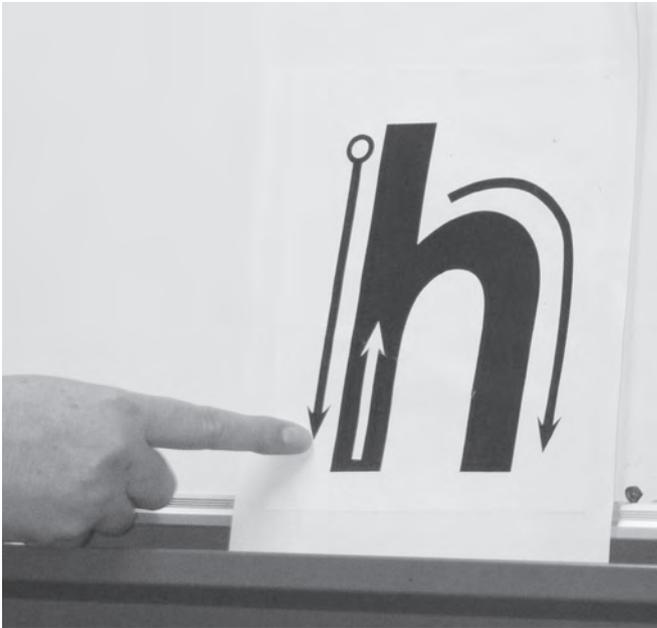
I tēnei rā ka ako tātou i te orokati 'h'
me tōna whakatinanatanga ki te pū 'h'.

2. Ka whakawhiti kōrero te rōpū mō te orokati 'h'.



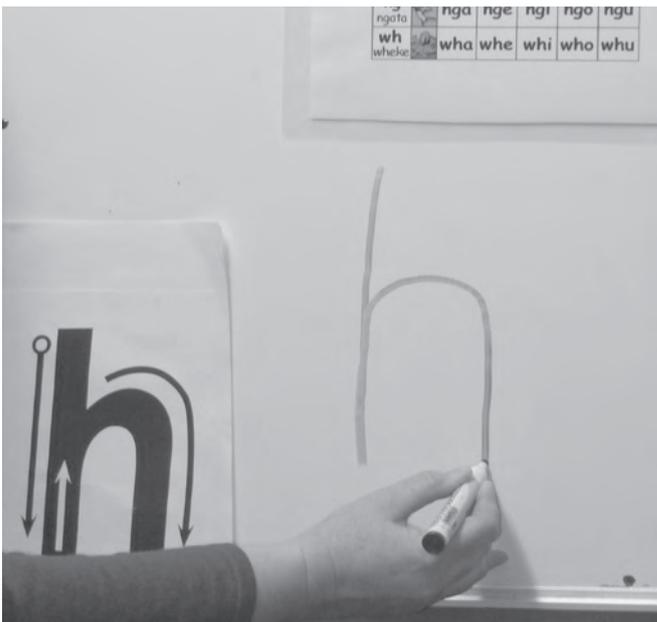
Ki te waiho koe i tō ringa ki mua i tō waha
i a koe e whakahua ana i te orokati 'h' ka
rongo koe i te hā o te orokati 'h' ki runga
i tō ringa.

3. Ka whakawhiti kōrero te rōpū mō te hanga o te pū 'h'.



Ka whakatinanahia te orokati 'h' ki te pū 'h'. Anei te pū 'h'. He rākau teitei me te kōpere.

4. Ka tuhi te kaiako hei whakaaturanga ki ngā ākonga.

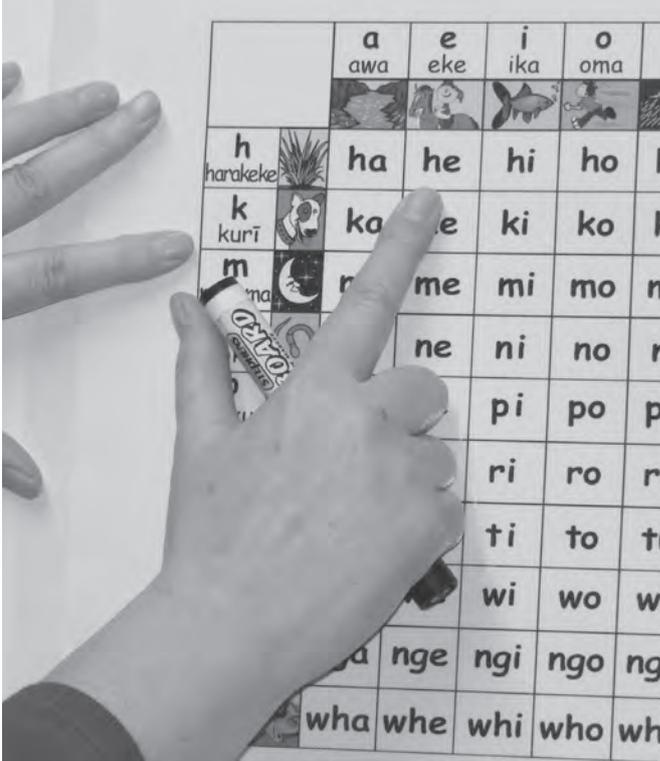


Ka tuhi au i te pū 'h'. Mātakitaki mai. Ka tīmata au ki runga. Ka heke whakararo tae noa ki te rārangi. Ka hoki ki waenganui. Ka kōpiko haere whakararo kia tae ki te rārangi.





5. Ka whakamārama te kaiako i te hononga o te pū 'h' ki ngā pū 'a, e, i, o, u' hei hanga i ngā kūoro 'ha, he, hi, ho, hu'.



Anei te pū 'h'. Kia piripono te pū 'h' ki ngā pū 'a, e, i, o, u', ka whakatinanahia ngā kūoro 'ha, he, hi, ho, hu'.

Mahere pū⁸

		a awa	e eke	i ika	o oma	u ua
						
h harakeke		ha	he	hi	ho	hu
k kuri		ka	ke	ki	ko	ku
m marama		ma	me	mi	mo	mu
n noke		na	ne	ni	no	nu
p puku		pa	pe	pi	po	pu
r ringa		ra	re	ri	ro	ru
t taniwha		ta	te	ti	to	tu
w waka		wa	we	wi	wo	wu
ng ngata		nga	nge	ngi	ngo	ngu
wh wheke		wha	whe	whi	who	whu

⁸ This chart is presented as part of a sheet for students' individual use in ĀpitiHanga 3.





Putanga ako mō te arapū 3

Tapa me te āhukahuka i ngā orotahi pūrua – ng me te wh.

Name and recognise the digraphs⁹ ng and wh.

The most important thing for Ka Oho students to know about the digraphs ‘ng’ and ‘wh’ is that while there are two letters, there is only one sound: E rua ngā pū, engari kotahi te oro, nō reira he orotahi pūrua te ‘ng’ me te ‘wh’. Teachers can glue together a ‘n’ and a ‘g’ and a ‘w’ and an ‘h’ using, for example, magnetic letters to help students understand this.

Putanga ako mō te arapū 4

Tapa i ngā ingoa o ngā pū.

Name the letters of the alphabet.

When students first start learning about letters, they commonly refer to the letters by the sounds that they represent. While this is an acceptable developmental stage, students also need to learn the names of the letters.



Continuing to ‘collapse’ the sound and letter names together has an impact on students’ ability to spell orally. Teaching students the names of the letters helps them to distinguish appropriately between the name of the letter and the sound it represents.

Teachers may choose to teach the English names of the alphabet and/or the names developed and published by Huia Te Manu Tuku Kōrero (see Hunia, 2006).

Putanga ako mō te arapū 5

Whakamahi i ngā pūriki me ngā pūmatua.

Use upper case and lower case letters.

It is recommended that lower case letters are taught first, and that upper case letters are learnt in context; for example, when children are learning to write their names.

⁹ A digraph (orotahi pūrua) consists of two letters that represent a single sound that cannot be predicted by combining the two letters. In te reo Māori these are ‘ng’ and ‘wh’.

Putanga ako mō te arapū 6

Āhukahuka ko te tikanga o te tohutō he whakatōroa i te oro o te oro puare.

Recognise the macron as the symbol for the lengthened vowel sound.

The function of the macron should be discussed at times when it arises during shared reading and writing sessions.

Te Tātaki Kupu

Spelling

Ngā Putanga Ako mō te Tātaki Kupu

Spelling Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

1. Whakamātau ki te tātaki kupu mā te whakatinana i te oro ka rangona ki te pū.
2. Whakamahi i te tohutō hei whakatōroa i te oro o te oro puare.

Ka Oho writers are learning to:

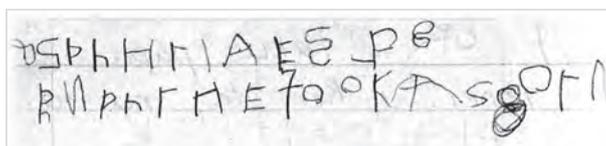
1. Attempt the spelling of words by using sound/letter association.
2. Use the macron to represent a long vowel sound.

Ngā reanga tātaki kupu

Stages of spelling

Richard Gentry, in his paper 'An analysis of developmental spelling in *GNYS AT WRK*' (cited in Ministry of Education (MOE), 1992, p. 64), identified five¹⁰ stages of spelling development. Ka Oho writers will be working at the first or second levels, and students at the next stage, Ka Whai Huru, will be working at the third level:

1. Precommunicative – the student randomly uses symbols from the alphabet to represent words.

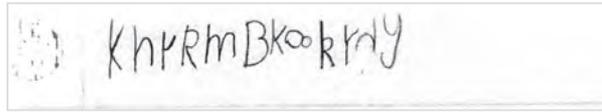


¹⁰ See the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, pp. 43-44, for explanations and illustrations of all five stages.



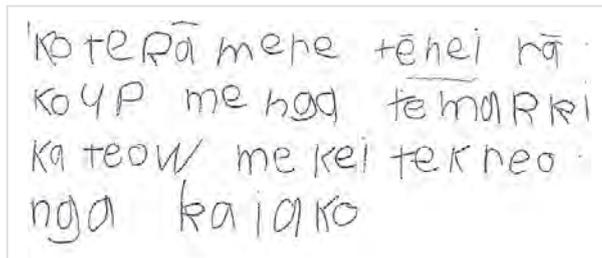


2. Semiphonetic – the student shows some sound/letter approximations.



Ko tōku māmā. Brooklyn

3. Phonetic – the student represents the entire sound structure of the word being spelled.



Ko te Rāmere tēnei rā. Ko au me ngā tamariki katoa me kei te kōrero ngā kaiako.

Putanga ako mō te tātaki kupu 1

Whakamātau ki te tātaki kupu mā te whakatinana i te oro ka rangona ki te pū.

Attempt the spelling of words by using sound/letter association.

Ka Oho students should be encouraged to approximate the spelling of words using their current knowledge of sound/letter association.



At the Ka Oho stage it is important to acknowledge the sounds and the letters that students have written correctly, rather than focusing on errors. This encourages students to take risks, without the fear of making mistakes.

As this 'invented spelling' (tātaki-ā-tene) is more than random guessing, students need to develop a systematic method of attempting unknown words. Having access to alphabet and syllable cards (such as the one on page 41) encourages the development of a systematic approach. The following lesson sequence shows how to teach students to use these cards effectively.

He akoranga hei taurira

1. Ka whakaako te kaiako me pēhea te tuhi i te kupu 'makariri' mā ngā oro me ngā kūoro ka rangona.



Ko tā te kaiako kōrero:

Kua reri au ki te tuhi. Anei taku rerenga tuhituhi mō te rangi nei – 'Kei te makariri ōku ringa.'

2. Ka tuhi te kaiako i te kupu 'Kei' me te kupu 'te'. Ka whakaatu ia i te mahere pū (tirohia whārangi 41) ki ngā ākonga. Kātahi ka whakaaturia me pēhea te whakamātau ki te tuhi i te kupu 'makariri'.



Kāore au i te mōhio ki te tuhi i te kupu makariri... ma-ka-ri-ri. Whakahuatia te kupu, tamariki mā. (Ka āta whakahua ngā tamariki i te kupu.) He aha te kūoro tuatahi e rangona ana e koutou?





3. Ka rapu te kaiako i te orokati e hāngai ana ki te tīmatanga o te kūrō tuatahi kua rangona, kia arotahi ngā tamariki ki ngā pū.



Āe. Ka rongo hoki au i te kūrō 'ma'. Me rapu ki runga i te mahere pū. M—m—ma. Anei te pū 'm'.

4. Mai i te orokati 'm' ka kitea te kūrō 'ma', kātahi ka tuhia.



Ka tangi te pū 'm' pēnei: mmmm. Mmmm. Mmmm ma. Anei te kūrō 'ma'. Ma-ka-ri-ri. Ma.

5. Ka haere tonu kia oti te kupu 'makariri'. Ka āta tirohia anō ngā oro o roto. Kātahi ka tuhia te rerenga tuhituhi katoa.



It is important that the word is constructed from the sounds identified by the students when they pronounce the word themselves.

Putanga ako mō te tātaki kupu 2

Whakamahi i te tohutō hei whakatōroa i te oro o te oro puare.

Use the macron to represent a long vowel sound.

It is essential that students start learning to use the macron when they begin to learn to write at the Ka Oho stage. Leaving out a macron, or inserting a macron incorrectly, means that a word is spelt incorrectly, which affects its meaning.

For example: keke (cake); kekē (creak); kēkē (armpit)

marama (moon); mārama (clear).

Attention can be drawn to macrons and the long vowel sounds that they represent in basic sight words such as 'Māmā', 'Pāpā', and 'tēnei'. These words can also be used in handwriting. The following is an activity that can be used with a student to help him or her make the association between a long vowel sound in a word and the use of the macron to represent it.

Supporting Activities

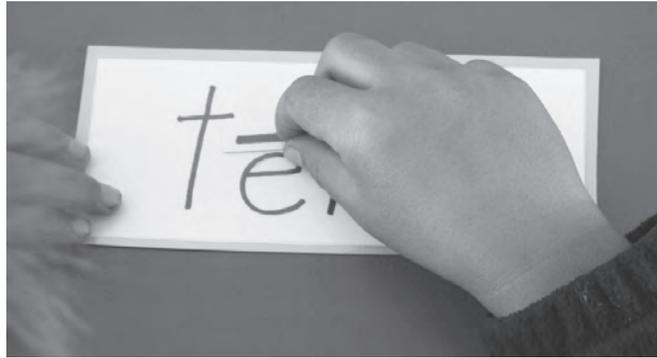
Te whakamahi tohutō

Using the macron

(Individual activity)

Ngā mahi	Ko tā te kaiako kōrero
<ol style="list-style-type: none">1. The teacher writes a word which contains a macron, such as 'tēnei', on a card, deliberately leaving off the macron.2. The student is given the word card, along with a small card that represents the macron.3. The teacher says the word slowly.4. The student places the macron on the word.5. If the student puts the macron in the wrong place, the teacher repeats the word until the student can place the macron correctly.	<p>Ko te mahi a te tohutō he whakatōroa i te oro puare.</p> <ol style="list-style-type: none">1. Anei te kupu 'tēnei' me tētahi tohutō. Ka āta kōrero au i te kupu 'tēnei'. Ko tō mahi kia āta whakarongo, me te waiho i te tohutō ki runga i te oro puare roa.2. Tē-nei.





If students struggle with this, scaffold their learning with further practice of the activity on page 29, 'Te oro puare roa, te oro puare poto', and then use this activity.

Te Puna Kupu

Vocabulary

Ka Oho students will be learning to write words that they use frequently. These words will be a combination of basic sight words and words that are of personal relevance to them.

Motivated children will pick up some new vocabulary from their reading, from conversations and from the printed word around them; however, explicit vocabulary development needs to be incorporated into planning to ensure children widen their vocabulary into different fields. This is particularly important for second language learners and for children who may have little opportunity to hear and speak te reo Māori outside of school.

New words can be introduced and their meanings discussed when they are encountered in reading. It is also essential to incorporate vocabulary development into oral discussion of topics before writing. New words will need to be used many times before they become part of a student's internal vocabulary.

Aspects of vocabulary development may include:

- Discussion of a new word in the context in which it is first encountered.
- Discussion of the imagery surrounding words to help children form pictures in their minds.
- Providing other examples of the usage of words.
- Getting students to think of examples of usage.
- Using words in a variety of contexts.
- Keeping a list of focus words for revisiting.
- Using new words in environmental print around the classroom.
- Acting out, or memory pegging,¹¹ new words.

¹¹ Dr Rich Allen (2008), in a workshop on memory pegging, suggested that when students act out, and/or play with words, they are more likely to become firmly placed in their memory and can be easily recalled when required.

Ngā Putanga Ako mō te Puna Kupu

Vocabulary Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te: <ol style="list-style-type: none">1. Tuhi i tōna ake ingoa.2. Tuhi i ētahi kupu waiwai.3. Tuhi i ētahi kupu whaiaro e mōhiotia ana.	Ka Oho writers are learning to: <ol style="list-style-type: none">1. Write their own names.2. Write some basic sight words.3. Write frequently used words from their personal vocabularies.
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Putanga ako mō te puna kupu 1

Tuhi i tōna ake ingoa.	Write their own names.
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One of the most frequently used words that a Ka Oho student learns to write is his or her own name. There are many ways to incorporate the writing and recognising of students' names into the classroom programme. For example, by labelling boxes, chairs, bag hooks and whatever else can be labelled, students are regularly exposed to the written forms of their names. Some other suggestions are provided below.

Supporting Activities

Te waitohu

Signing in

Set up an area in the classroom for students to 'sign in' when they arrive at school. A small whiteboard or chalk board is ideal for this.

Te karanga ingoa

Roll call

A photo board with a velcro spot underneath each photo is set up with a set of students' name cards. At roll call time students place their names under their photos.

Rapua tōu ingoa

Find your name

Distribute a set of students' name cards randomly to the class. Students have two tasks – to find their own names, and to find out whose name they have been given.





Putanga ako mō te puna kupu 2

Tuhi i ētahi kupu waiwai.

Write some basic sight words.

Students need to learn to recognise and write some of the most frequently used basic words. Ko Oho students can begin to learn words from the following list. The words in the right-hand column are frequently encountered at the beginning of a sentence, so the first letters are written as capitals.

ahau	ka	māmā	taku	I
au	ki	mātou	te	Kei
haere	ko	pāpā	tēnei	He

Supporting Activities

Whāriki kupu

Word mat

There are many ways to use a 'whāriki kupu' in the classroom:

- A student chooses a word and then throws a small bean bag to see if they can throw it onto the word.
- The sight words are written on cards. A student turns over a card, identifies that word on the word mat, and then attempts to jump on the word.
- The word mat is spread out during writing time and students use it as a word bank to find the words that they need.



Pourewa kupu

Word tower

Velcro is used to attach words to the word tower. Students can find the word they want, use it as a model, and return it when they have finished.

In the following example the teacher models how to find a word she needs from a sight word list that is available in her classroom.

He akoranga hei tauira

Ka whakaako te kaiako me pēhea te tuhi i te kupu 'Ko' mai i te rārangi kupu waiwai.

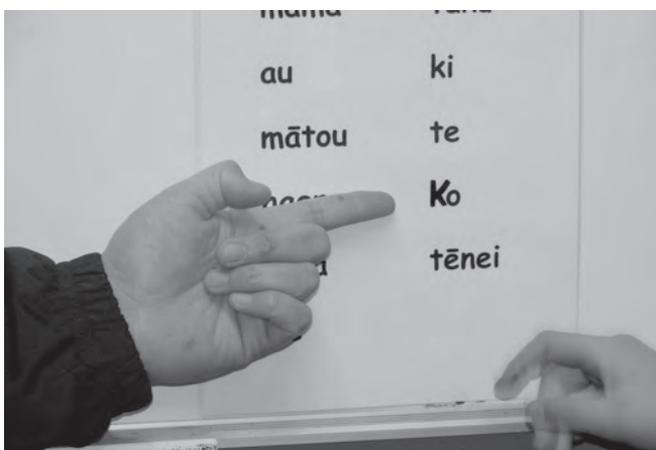
1. Ka whakapuakina te rerenga kōrero *i mua i* te tuhituhi.

Ko tā te kaiako kōrero:



Anei taku rerenga kōrero mō te rangi nei
– 'Ko taku māmā tēnei'.

2. Kātahi ka tāutuhia te kupu tuatahi – 'Ko'.



Ka tuhi au i taku rerenga kōrero hei
rerenga tuhituhi. Ka tuhi au i te kupu
tuatahi – 'Ko'. Ka rapu au i te kupu 'Ko'
mai i te rārangi kupu. Kei te kite koutou
i te kupu 'Ko' kei te rārangi kupu?





3. Ka tuhi te kaiako i te kupu 'Ko'.



When students are writing, make sure that they can find the word that they need from the sight word list by themselves.

Putanga ako mō te puna kupu 3

Tuhi i ētahi kupu whaiaro e mōhiotia ana.

Write frequently used words from their personal vocabularies.

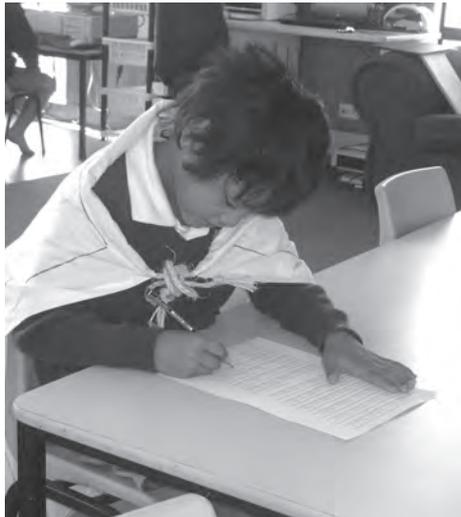
As well as basic sight words, students will have words that they are writing frequently that are of particular interest to them, including their own names. The teacher can assist each student to build up their own personal word bank (puna kupu whaiaro), which can be kept on their table for reference. For example, students may use words such as 'Nanny' and 'Koro' frequently, so these words will become part of their personal word banks.

Supporting Activities

Korowai kupu

Word cloak

Word cloaks are another way of building up a word bank. The cloaks are sewn from calico. Each time a student learns a new word it is written on their personal word cloak. Students can be encouraged to wear their cloaks during writing time.



Puna kupu whaiaro

Personal word bank

There are many ways to organise personal word banks. They may be kept on cards or written in word dictionaries. Another way to organise personal word banks is to keep them on a word fan.¹²



¹² This idea has been modified from the number fans used in Poutama Tau.





Te Whakatakoto Tuhinga

Print Protocols

Print protocols are conventions that writers use in order to get their message across to an audience. They include aspects such as grammar, punctuation and organising print on the page.

Ngā Putanga Ako mō te Whakatakoto Tuhinga

Print Protocols Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:	Ka Oho writers are learning to:
1. Tuhi mai i te taha mauī ki te taha matau.	1. Write from left to right.
2. Whakawehewehe i ngā pū me ngā kupu.	2. Distinguish between letters and words.
3. Tuhi i ngā pūmatua i ngā wā e tika ana.	3. Write capital letters in context.
4. Āhukahuka me te whakamahi i te irakati, te tohu pātai me te tohu whakaoho.	4. Recognise full stops, questions marks and exclamation marks and practise using them.
5. Whakamahi i ētahi momo tīmatanga waiwai mō te rerenga tuhituhi; hei taurira: He... Kei te... Ko... I...	5. Use some basic sentence beginnings, including: He... Kei te... Ko... I...

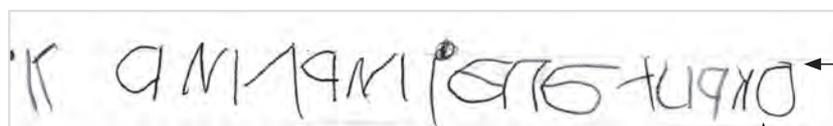
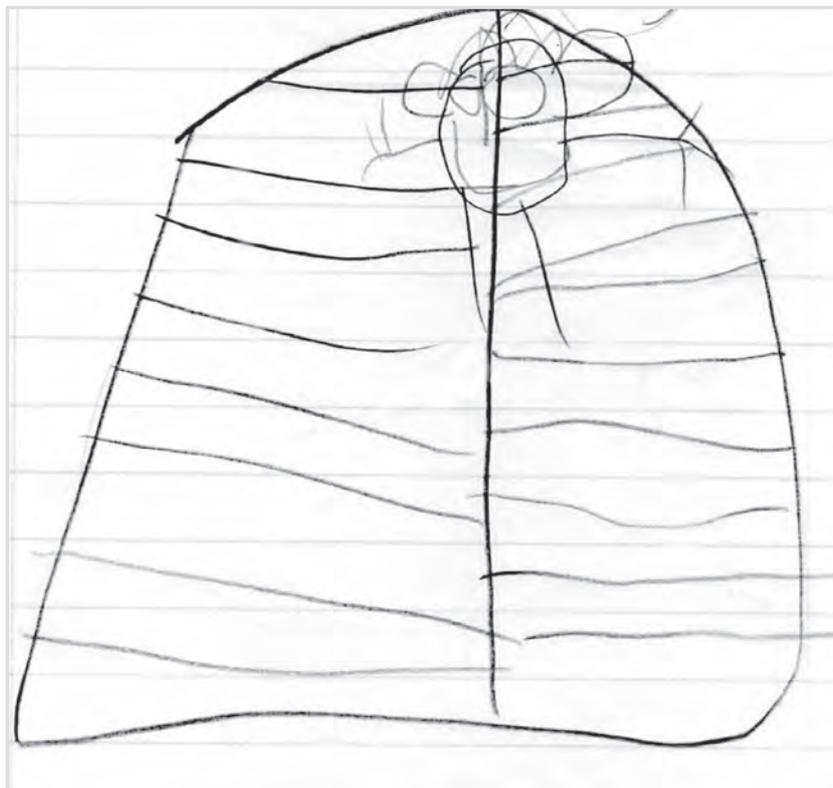
Putanga ako mō te whakatakoto tuhinga 1

Tuhi mai i te taha mauī ki te taha matau.	Write from left to right.
--------------------------------------------------	----------------------------------

Ka Oho students need to learn that we write from left to right and that when we reach the right hand edge of the page, we return to the left, having moved down a line. Establishing directionality in writing may take time for some Ka Oho students. In the sample on the next page, the writer has not yet established directionality. Compare this with the sample on the following page.

Tauira tuhinga 1

This student has not yet established left to right directionality.



Ko au tēnei. Marama.

The writer has begun to write from the right side of the page.

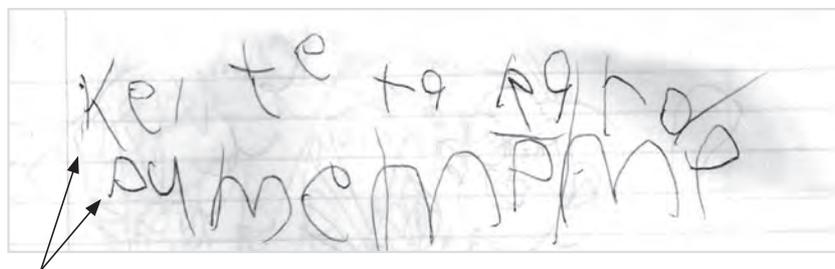
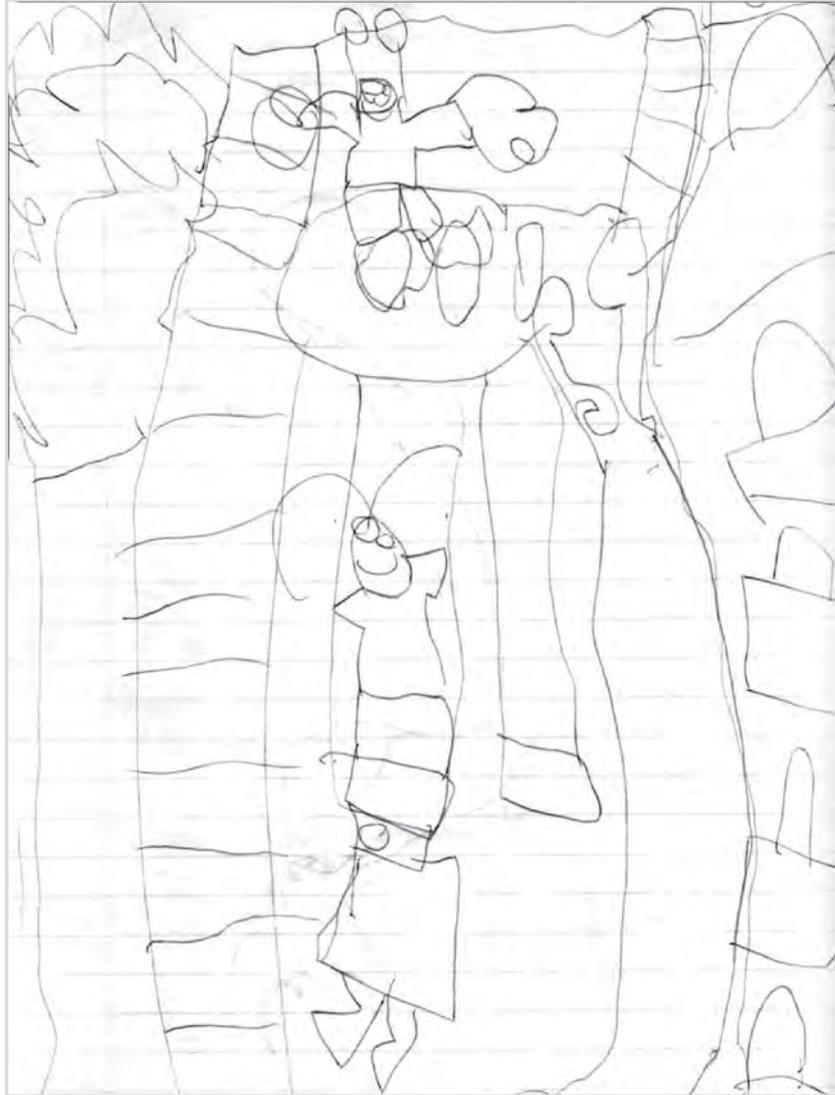
The letters 'k' and 'o' for the word 'Ko' have been written in reverse order.





Tauira tuhinga 2

This student has established left to right directionality.



The writer has begun to write from the left side of the page and, on reaching the right side of the page, has returned to the left to continue writing.

Kei te tākaro au me mā mā.

In the following lesson sequence the teacher models directionality while writing, explaining what he is doing as he writes.

He akoranga hei taurira

Ka whakaatu te kaiako i te aranga o te tuhituhi mai i te taha mauī ki te taha matau, me te hoki whakararo anō ki te taha mauī.

1. Ka aro ngā tamariki ki te whārangi.

Ko tā te kaiako kōrero:



Kua reri au ki te tuhituhi. Titiro ki te āhua o te whārangi nei. Ka tīmata au ki te tuhituhi mai i te taha mauī o te whārangi, kātahi ka tuhi ki te taha matau.

2. Ka tuhi te kaiako kia tae atu ia ki te pito matau o te whārangi.

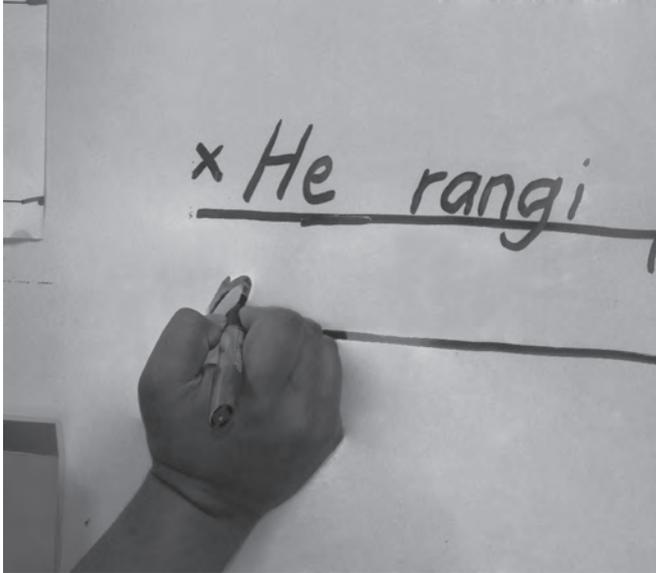


Kua tae atu ki te pito matau o te whārangi.





3. Ka whakaatu te kaiako me pēhea te hoki whakararo ki te taha mauī.



Me hoki whakararo au ki te taha mauī.
Kua reri au ki te tuhi anō.



If a student continues to have difficulty with directionality, leave a sign such as a sticker, or draw a dot on the left hand side of the page as a reminder to write from left to right.

Putanga ako mō te whakatakoto tuhinga 2

Whakawehewehe i ngā pū me ngā kupu.

Distinguish between letters and words.

Understanding what a word is and how it looks in the printed form are essential concepts to grasp when learning to write. This understanding begins with being able to distinguish words in strings of speech.¹³ Once students can hear words in a string of speech, they can learn about the physical properties of the written word; for example, that written words are organised in lines and that they have space all around them and between them.

¹³ See pp. 25-26 for activities to help children distinguish words in strings of speech.



It is not uncommon for students to confuse letters and words. Identifying words must therefore be explicitly taught as part of the writing programme.

In the following lesson sequence the teacher focuses on identifying words orally and on leaving spaces between written words.

He akoranga hei tauira

Ka whakaako te kaiako me pēhea te waiho āputa kei waenganui i ngā kupu.

1. Ka whakapuaki te kaiako i te rerenga kōrero i mua i te tuhituhi.

Ko tā te kaiako kōrero:



I mua i te tuhituhi, me whakapuaki te rerenga kōrero. Ko tēnei taku rerenga kōrero – 'Kei te tākaro au.'

2. Ka mahi ngā tamariki i ētahi mahi-ā-ringa mō ia kupu (pēnei i te hanga porowhita hei karapoti i ngā kupu).

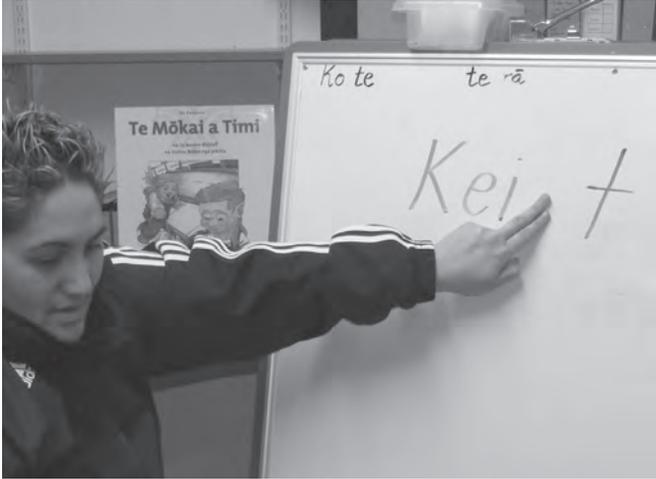


Ka whakapuaki anō au i te rerenga kōrero. Mō ia kupu kōrero, me whakamahi e koutou ō koutou ringaringa hei karapoti kupu.



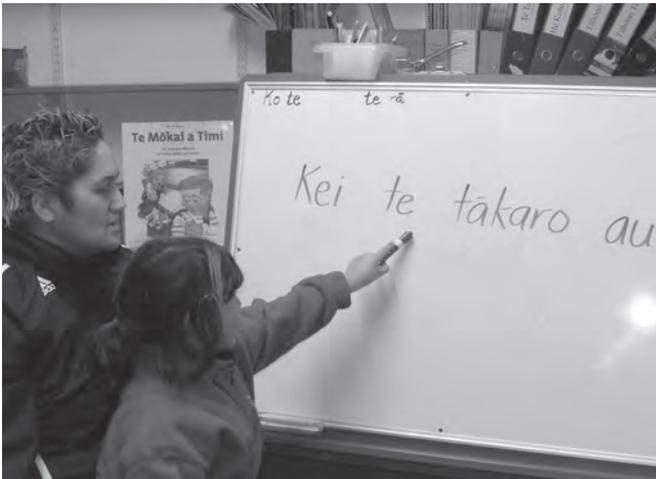


3. Ka āta tuhituhi te kaiako i tana rerenga kōrero hei rerenga tuhituhi, me te kaha hoki o te tohu āputa ki tana matimati ki waenganui kupu.



Kua rite au ki te tuhituhi i taku rerenga kōrero hei rerenga tuhituhi. Ka tohu au i ngā āputa ki taku matimati kia noho motuhake ai ia kupu. Mātakitaki māi!

4. Ka pānui ngātahi i te rerenga tuhituhi. Ka āta tohu haere te kaiako, ko tētahi o ngā tamariki rānei, ki ngā kupu.



Ka pānui tātou i te rerenga tuhituhi. Mā Kauri-Lee e tohu atu ngā kupu i a tātou e pānui ana.



If students do not grasp the concept of the written word during the Ka Oho stage, they will have difficulty in developing their writing skills.

It is essential that students gain an understanding of the concept of the written word during the Ka Oho stage. Some students will need further individual instruction. The writer of the sample on the following page is no longer a Ka Oho writer; however, this sample of writing shows what can happen if the concept of word has not been fully grasped at the Ka Oho stage.

1	Wha	Rareerea	te	Wai
2	Wha	Ramā	Rū	to
3	Ukūia	ki	te	hōpi.
4	Floroia	o	ri	ngā ringa
5	Wha	Rawe	to	hā te wai
6	Whakama	ro	ke	tiaorirunga

Parts of some words have been incorrectly written as separate words.

Some words do not have spaces around them.

After following the lesson sequence with the teacher outlined below in 'He Tohu Āwhina', the student was able to rewrite his text in the following way.

1	Wha	Rareerea	te	Wai
2	Wha	Ramākūtia	o	ringarunga
3	Ukūia	ki	te	hōpi
4	Floroia	o	ringarunga	o

The following lesson sequence shows the type of explicit instruction, with relevant teaching strategies, that is needed to assist students who have difficulty understanding the concept of the written word. It is important to remember that these students will need this type of instruction over a sustained period to ensure they have fully grasped the concept and are able to use it consistently in all their writing.

He tohu āwhina

Ka āwhinatia te ākonga ki te whakawehewehe i ngā kupu i roto i tana renga tuhituhi. Ka āta noho tētahi ki te taha o te ākonga hei hoa āwhina mōna, ā, ka whai te ākonga i te tukanga e whai ake nei (tirohia hoki Clay, 1985, wh. 65).

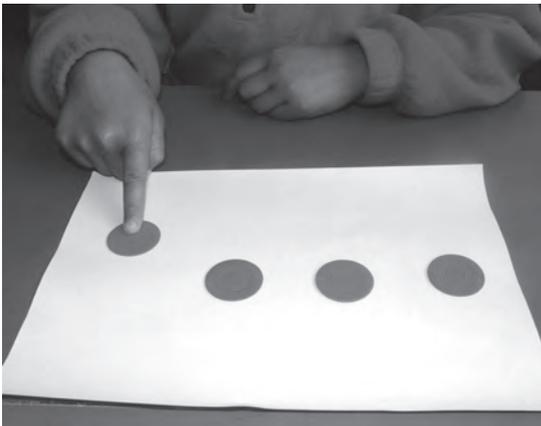




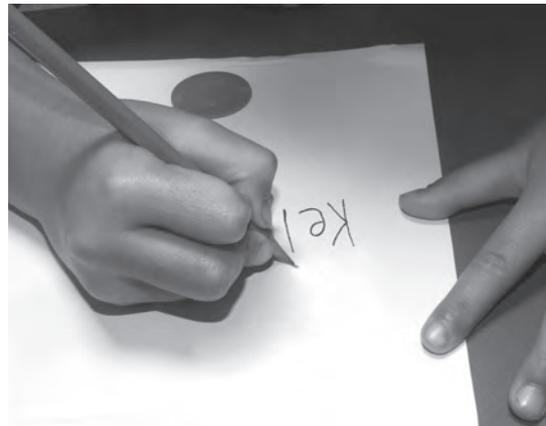
1. Ka āta whakahua te ākonga i tāna rerenga kōrero.



2. Ka mahia tētahi mahi-ā-tinga mō ia kupu (pērā i te pakipaki).



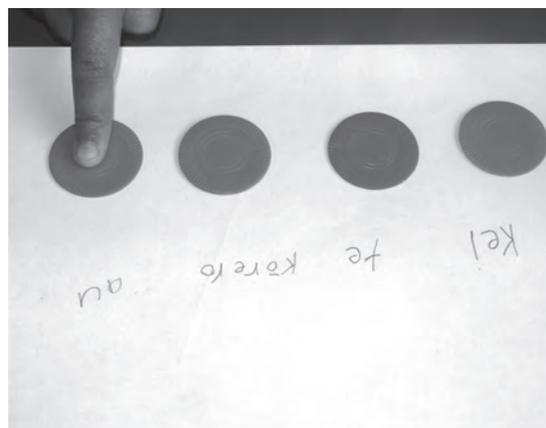
3. Ka waiho tētahi taputapu mō ia kupu, ā, ka waiho he āputa ki waenganui i ngā taputapu.



4. Ka timata te ākonga ki te tuhituhi i te rerenga kōrero hei rerenga tuhituhi. Kia mutu te kupu tuatahi, ka panaia whakarunga te taputapu tuatahi.



5. Ka tohua he āputa e te ākonga ki tōna matimati i muri i te kupu tuatahi.



6. Ka panaia whakarunga he taputapu mō ia kupu. Ka haere tonu kia oti ai te rerenga tuhituhi.

Te kaituhi ringa mauī The left-handed writer



Using the index finger of the right hand to mark spaces in between words is difficult for students who write with their left hand.

If a left-handed student marks spaces between words with the index finger of the right hand, the student has to cross the left hand over the finger in order to write a new word. This means that sometimes the words which have already been written are hidden. It is therefore difficult for the student to read the words and to mark spaces with the right hand index finger. This difficulty can be overcome by providing the student with a card to use to mark spaces instead of the finger.

He tohu āwhina

Hoatu he kāri (hei matimati anō, hei matimati kē) ki te tamaiti.



Putanga ako mō te whakatakoto tuhinga 3

Tuhi i ngā pūmatua i ngā wā e tika ana.

Write capital letters in context.

It is recommended that the upper case letters be learnt in context, not in isolation; for example, this can be a teaching point when children are learning to write their names, or are beginning a sentence.





Putanga ako mō te whakatakoto tuhinga 4

Āhukahuka me te whakamahi i te irakati, te tohu pātai me te tohu whakaoho.

Recognise full stops, question marks and exclamation marks, and practise using them.

Through reading and writing, Ka Oho students begin to explore simple punctuation conventions, including capital letters (especially for names), full stops, question marks and exclamation marks. Shared reading and writing provide ideal opportunities to focus on a particular convention.

Once students are aware of a punctuation convention, it is not unusual for them to experiment with using it, although this can be either random (e.g. putting question marks in the middle of words), or redundant (e.g. placing an exclamation mark after each word).



It is important to recognise that experimentation with punctuation, resulting in the random use of conventions such as exclamation marks and questions marks, is a short phase in the student's writing development. Over-zealous correction at this stage can dampen a student's enthusiasm for writing.

Ngā kārawarawatanga

Punctuation

Punctuation can be defined as the use of standardised marks in writing to clarify meaning (Education Department of Western Australia, 1997, p. 145). Children need to understand that punctuation helps readers and writers understand text and to learn the purpose of punctuation marks and when to use them.

E tika ana kia mōhio te ākongā:

- Mā te kārawarawatanga te kaupānui, te kaituhi hoki e āta mārama ki te tuhinga.
- Ki te pūtake o ngā tū kārawarawatanga, me te wā e tika ana kia whakamahia.

The punctuation conventions that Ka Oho students will begin to learn are:

- Pūmatua – capital letter
- Irakati – full stop
- Tohu pātai – question mark
- Tohu whakaoho – exclamation mark

Other punctuation conventions,¹⁴ such as speech marks (tohu kōrero), may also be discussed as they arise during shared reading.

¹⁴ See the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, pp. 56-60 for a list of other punctuation conventions.

The following table presents the most common functions of these punctuation conventions.

Ngā Kārawarawatanga
<p>Pūmatua Ka whakamahia te pūmatua:</p> <ol style="list-style-type: none">1. I te tīmatanga o te rerenga tuhituhi; hei tauira: He tāroaroa ia.2. I te tīmatanga o te ingoa o te tangata; hei tauira: Miriama, Hone.3. I te tīmatanga o te ingoa o tētahi takiwā; hei tauira: Whanganui, Ōtepoti.4. Mō ngā rā o te wiki me ngā marama o te tau; hei tauira: Rāmere, Kohi-tātea.5. Mō ngā tapanga; hei tauira: Taku Haerenga ki te Moana.6. Hei whakaatu i te wairua o te kupu; hei tauira: PAHŪ! KĒKĒ!
<p>Irakati Ka whakamahia te irakati i te mutunga o te rerenga tuhituhi; hei tauira: Ka haere au ki te tāone.</p>
<p>Tohu pātai Ka whakamahia te tohu pātai i te pito mutunga o te rerenga tuhituhi hei tohu i te hiahia kia rapua mōhiotanga; hei tauira: Kei te haere koe ki hea?</p>
<p>Tohu whakaoho Ka whakamahia te tohu whakaoho hei whakaatu i te wairua o te kupu, ā, ka mōhio hoki te kaipānui mehemea he rerenga ka hāmamatia, he rerenga ohore, he rerenga whakamataku rānei. E tika ana kia mōhio pai te kaituhi ki te tikanga i whakamahia ai e ia te tohu whakaoho; hei tauira:</p> <p>E oma!</p> <p>Kia tūpato!</p> <p>Auē!</p> <p>Taihoa e haere!</p>
<p>Tohu kōrero Ka whakamahia ngā tohu kōrero hei whakaatu i ngā kupu kōrero a tētahi; hei tauira: Ko tā Eru, “Kei te hiakai au.”</p>





Punctuation

Capital letters

Capital letters are used:

1. To begin sentences, e.g. **He** tāroaroa ia.
2. For names of people, e.g. **Miriama**, **Hone**.
3. For names of places, e.g. **Whanganui**, **Ōtepoti**.
4. For names of the days of the week and months of the year, e.g. **Rāmere**, **Kohi-tātea**.
5. For headings and titles, e.g. **Taku Haerenga** ki te **Moana**.
6. For emphasis, e.g. **PAHŪ!** **KĒKĒ!**

Full stops

Full stops are used to end a sentence, e.g. Ka haere au ki te tāone.

Question marks

Question marks are used at the end of a sentence that asks for information, e.g. Kei te haere koe ki hea?

Exclamation marks

Exclamation marks are used to emphasise a sentence, that is, to show that a sentence should be read as if someone is shouting, surprised or scared. The writer should be able to justify why he or she is using an exclamation mark, e.g.

E oma!

Kia tūpato!

Auē!

Taihoa e haere!

Speech marks

Speech marks are used to show that someone is speaking, by placing speech marks around the actual words spoken, e.g. Ko tā Eru, “Kei te hiakai au.”

Putanga ako mō te whakatakoto tuhinga 5

Whakamahi i ētahi momo tīmatanga waiwai mō te rerenga tuhituhi; hei taurira:

He...

Kei te...

Ko...

I...

Use some basic sentence beginnings, including:

He...

Kei te...

Ko...

I...

Rerenga tuhituhi

Written sentences

Sentences are used to connect similar ideas by putting words into an order that makes sense. Sentences require punctuation to clarify meaning, including a capital letter at the beginning and a full stop at the end.

Ka Oho students will be learning to write simple sentences,¹⁵ which contain only one idea, e.g.

Kei te tākarō au.

Ko Māmā tēnei.

He pai taku kurī.

I haere mātou ki te moana.

Students at the Ka Oho stage need to become familiar with a range of basic sentence starters. These tend to be closely linked with material in their guided reading. The teacher can also emphasise simple sentence beginnings that occur regularly during shared reading and encourage students to use these in their writing.

Providing a range of basic sentence starters can help to motivate students who find it difficult to get started on their writing. These sentence starters can be available for students in the form of a sentence starter word bank on cards or on a chart.

Some sentence beginnings are suggested below:

- Kei te.....

- Ka.....

- Ko.....

- He.....

- Kua.....

- I.....

(e.g. I nanahi i... I napō i...)

¹⁵ See the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, p. 54 for a discussion of more complex sentence structures.





Te Mahi-ā-ringa

Fine Motor Skills

The fine motor skills related to writing are the small muscle movements of hands, wrist and fingers, in coordination with the eyes. The development of an effective pen grip and correct sitting posture are key skills to master when children first enter school.

Some children arrive at school with underdeveloped fine motor skills. These children will need practice at activities that help develop these skills, such as tracing along lines, 'dot-to-dots', and writing or drawing on a vertical surface such as a white board. Other activities such as cutting, folding and pasting also help develop fine motor skills.

Ngā Putanga Ako mō te Mahi-ā-ringa

Fine Motor Skills Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

1. Pupuri tika i te pene.
2. Waihanga tika i nga pū.

Ka Oho writers are learning to:

1. Hold the pen correctly.
2. Form letters correctly.

Te pene, te pene rākau rānei

Pen or pencil

One issue which may concern teachers is when to introduce writing with a pen, although this may be dictated by school-wide policy. It is recommended that students are allowed to use a pen when writing on their entry to school and throughout their schooling, for the following reasons:

- Students are able to learn consistent conventions for editing work from the time of their school entry.
- Students do not have to adjust their writing in making the transition from pencil to pen.
- Writing in pen alleviates the need for sharpening and 'maintaining' pencils.
- Students may become less fixated on removing errors, since rubbing out (either with a rubber or a finger) is not an option.
- The stigma that some students experience of having to write with a pencil while other students, who are able to write more neatly, are allowed to write with a pen, is removed.

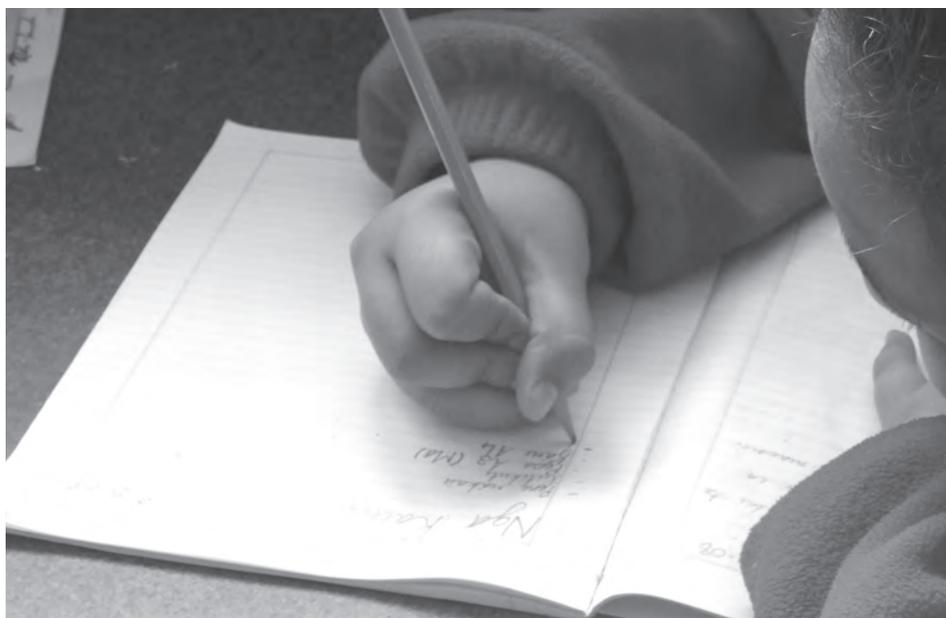
Putanga ako mō te mahi-ā-ringa 1

Pupuri tika i te pene.

Hold the pen correctly.

It is important to ensure that Ka Oho students develop a comfortable and effective pen grip, as an awkward grip may affect the ease and speed at which they write. An uncomfortable pen grip can continue to affect students' handwriting and attitude towards writing as they progress through school.

Incorrect pen grip



Correct pen grip

Kei te pupuri te kaituhi i te pene ki tōna kōnui me te kōroa. Kua whakakapia ērā atu matimati.

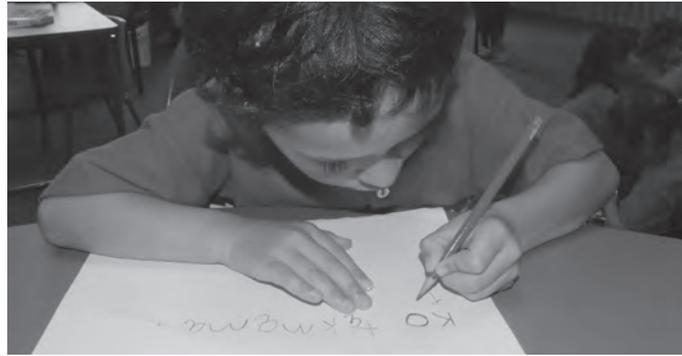




Te pupuri pene ki te ringa mauī

Pen grip for left-handed writers

Pen grip can present particular issues for students who write with their left hands. It is important that physical comfort as well as ease of writing are facilitated by the pen grip. Fingers, wrist and arm need to move freely and loosely. The photograph below illustrates a suggested pen grip for left-handed writers.



Putanga ako mō te mahi-ā-ringa 2

Waihanga tika i ngā pū.

Form letters correctly.

Activities for practising correct letter formation and a sample lesson are provided on pages 35-40.

Te tuhituhi pū

Handwriting

Short, formal handwriting lessons have a role to play in the writing programme at this stage. They are useful not only for teaching letter formation,¹⁶ but also for reinforcing correct placement of writing on lines and spacing between words and on the page. Formal handwriting lessons should be short and focused.



Handwriting lessons should begin with a modelling session, followed by independent work during which students are supported by guidance from the roving teacher.

Activity cards for extra handwriting practice can be used as independent alphabet activities. Pre-letter formation exercise cards or sheets can be used to support children who need to develop hand-eye coordination and fine motor skills.

¹⁶ A large picture of each letter can be found at the back of each of the books in the Ara Pūreta series (Goulton, c. 2006), showing the direction and sequence of movement.

Te Tukanga Tuhituhi

The Writing Process

When a writer takes a piece of writing from the initial gathering together of thoughts through to a published piece of writing that may be shared with an audience, they move through the writing process which consists of the following six phases¹⁷:

- **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

The phases of the writing process 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 the phases as their piece of writing develops. Like other writers, Ka Oho writers can engage with the phases of the writing process; however, they will not necessarily engage with every phase¹⁸ of the process every time they write. Unlike more experienced writers, Ka Oho writers are more reliant on the teacher's help to manage the writing process.



When writing is being crafted for an audience, developing writers will need to confer with others at each of the phases of the writing process to receive support and direction that will help them get their message across clearly.¹⁹

The learning outcomes for each phase of the writing process are listed in the following tables. A discussion of the learning outcomes follows, together with suggestions for teaching.

¹⁷ The terms used to describe the phases of the writing process in this resource are broadly based on the terms used in the Ministry of Education publications, *Dancing with the Pen* (1992) and *Effective Literacy Practice in Years 1 – 4* (2003a).

¹⁸ A chart summarising the writing process ('Te Tukanga Tuhituhi'), with some sample questions that a writer or reader may ask at each phase, is presented in Āpitihianga 4.

¹⁹ See the section 'Te Matapakī', in Te Wāhanga Tuatoru, for information and suggestions about conferencing.





Ngā Putanga Ako mō te Tukanga Tuhituhi

Te Whakarite	Te Whakatakoto	Te Whakamārama	Te Whakatika	Te Whakaputa	Tuku atu, Tuku mai
<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Kōrero mō te kaupapa o tana tuhinga i mua i te tuhituhi. • Tā pikitia hei whakarite whakaaro mō te tuhituhi. 	<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Whakahua i te reanga kōrero i mua i te whakatakoto hei reanga tuhituhi. • Whakamahi i ngā pūkenga me ngā mōhiotanga ake ki te tuhituhi takitahi i ngā tuhinga. • Whakamahi i ngā tuhinga a te kaiako hei tauri mā āna ake tuhinga. 	<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Āhukahuka ko te kawē māramatanga te pūtake o te tuhituhi. • Kōrero mō ana tuhinga kia mārāma pai ai te pūtake o te tuhinga. 	<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Arotahi me te kaiako ki ngā tikanga tuhituhi e akongia ana e ia; hei tauri, te tātaki i tōna ingoa, te whakamahi i te irakati. 	<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Tā pikitia mō ana tuhinga kua whakaputaina e te kaiako. • Āhukahuka ko te pūtake o te whakaputa tuhinga kia pānuihia te tuhinga e ētahi atu. 	<p>E ako ana te kaituhi kei te reanga Ka Oho ki te:</p> <ul style="list-style-type: none"> • Whakawhitiwhiti kōrero mō ana tuhinga me ngā tuhinga a ētahi atu ina tautokohia e te kaiako. • Whai wāhi atu ki te hunga pānui.

Writing Process Learning Outcomes

Getting Ready to Write	Getting it Down	Clarifying the Message	Editing and Proofreading	Publishing	Sharing and Responding
<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Talk about the topic before starting to write. • Draw in order to generate ideas. 	<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Say a sentence aloud before writing it. • Use their existing skills and knowledge to create texts independently. • Use the teacher's writing as a model to create their own texts. 	<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Understand that print conveys meaning. • Talk about their writing in order to clarify the message. 	<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Work with the teacher to concentrate on the particular conventions that they have been focusing on, e.g. spelling their name, using a full stop. 	<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • Provide illustrations for teacher- published work. • Understand that writing is published to make it available to others to read. 	<p>Ka Oho writers are learning to:</p> <ul style="list-style-type: none"> • With teacher support, share their writing and respond to the writing of others. • Develop a sense of audience.





Te Whakarite

Getting Ready to Write

The first part of the writing process is the preparation – ‘getting ready to write’ – or gathering thoughts and generating ideas. For Ka Oho students, this consists, in the main, of talking about their topic and drawing a picture to help generate ideas before they begin to write.

Ngā Putanga Ako mō te Whakarite

‘Getting Ready to Write’ Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

1. Kōrero mō te kaupapa o tana tuhinga i mua i te tuhituhi.
2. Tā pikitia hei whakarite whakaaro mō te tuhituhi.

Ka Oho writers are learning to:

1. Talk about the topic before starting to write.
2. Draw in order to generate ideas.

Putanga ako mō te whakarite 1

Kōrero mō te kaupapa o tana tuhinga i mua i te tuhituhi.

Talk about the topic before starting to write.

It is important to create situations for students to talk about their topics before they start writing. Talking about a topic before starting to write must first be modelled by the teacher. The teacher can then guide pairs and/or small groups through the process. When the students become accustomed to the language used in these situations, they will quickly develop the ability to talk about their topics in a paired or small group context. Not only does this reduce the amount of ‘teacher talk’, but it also provides students with the opportunity to ‘think aloud’ about topics.



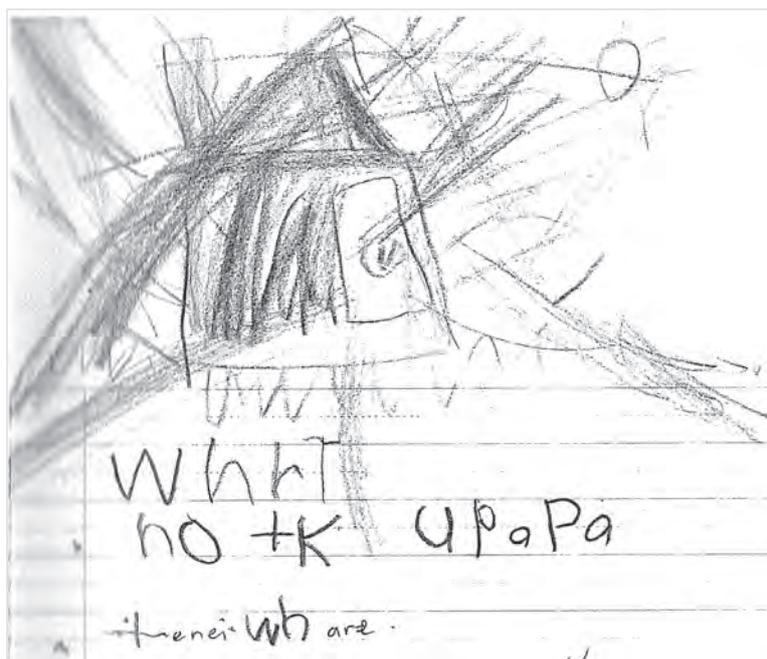
Most new entrant students choose topics about themselves and their world. Some students may get stuck on a topic and write about it day after day. Talking with students can encourage them to discover a new aspect of that topic to write about. You can also use your background knowledge of students to encourage them to explore new areas to write about. Providing pictures as starters can also help some students to move to new topics.

Putanga ako mō te whakarite 2

Tā pikitia hei whakarite whakaaro mō te tuhituhi.

Draw in order to generate ideas.

Children at the Ka Oho stage usually use drawings to generate ideas for their writing. They are usually able to convey more information through their drawing than through their writing, as in the example below.



Nō tōku pāpā tēnei whare.



The purpose of drawing *before* writing is to focus ideas on a topic as part of generating ideas for writing. At the 'getting ready to write' phase, the focus is on getting the idea down and not on colouring the picture. Drawings should therefore be done using the same pen that is used for writing. Colour is added to a picture only if it is being prepared for publishing. Some students may also require a time limit for their drawings.





Te Whakatakoto

Getting it Down

Following preparation, it is time to get some writing down on paper or computer screen. Some students may need encouragement to commit themselves to paper.



Children's confidence about getting something down will increase when they are allowed to take risks and the flow of their writing is not interrupted with a preoccupation about 'getting it right'.

Ngā Putanga Ako mō te Whakatakoto

'Getting it Down' Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

1. Whakahua i te rerenga kōrero i mua i te whakatakoto hei rerenga tuhituhi.
2. Whakamahi i ngā pūkenga me ngā mōhiotanga ake ki te tuhituhi takitahi i nga tuhinga.
3. Whakamahi i ngā tuhinga a te kaiako hei tauira mā āna ake tuhinga.

Ka Oho writers are learning to:

1. Say a sentence aloud before writing it.
2. Use their existing skills and knowledge to create texts independently.
3. Use the teacher's writing as a model to create their own texts.

Putanga ako mō te whakatakoto 1

Whakahua i te rerenga kōrero i mua i te whakatakoto hei rerenga tuhituhi.

Say a sentence aloud before writing it.

Asking Ka Oho writers to say a sentence aloud before they write it down allows the teacher to work with them to shape their sentences before writing. This helps students become aware that writing is more than "talk written down" (see Hood, 2000, p. 25). When we are talking face-to-face with others we can rely on body language and context to help us to get our message across; however, when we write we rely solely on the words on the page to convey our message. For example, certain language forms are acceptable when used orally, but may not be appropriate when transferred into writing. For example, if a student is asked, "Kei hea a Māmā?" it is perfectly acceptable to reply, "Kei waho". However, in writing, the message must be able to stand on its own and the student would need to provide more information; for example by writing "Kei waho a Māmā", or "Kei waho a Māmā i te whare."

Putanga ako mō te whakatakoto 2

Whakamahi i ngā pūkenga me ngā mōhiotanga ake ki te tuhituhi takitahi i ngā tuhinga.

Use their existing skills and knowledge to create texts independently.

Creating a text is the part of the writing process that occupies most of the Ka Oho student's time and energy. This is because they are still learning basic concepts about how print works.



It is important to recognise that every student is capable of creating a 'text' independently. Even though it may not be based on any of the conventions of print, a text nevertheless represents a student's attempt to convey a message through writing, and should be valued as such.

It is not unusual for students at this stage to move freely between their text and their picture. They may revisit their picture as they are writing their text, as part of on-going self-conferencing about their writing. This is a natural part of the writing process and should be encouraged.

Putanga ako mō te whakatakoto 3

Whakamahi i ngā tuhinga a te kaiako hei taurira mā āna ake tuhinga.

Use the teacher's writing as a model to create their own texts.

As part of a guided writing approach, teachers create texts with the expectation that students will practise the skills or knowledge components that have been modelled. Students will therefore attempt to create texts based on the teacher's model. Students may, for example, write a text using the same first sentence, or follow a pattern created by the teacher, but based on their own experiences. *Developing* text from a teacher's model is an important aspect of a Ka Oho student's writing experience and should not be confused with copying.





Te Whakamārama

Clarifying the Message

Clarifying the message is concerned with meaning: revision creates an opportunity for writers to consider how clearly they are getting their message across. Over time, students will develop the ability to 'self-conference': to learn to read their writing as though they are the audience. It is also an essential part of revising to have another person read or hear the message of the writing, as writers may assume that meaning is available for the reader in their text because of their own background knowledge.



Students will feel confident about sharing their writing when it is received in a thoughtful, non-judgemental manner and constructive feedback is given.

Ngā Putanga Ako mō te Whakamārama

'Clarifying the Message' Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

1. Āhukahuka ko te kawē māramatanga te pūtaka o te tuhituhi.
2. Kōrero mō ana tuhinga kia mārama pai ai te pūtaka o te tuhinga.

Ka Oho writers are learning to:

1. Understand that print conveys meaning.
2. Talk about their writing in order to clarify the message.

Putanga ako mō te whakamārama 1

Āhukahuka ko te kawē māramatanga te pūtaka o te tuhituhi

Understand that print conveys meaning.

This 'clarifying the meaning' phase of the writing process presents the teacher with a special time to respond to and affirm the writer. When we respond to the message of a student's writing, we are affirming for them that what they have to say in their writing is important and is valued. This will in turn promote the student's understanding that print conveys meaning.

Putanga ako mō te whakamārama 2

Kōrero mō ana tuhinga kia mārama pai ai te pūtake o te tuhinga.

Talk about their writing in order to clarify the message.

Ka Oho students revise their message through talking about their writing. Teachers can talk with students about how the message might be improved; for example, by asking questions such as:

Ko wai ngā tāngata i haere?

I te kaukau koutou i hea?

He kupu pai ake i tēnei?

Ka tino mārama tētahi atu ki tō tuhinga?

This reinforces the important concept that writing is for an audience.



Revising for meaning should not be confused with editing and proofreading. Ignoring the message and focusing straight away on the appropriate use of writing conventions such as spelling and punctuation may leave students feeling that they haven't been heard, and that writing has little, if any, meaning.

Although it is generally unrealistic to expect Ka Oho students to revise by 'adding on' without assistance, the teacher may act as a scribe and write down additional information that the student provides. Students may also add to their picture to convey more meaning. The following method may also be used to encourage Ka Oho students to add-on to a text over a number of days, using newsprint or computer paper.

Te tāpiri atu ki te tuhinga

Adding-on to text

Day 1

1. Give the student a piece of paper.
2. Student draws picture and writes story.
3. Student reads story to teacher, e.g. 'I haere au ki te whare o Hakopa'.
4. It may be necessary to transcribe the student's story.

Day 2

1. To help the student add-on to the story, talk about the picture he or she drew on Day 1 and prompt with questioning, e.g.

Kaiako: He aha tā korua mahi?

Ākongā: I tākaro māua.





Kaiako: I tākaro kōrua i te aha?

Ākongā: I tākaro māua me taku taraka.

2. Give the student another piece of paper to draw and write this.
3. Follow step 3 from Day 1.
4. Teacher or student then cello tapes or staples this second page to the first page and they read the student's story together.

Day 3

1. Share the student's two-part story together.
2. To help the student add-on further to the story, talk about the picture he or she drew on Day 2 and prompt with questioning, e.g.

Kaiako: He pēhea te āhua o tō taraka?

Ākongā: He taraka whero. He taraka nui.

3. Give the student another piece of paper to draw and write this.
4. Follow steps 3 and 4 from Day 2.

Day 4

1. Share the student's three-part story together.
2. To help the student add-on further to the story, talk about the picture he or she drew on Day 3 and prompt with questioning, e.g.

Kaiako: He pēhea ki a koe tā kōrua mahi/tākaro?

Ākongā: He rawe. Tino harikoa ahau.

3. Give the student another piece of paper to draw and write this.
4. Follow steps 3 and 4 from Day 2.

Day 5

1. Share the student's four-part story.
2. Decide together if this piece of writing will be published. If so, hold a publishing conference.
3. If this piece of writing is not to be published, store it in the student's writing folder, ensuring the work has been dated.

This process can be adapted by the teacher. For example, initially the teacher may decide to have children add-on to their stories only once. However, once this routine has been established the teacher can encourage children to add-on twice to their stories, and so on, as appropriate.

The advantages of this process are:

- By cello taping or stapling pages together, the children physically see their stories grow.
- Children are learning one of the skills of revising, which is to add-on, that is, to give more information.
- It provides the opportunity for the child to share and talk about his or her writing.
- It provides the opportunity for the teacher to praise the child's efforts and to use the child's writing as a model for others.

This process can also be useful for those children who write about the same topic every day. Sometimes they do this because they have an important message to share and carrying out this process provides them with the opportunity to do so.

If a student decides to publish his or her story into book form it is helpful to set up the following routine:

- As the student completes the illustration for each page he or she takes the book to the teacher and the story is shared.
- The teacher talks to the student about the illustration for the next page and the student then draws the illustration.
- This routine is followed until the student completes all the illustrations for the book.

This routine ensures that the illustrations match the text and that the classroom standards for publishing are maintained.



Remember, one of the most important parts of the writing process is the final stage, that is, 'Tuku atu, tuku mai', where children can share their stories with an audience and their efforts are celebrated.

Te Whakatika

Editing and Proofreading

The purpose of editing and proofreading is to look carefully at the writing and correct errors in writing conventions in order to ensure that the text can be easily understood by a reader. During this phase the writer is primarily concerned with ensuring that punctuation, grammar and spelling are the best that they can be. It is important that students understand that proofreading is not only a courtesy to the reader, but that correct use of conventions such as punctuation marks and spelling helps ensure that the intended message of the writing will be conveyed.

Ngā Putanga Ako mō te Whakatika

Editing and Proofreading Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

Arotahi me te kaiako ki ngā tikanga tuhituhi e akongia ana e ia; hei tauira, te tātaki i tōna ingoa, te whakamahi i te irakati.

Ka Oho writers are learning to:

Work with the teacher to concentrate on the particular conventions that they have been focusing on, e.g. spelling their name, using a full stop.

When conferencing with students on editing their texts, it is important to focus on conventions that they have been working to improve; for example, if a student has been getting better at writing his or her name correctly, or finishing a sentence with a full stop, then it is important to focus on these points.





It is important to focus on conventions that students have been working on. Bombarding them with the amount of things that 'need fixing' can be both confusing and demoralising.

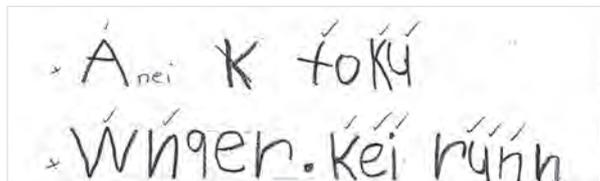
The following are some ideas to consider when editing students' work.

He whakaaro mō te whakatika tuhituhi

Suggestions for editing students' work

1. Acknowledge what is correct or partly correct.

As well as acknowledging correct work orally, some teachers use small ticks to acknowledge and indicate correct or partially incorrect words, as in the sample of writing below.



2. Use an established system²⁰ for identifying errors

Many schools have developed their own systems for identifying errors; for example, underlining incorrectly spelt words and writing the correct word above the first attempt. It is important that a regular system is modelled during shared writing sessions at the Ka Oho stage, so that students can become familiar with the conventions in readiness for editing their own work. Writing over the top of students' writing, or crossing out are not recommended as these processes blot out the student's work.

²⁰ Suggestions for identifying errors can be found in Hunia (2006, pp. 36-37).

3. Re-write the student's message when necessary

At the Ka Oho stage of writing it is likely that others will not be able to read the student's writing, as the writer has yet to master the writing code. Although some teachers feel concerned that rewriting a corrected form of a student's message can take away ownership from the student, if it is important to retain the message a correct form of the text will need to be written. For example, it can be frustrating looking back through students' books where the message in the writing has been completely lost because it cannot be deciphered.

Moreover, without a correct form of the message, the opportunity is also lost for students to have reading material generated from their own writing. A correctly written message can be taken home as part of a student's home reading. This acts as a form of publication for quick circulation and helps to widen the audience for the student's writing beyond the teacher.

If a teacher writes underneath students' work, then it is important that:

1. Students understand that teacher-scribed text is a form of publishing.
2. The student is able to distinguish between written feedback and teacher scribed text. Some teachers use different coloured pens and/or writing styles. Ruling off can also help to make the distinction clear.



It is important that students are not asked to copy underneath the teacher's writing, as they have already created their own texts.

Te Whakaputa

Publishing

Publishing creates an opportunity for writing to be enhanced so that it can be easily read by an audience and is attractive to the eye. It is also an opportunity to ensure that the message of the writing creates maximum impact. At the publishing phase, students can begin to really appreciate that they are authors and that they have important decisions to make about how a text might best be published for its audience.

Ngā Putanga Ako mō te Whakaputa

Publishing Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

1. Tā pikitia mō ana tuhinga kua whakaputaina e te kaiako.
2. Āhukahuka ko te pūtake o te whakaputa tuhinga kia pānuīhia te tuhinga e ētahi atu.

Ka Oho writers are learning to:

1. Provide illustrations for teacher-published work.
2. Understand that writing is published to make it available for others to read.





Putanga ako mō te whakaputa 1

Tā pikitia mō ana tuhinga kua whakaputaina e te kaiako.

Provide illustrations for teacher-published work.

In the Ka Oho classroom, the teacher often assists by publishing students' words and students draw the illustrations for the published work.



Students should regularly review their writing and choose a piece of work that they would like to spend time publishing for others to read.

It is impractical to publish every piece of work. Planning regular time for publishing and planning for publishing work across the curriculum may help to manage publishing effectively. While it is valid for teachers to select work for publication, children should also regularly review their writing and choose a piece of work that they would like to spend time publishing for others to read. This helps promote students' self-esteem and their view of themselves as writers. It is important to tell students that this selection is part of the publishing process.

He tohu āwhina

The following are some ideas to consider when publishing students' work:

- Ensure that published work can be both used for display and made into a book for a reading resource when it comes down off the walls.
- Allocate each student a frame on the wall. The work within the frame can then be changed frequently.
- Compile students' published writing into a class newsletter or big book once a term.

Putanga ako mō te whakaputa 2

Āhukahuka ko te pūtake o te whakaputa tuhinga kia pānuihia te tuhinga e ētahi atu.

Understand that writing is published to make it available for others to read.

It is important that Ka Oho students learn that their work is published with the teacher's help so that it can be read by an audience. In addition to publishing for the classroom and wider school, sending work home can be an ideal way to both generate home reading material for the student and to widen the audience. Teachers can publish Ka Oho students' writing regularly to send home by writing underneath students' work so that it can be read.

Tuku atu, Tuku mai

Sharing and Responding

When students share their writing with others, they are affirmed as authors. When their writing is responded to appropriately, they understand that what they have written is of interest and value to others. In other words, their 'voice' is shared with others.

Teacher responses to writing provide an important role model for students. Responding to the message of the writing is an important aspect of sharing and responding. It is important for listeners and readers to tell the writer what they have remembered about the writing, and perhaps something that it reminds them of.



Ngā Putanga Ako mō 'Tuku atu, Tuku mai'

'Sharing and Responding' Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

1. Whakawhiwhiti kōrero mō ana tuhinga me ngā tuhinga a ētahi atu ina tautokohia e te kaiako.
2. Whai wāhi atu ki te hunga pānui.

Ka Oho writers are learning to:

1. With teacher support, share their writing and respond to the writing of others.
2. Develop a sense of audience.

When writing is shared with peers and with a wider audience, students learn that the teacher is not the only audience for their writing. This creates particular challenges for students in Māori immersion education as the reading audience is small.



In addition to sharing with whānau, networking across and between schools can widen the audience for students who write in te reo Māori.





Putanga ako mō 'tuku atu, tuku mai' 1

Whakawhitiwhiti kōrero mō ana tuhinga me ngā tuhinga a ētahi atu ina tautokohia e te kaiako.

With teacher support, share their writing and respond to the writing of others.

It is important to set time aside for Ka Oho students to share their writing with each other. In this way children can begin to learn questions they may use to self-conference. Ka Oho children will need guidance when sharing their writing with others and when responding to others' writing; therefore, sharing and responding is likely to be carried out by a small group with teacher assistance, or during a whole class session. Children can be specifically taught to ask 'who', 'where', 'when', 'what', 'how' and 'why' questions.²¹ Students can also be encouraged to respond to the message of the writing by saying, for example, why they liked a piece of writing, what was interesting, what made them feel happy or sad, etc.

Putanga ako mō 'tuku atu, tuku mai' 2

Whai wāhi atu ki te hunga pānui.

Develop a sense of audience.

When sharing is carried out in an appropriate manner, Ka Oho writers learn that not only the teacher, but also other readers such as their classmates want to get information from their texts. After a child has read a text to the class, the class may be invited by the teacher to ask questions, as in the following sharing session.²²

Mere: (E pānui ana a Mere i tana tuhinga.) He pēpi hou tā mātou.

Kaiako: He pātai ā koutou mā Mere?

Manu: He kōtiro, he tama rānei?

Mere: He tama.

Toni: Ko wai tana ingoa?

Mere: Ko Shane.

Now that Mere has had this experience, the next time the teacher works with her she can be prompted to consider further information that her classmates might want to know. For example, if Mere has written: 'Kei te tākaro a Shane,' the teacher may ask "Ka hiahia pea ngā tamariki ki te mōhio, kei te tākaro a Shane me te aha?"



The more that students share their work, the more they come to realise that their writing can be enjoyed and that others will respond to it.

²¹ See examples of questions on page 107 of this book.

²² The following dialogue is based on material in Hood (2000, p. 63).

Ngā Pūtake Tuhituhi

Purposes for Writing

Much of the Ka Oho writer's time is spent learning *how* to write. However, Ka Oho students will be engaged each day in writing on topics and for purposes of their own choice through free writing. Ka Oho students can also be exposed to a range of purposes for writing using a shared writing approach. This approach is explained in detail in the next chapter.

Ngā Putanga Ako mō ngā Pūtake Tuhituhi

Purposes for Writing Learning Outcomes

E ako ana te kaituhi kei te reanga Ka Oho ki te:

1. Tuhituhi ia rā, ia rā mō ngā kaupapa motuhake kua whiriwhiria e ia.
2. Mahi tahi hei tuhituhi mō ngā pūtake maha mā te huarahi whakaako tuhituhi ngātahi; hei tauria:

*He Kura Tuhituhi*²³

- Te tohutohu mō te mahi i tētahi mahi.
- Te tohutohu mō te haere ki tētahi wāhi.
- Te taki whaiaro.
- Te takenga pūtaiao.
- Te whakaahua whaiaro.

He Manu Taketake

- Te mihi.
- Te pānui.
- Te pepeha.

Ka Oho writers are learning to:

1. Write daily on topics and for purposes of their own choice.
2. Participate in creating texts for differing purposes through a shared writing approach, for example:

He Kura Tuhituhi

- Instructions for how to carry out a task.
- Directions for how to get to a destination.
- Personal recounts.
- Scientific explanations.
- Personal descriptions.

He Manu Taketake

- Acknowledgements.
- Announcements.
- Expressions of collective identity (pepeha).

Putanga ako mō ngā pūtake tuhituhi 1

Tuhituhi ia rā, ia rā mō ngā kaupapa motuhake kua whiriwhiria e ia.

Write daily on topics and for purposes of their own choice.

²³ See Āpitiwhanga 5 and 6 for a list of all the purposes for writing that are included in the *He Kura Tuhituhi* and *He Manu Taketake* books in the *He Manu Tuhituhi* resource.





There is no need to wait until students have learnt the alphabet or have learnt other aspects of how print works before they can begin to create their own texts. Even though their texts may not be legible at this stage, it is important that students write daily on topics of their own choice. This generally involves drawing a picture and creating some ‘text’ alongside it. Some of these texts will be selected for crafting and publishing.

See Te Wāhanga Tuatoru for further discussion of the free writing programme (te hōtaka tuhituhi māhorahora) in the Ka Oho classroom.

Putanga ako mō ngā pūtake tuhituhi 2

Mahi tahi hei tuhituhi mō ngā pūtake maha mā te huarahi whakaako tuhituhi ngātahi, hei tauira:

He Kura Tuhituhi

- Te tohutohu mō te mahi i tētahi mahi.
- Te tohutohu mō te haere ki tētahi wāhi.
- Te taki whaiaro.
- Te takenga pūtaiao.
- Te whakaahua whaiaro.

He Manu Taketake

- Te mihi.
- Te pānuī.
- Te pepeha.

Participate in creating texts for differing purposes, through a shared writing approach, for example:

He Kura Tuhituhi

- Instructions for how to carry out a task.
- Directions for how to get to a destination.
- Personal recounts.
- Scientific explanations.
- Personal descriptions.

He Manu Taketake

- Acknowledgements.
- Announcements.
- Expressions of collective identity (pepeha).



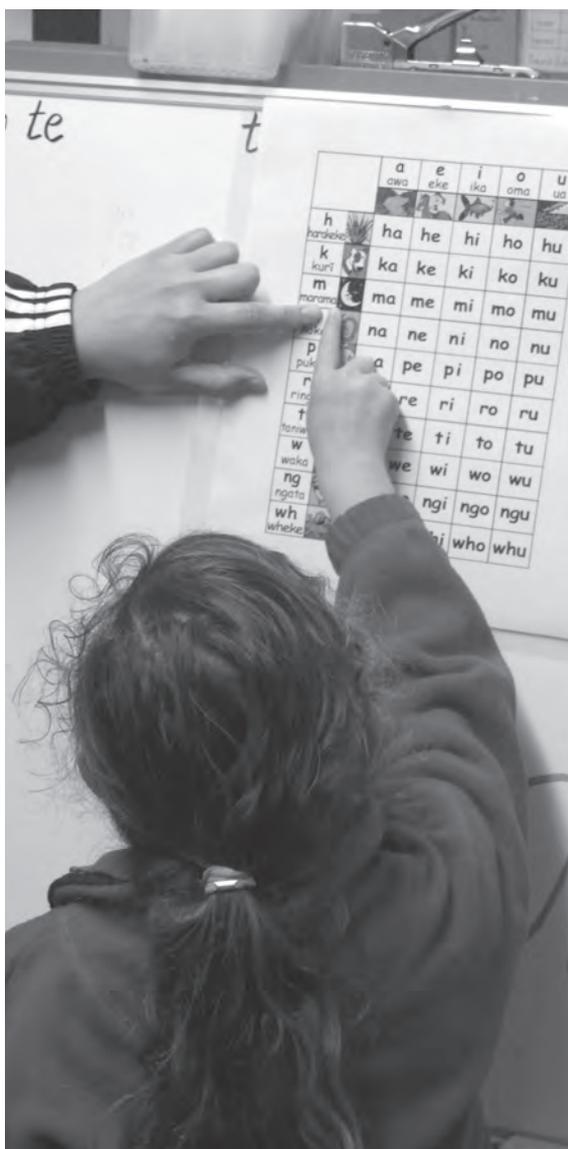
The writing programme is an integral part of the learning programme. It is not something you do separately from other learning areas.

Opportunities for writing for a particular purpose may occur after special occasions, for example, writing a shared recount after a class outing, as well as in other curriculum areas, for example, writing instructions for washing hands as part of a health unit. However, before students are introduced to writing for a particular purpose, it is important that they see how others have written for that purpose during shared and guided writing sessions, and that vocabulary and aspects of the writing are introduced and practised orally first.



It is helpful to base your reading programme around what you would like students to achieve in their writing programme as it provides students with an idea of what types of writing or aspects of writing look like in print.





Te Wāhanga Tuatoru Kia Tipu ai ngā Huruhuru

Teaching the Ka Oho Writer

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**He kūaka mārangaranga,
Kotahi manu i tau ki te tāhuna,
Tau atu, tau atu, tau atu.²⁴**

He kupu whakataki

It is essential that Ka Oho writers write every day and that some of these texts are developed for publishing. This chapter begins with an outline of the free writing programme (te hōtaka tuhituhi māhorahora), during which students write daily on topics of their own choice.

Scaffolding must be provided to support the developing writer's learning. The use of effective teaching strategies provides part of this scaffolding. Scaffolding is also provided by integrating the three main approaches to teaching writing: shared (te huarahi whakaako tuhituhi ngātahi), guided (te huarahi whakaako tuhituhi me te arahanga) and independent (te huarahi whakaako tuhituhi takitahi). Ka Oho writers will learn many aspects of writing through teacher modelling and participation in constructing texts through shared writing. They will also begin to learn how to construct texts for different purposes through shared writing.

The section on conferencing, 'Te Matapaki', considers the essential role of conferencing in all aspects of learning to write and discusses principles of conferencing, conference types (or purposes), how to teach conferencing, and conference approaches that can be used with the Ka Oho writer.

This chapter also includes a discussion on integrating the language strands, the importance of carefully monitoring the progress of the Ka Oho writer, and aspects of managing the writing programme, including establishing routines and organising the physical environment.

Te Hōtaka Tuhituhi Māhorahora²⁵

The Free Writing Programme

Kura winiwini, kura wanawana, te whai atu i taku kura e.

Students at the Ka Oho stage spend most of their writing time writing about themselves and their world, either real or imagined, thus it is essential that they have the opportunity to write daily on topics of their own choice. The free writing programme is designed so that all students have a regular opportunity to write for themselves about what they know, what they are experiencing and what they are interested in.

The regular opportunity to write for themselves has many benefits: students learn to write by writing; they learn that what they have to write is important; through noticing, wondering, questioning and exploring ideas through writing, they learn about themselves and find meaning in their own lives; and they learn how to take an idea or a piece of writing from their 'tuhinga māhorahora' (free writing) books through the stages of the writing process and produce a published piece of work.

²⁴ (Orbell, 2003, p. 161). Margaret Orbell notes: "In the far north, the wheeling flight of kūaka is the subject of a chant that must often have been sung in situations where people were seen to be following a leader, as kūaka do."

²⁵ See the *He Manu Tuhituhi* teachers' manual *Te Hōtaka Tuhituhi Māhorahora* for a detailed description of how to set up a free writing programme and how to help a student take a piece of free writing through the writing process to publication.





There are three components of the free writing programme:

1. Te wā mō te tuhituhi māhorahora

Free writing time

2. Te wā whakaako i te tuhituhi

Teaching the art of writing

3. Te wā waihanga i te tuhinga māhorahora

Crafting for publication

Te wā mō te tuhituhi māhorahora

Free writing time

Free writing time is when all members of the classroom, including teachers, kaiāwhina, and any visitors to the classroom, do exactly that: sit and write, uninterrupted, for a period of approximately ten minutes every day.



It is very important that the students see that their teachers and kaiāwhina too are writers, who value this time when they can sit and reflect, and develop their ideas through writing.

Te wā whakaako i te tuhituhi

Teaching the art of writing

Sessions devoted to teaching the art of writing may take place before or after free writing sessions. When introducing the programme, and periodically through the term, this session may be devoted to motivating students to write about what they know, what they notice and what they are interested in. The teacher can model this by discussing his or her own tuhinga māhorahora book and sharing some of the things he or she has written in it.

At other times, this time will be used for mini-lessons and shared or guided writing sessions (see pages 98-102), either with the whole class or with a group, based on students' instructional needs. While one group is working with the teacher, others will be engaged in other writing activities, including independent activities (see pages 103-104). This time can be used, for example, to model and teach aspects about conventions of print (ngā tikanga tuhituhi), or the writing process (te tukanga tuhituhi), and to teach students how to ask questions and how to be a good listener.

Te wā waihanga i te tuhinga māhorahora

Crafting for publication

During this time, students craft a piece of writing from their tuhinga māhorahora books for publication, with the assistance of the teacher. Ka Oho students can publish frequently as their texts are short and may be crafted for publishing during one writing session. Depending on class numbers, at least one group per week should craft their free writing through to the publishing stage.²⁶ Conferencing and modelling by the teacher are essential parts of this process.

²⁶ The teacher is responsible for managing the writing process as Ka Oho students do not have the skills and knowledge necessary to manage the process for themselves.

He Rautaki Whakaako Tuhituhi

Instructional Strategies for Teaching Writing

When teaching writing, it is important to plan the instructional strategies that will be used to help students develop specific skills, knowledge or strategies. An instructional strategy is a “deliberate act of teaching that focuses learning to meet a particular purpose” (MOE, 2003a, p. 78).



Throughout the course of the day, the teacher will use a range of instructional strategies, based mainly on the needs and interests of the students. Remember, not all of us learn things the first time, so if at first students ‘don’t get it’, go over it again, or try showing them in another way.

The list of six instructional strategies on the next page, adapted from *Effective Literacy Practice Years 1-4* (MOE, 2003a, pp. 80-87), provides a useful range of instructional strategies to use when teaching writing.





He rautaki whakaako Instructional strategies	
Te whakaatu Modelling	Through modelling the teacher: <ul style="list-style-type: none">• Shows how to.• Is deliberate.• Makes the learning explicit.• Directs or explains along the way.
Te akiaki Prompting	Through prompting the teacher: <ul style="list-style-type: none">• Encourages writers to use what they already know and can do.• Focuses the writer's attention.• Builds meta-cognitive awareness and confidence.• Gives a strong hint, a clue or a gentle nudge.• Asks key questions.
Te patapatai Questioning	Through questioning the teacher: <ul style="list-style-type: none">• Builds knowledge.• Builds awareness.• Generates thoughtful discussion.• Builds a habit of being critically reflective.• Demonstrates a very powerful way of learning.• Learns how and what his or her writers are thinking.• Helps build good questioning skills in writers.
Te whakahoki whakaaro arotake Giving feedback	Through giving feedback the teacher: <ul style="list-style-type: none">• Evaluates, describes or explains what has or has not been achieved.• Motivates students.• Helps writers reflect on their use of strategies when writing.• Tells writers what they need to know in order to move on.
Te whakamārama Explaining	Through explaining the teacher: <ul style="list-style-type: none">• Explains a task or its content.• Is verbally explicit so as to enable writers to develop their own understandings.
Te tohutohu Directing	Through directing the teacher: <ul style="list-style-type: none">• Gives a specific instruction to serve a particular purpose.

Ngā Huarahi Whakaako Tuhituhi e Toru

Three Approaches to Teaching Writing

There are three main approaches to teaching the writer: shared, guided and independent. Ka Oho students will be mainly involved in free writing on topics of their own choice, and in participating in creating texts in a shared teaching context. However, the guided and independent approaches also have a role to play in the Ka Oho classroom. In this section, each of the teaching approaches is outlined and the benefits of each approach for Ka Oho writers are discussed.

Purposeful planning using the three teaching approaches: shared, guided and independent, is one of the keys to organising an effective writing programme. This will help to promote successful, enjoyable writing times for students.



The writing programme also needs to be flexible enough to allow teacher and students to take advantage of unexpected 'teachable moments' when enthusiasm and motivation will be high.

In shared writing, the teacher works with the whole class or with a group. In guided writing the teacher works with the class, with a group or with an individual student. Students work independently on a text or part of a text during independent writing. The main features of each of the approaches is summarised in the chart on the following page.





Overview of the three writing approaches

	Purpose of approach	Who writes	Learning context	Advantages of approach
Te huarahi whakaako tuhituhi ngātahi 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.
Te huarahi whakaako tuhituhi me te arahanga 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.
Te huarahi whakaako tuhituhi takitahi The independent writing approach	Students write on their own.	The student writes.	Individual effort.	Enhances students' self-efficacy as writers.

Te Huarahi Whakaako Tuhituhi Ngātahi

The Shared Writing Approach

Rarangahia ngā whakaaro ki te tuinga kotahi.

	Purpose of approach	Who writes	Learning context	Advantages of approach
Te huarahi whakaako tuhituhi ngātahi 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.

Shared writing in the Ka Oho classroom is usually a whole class activity. The teacher models how to construct a text by showing and explaining how to plan the writing, and by shaping and structuring a text. During the session the teacher might exchange information on how text works, asking for student contributions along the way. This approach is particularly useful when students are first learning about a new form of writing, or a new purpose²⁷ for writing. Teaching using a shared approach is valuable in that students get first hand experience of 'how to' and 'what to do'. Participation in this approach is also a low level risk activity for individual students, offering them the opportunity to see how to do something before they attempt it themselves.

Through a shared writing approach, Ka Oho writers will:

- Experience a range of concepts about print.
- Contribute ideas to a teacher-scribed text.
- Experience the writing process.
- Experience a range of forms of writing from across the curriculum early in their schooling.
For example, personal recounts (taki whaiaro), instructions for how to carry out a task (tohutohu mō te mahi i tētahi mahi), and announcements (pānui).
- Gain experience in responding to texts.
- Enjoy constructing a text with their teacher.

The shared approach to writing has an essential role to play in the Ka Oho classroom. Through the shared approach, students will begin to 'get a feel' for how to turn oral language into written language and they will learn that writing is a powerful way to convey a message. This approach also allows them to participate, in a supportive group environment, in creating texts that they are not yet able to create through a guided or independent approach.

Shared writing experiences, which differ from the daily co-construction of texts (see page 100), may not present themselves on a regular timetabled basis, but rather as opportunities arise; for example, a class trip, a visitor to the school, or a special experience in another curriculum area. Creating and making the most of opportunities for shared writing is part of planning a Ka Oho writing programme.

²⁷ See pp. 87-89 of this book.





Producing a shared piece of writing may take place over more than one session. It is essential that the teacher has planned all the phases of the writing before the shared writing session.

The following²⁸ is an outline of a shared writing session during which the class produced a shared personal recount of their trip to the museum, which had been video recorded. The session took place over two days. Before this writing session the teacher introduced the term ‘taki’ (recount) and what it means. She also had students recount orally what they had done in the weekend. During the next few days before the shared writing session, the class read several simple recounts together.

He akoranga tuhituhi ngātahi hei taurira

Example of a shared writing session

Te whāinga

To write a shared personal recount of our class visit to the museum using the correct form.

Ngā putanga ako

Students will:

- Contribute to arranging the event in sequence.
- Assist in filling in the orientation chart.
- Contribute ideas about what they saw and what they felt.

Te ara tuhituhi

1. Share oral recounts of the visit.

The class shared oral recounts of the visit. During this time vocabulary specific to the visit was introduced and discussed.

2. Watch video recording of visit, using it to construct a pictorial flowchart.

At various points, the video was paused to enable the class to discuss what was happening in the sequence and to allow the flowchart to be constructed.

3. Think of a working title to identify the topic.

The children contributed ideas, which were discussed, and a title was decided on.

Te Haere ki te Whare Pupuri Taonga

4. Fill in chart for the orientation (te whakatakotoranga kaupapa).²⁹

The chart was simplified for Ka Oho students by leaving off the fourth column (‘He aha ai?’). The teacher asked students for answers to the four questions.

I nahea?	I aha?	Ko wai?	I hea?
<i>I tērā Rātū</i>	<i>i haere</i>	<i>mātou</i>	<i>ki te whare pupuri taonga</i>

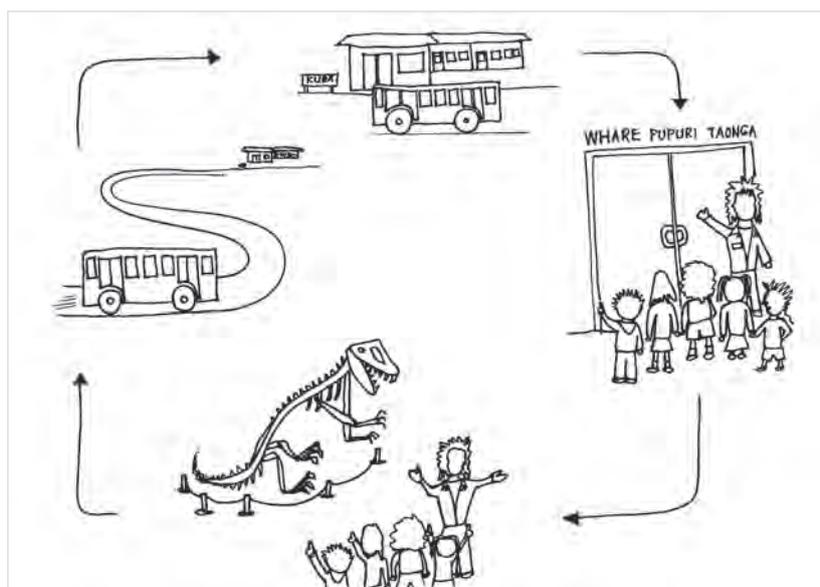
²⁸ This lesson sequence is based on an outline in Derewianka (1991, pp. 11-12).

²⁹ See page 79 of *He Tuhinga Taki*.

5. Write the answers as a sentence for the orientation

I tērā Rātū i haere mātou ki te whare pupuri taonga.

6. Use the picture flowchart and question students to construct the sequence of events (te raupapatanga mahi).



*Ka haere mātou mā runga pahi.
Ka kōrero mai te kaimahi.
Ka titiro mātou ki ngā mokoweri.
I muri i te kai, ka hoki ki te kura.*

7. Decide on a shared personal comment to summarise the experience for the conclusion (te whakakapinga).

The teacher asked the students what they thought about the experience, and crafted a concluding statement from their answers.

He pai, he weriweri ngā mokoweri!

Te Haere ki te Whare Pupuri Taonga

*I tērā Rātū i haere mātou ki te whare pupuri taonga.
Ka haere mātou mā runga pahi. Ka kōrero mai te kaimahi.
Ka titiro mātou ki ngā mokoweri. I muri i te kai, ka hoki ki te kura.
He pai, he weriweri ngā mokoweri!*





Te Tuhituhi Ngātahi o la Rā

Daily Co-construction of Texts

Many teachers of Ka Oho students organise the daily co-construction of a short text to record oral news or events as part of their writing programme. These sessions tend to be short and differ from the type of shared writing session described above, as the focus is on recording information rather than on teaching how to create and shape a text for a specific purpose. However, the teacher will still use this time to focus on modelling a particular skill or skills that are appropriate to the learners' needs. For example, the teacher may focus on an aspect of punctuation or how to find a basic sight word which is being used.

Te Huarahi Whakaako Tuhituhi me te Arahanga

The Guided Writing Approach

Kei a koe tētahi kīwai, kei a au tētahi kīwai.

	Purpose of approach	Who writes	Learning context	Advantages of approach
Te huarahi whakaako tuhituhi me te arahanga 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.

During guided writing, modelling and other teaching strategies such as explaining, questioning and giving feedback are used. This is 'explicit' teaching, because there is a focus on particular aspects of writing and students are guided on what to do and how to do it. It is therefore important to group students according to their instructional needs.

Through a guided writing approach the Ka Oho writer will:

- Learn knowledge and strategies for encoding, such as how to write an approximation of unfamiliar words using sound-letter association.
- Learn how to use basic sight words in their writing.
- Learn print protocols, such as writing from left to right and how to use full stops.
- Learn writing strategies, such as talking about their writing with someone else to clarify the message.

In this approach, teachers group students according to students' learning needs so that they can provide direct instruction on a specific learning outcome or outcomes that a group of students needs to focus on. Guided writing at the Ka Oho stage takes the form of a series of 'mini-lessons' in which the teacher explains and models particular skills and knowledge

components relating to conventions of print³⁰ to ensure that students develop an understanding of these basic aspects of writing and learn to use them in their own writing. There is an expectation that once a particular aspect of writing has been modelled, students will practise that particular aspect in their own writing.

Unless class numbers are very small, the teacher will generally work with one group using a guided writing approach, while the rest of the class is working independently, either on free writing or on other independent writing activities. This is possible in Ka Oho classes where class numbers are generally small. Students need to learn very early on that there is an expectation that they will work on their own at times.



It is important that when the teacher is working with a group both teacher and students are clear about the focus of the lesson. The learning intentions can be shared with the students at the beginning of the session. For example, the learning outcomes in Te Wāhanga Tuarua can be turned into learning intentions.

Te whakarōpū ākongā

Grouping students

For the purposes of a guided writing approach in the Ka Oho classroom, students should be grouped according to their mastery of the basic skills and knowledge components. This will always involve a degree of ‘best fit’, especially in a class with high numbers. A general rule of thumb for students who are ‘in-between’ groups, is that it is better to place them in the group that will extend them, within reason, than to leave them in a group where the tasks are too easy.

Classroom groupings should not remain static. It is important that students accept group movement positively and come to expect it as normal classroom practice. In the main, the basis for moving students between groups should be to facilitate students working on learning intentions appropriate to their needs. Groups may also sometimes be organised based on students’ interests.

Te pukapuka whakaaturanga

The modelling book

During shared and guided writing sessions, it is preferable to use a large modelling book, rather than separate sheets of paper that are easily lost. The modelling book becomes a valuable resource with examples that can be reused for future reference; hence it is worth taking the time to carefully prepare the book.

Paper

Although cartridge paper is more expensive than newsprint, it is more suitable for use with vivid pens. Depending on thickness, cartridge paper may need to be folded to double thickness, so that the writing from the previous model will not show through to the next modelling session.

Size

Standard sheets of cartridge paper for artwork provide an ideal page size that can be easily viewed by a group of students and books of this size are not too unwieldy to manage. The minimum page size that can be used effectively is A3.

³⁰ See the section on learning outcomes for ‘Ngā Tikanga Tuhituhi’ in Te Wāhanga Tuarua.





Layout

Modelling books should be ruled, preferably in pencil, and have a margin ruled down the side. It is important that the same layout used in the students' guided writing books is used in the teacher's modelling book. Some teachers leave a blank space in the first half of the page for drawing, with lines underneath for writing. Others use a two-page spread, leaving one side blank for drawing and the other side lined for writing. Illustrations can be drawn either by the teacher or a student.

Modelling standards and conventions

When modelling, it is vital that the teacher's writing is neat and can be easily read, and that the teacher uses class or school-wide conventions for editing. For example, an established convention may be that teacher and students write on every second line, so that alternate lines can be used for revision.

Te ngohe takitahi

Independent activities

Students who are not involved in a guided lesson with the teacher and who are not engaged in writing independently need meaningful activities related to writing. While it takes time to set up these independent activities and to teach students how to use them properly, it is time well spent. Changing some of the activities at the beginning of each term and, if possible, midway through the term, adds variety and maintains motivation.

Some students will tend to select only their favourite activity. Setting up a task board is one way to ensure that students get a chance to try all the activities. This can be balanced with 'free-choice' days, which also add variety.

Here are some suggestions for independent writing activities:

- Tēpu tuhituhi – writing table
- Whakangungu kupu waiwai – practising sight words
- Tuhituhi me te tioka – pavement chalk
- Pouaka poutāpeta – post box
- Waea me te pepa tuhituhi – play telephone and message pad
- Papatuhituhi iti – mini writing boards
- Ngohe tuhituhi – handwriting cards
- Hanga pukapuka iti – creating mini-books
- Hanga kāri – creating cards (e.g. birthday cards)



Te Huarahi Whakaako Tuhituhi Takitahi

The Independent Writing Approach

He kai kei aku ringa.

	Purpose of approach	Who writes	Learning context	Advantages of approach
Te huarahi whakaako tuhituhi takitahi The independent writing approach	Students write on their own.	The student writes.	Individual effort.	Enhances students' self-efficacy as writers.





Ka Oho writers will be writing independently during free writing. They will also be beginning to learn about writing for other purposes; however, this will be through shared reading and writing. By the time students reach the Ka Marewa (early) and Ka Rere (fluent) stages, they will be learning to write independently for purposes that they have studied in shared and guided writing sessions.

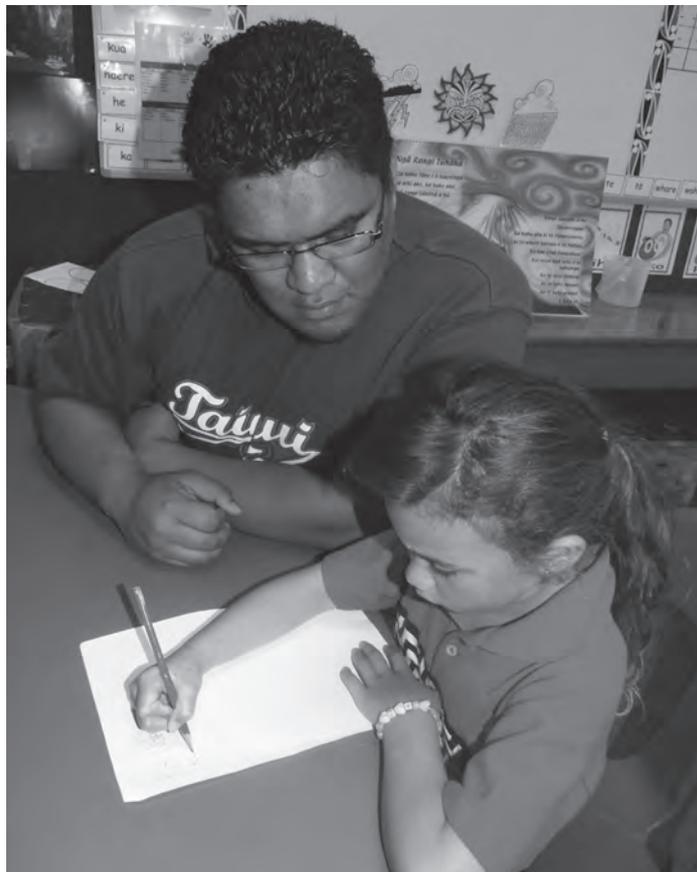
Te Matapaki

Conferencing

“Teacher student conferences are at the heart of teaching writing. Through them students learn to interact with their own writing.”
(Calkins, 1994, p. 189)

The importance of talk in helping children to generate and refine their ideas for writing cannot be overemphasised. Children also need oral feedback and/or feed forward on their work: to get feedback on their ideas, get a reader’s viewpoint on the content of their text, and to get help when they are unsure what to do next. Having regular conferences to help evaluate what they have written and what they might do next is essential to their development as writers.

The teacher will be the Ka Oho writer’s main conference partner. The essence of being a good conference partner lies in being a good listener and providing thoughtful and helpful responses so that the writer leaves the conference eager to go away and write.



Ngā Mātāpono o te Matapaki

Principles of Conferencing

There are five basic principles for all conferences:

- Establish the purpose of the conference and the focus of the session.
- Listen to the writer.
- Offer support and encouragement.
- Help the writer to find his or her way and provide direction where appropriate.
- Decisions should be guided by what will help the writer rather than what will help the writing (Calkins, 1994, p. 228).

There are also four broad purposes for all conferences:

- For the student to show what they know and to help them gain a clearer picture of what they will write next (Graves, 1994, p. 62).
- For students to hear the responses of others to their writing and to help them to discover what others do or do not understand (Graves, 1994, p. 108).
- To help the student understand what is working for them in terms of the purpose of their writing (Graves, 1994, p. 227).
- “To help students teach the teachers about what they know so that teachers can help them more effectively with their writing” (Graves, 1994, p. 59).

Ngā Momo Matapaki

Conference Types

There are six basic types of, or purposes for, conferences:

- **Te matapaki mō te kaupapa**
Content conferences
- **Te matapaki mō te momo tuhinga**
Design conferences
- **Te matapaki mō ngā momo rautaki tuhituhi**
Process conferences
- **Te matapaki mō te arotake tuhinga**
Evaluation conferences
- **Te matapaki mō te whakatika tuhinga**
Editing conferences
- **Te matapaki mō te whakaputa tuhinga**
Publishing conferences

Because texts written by Ka Oho students are usually very short, conferences are likely to be a combination of the above, apart from publishing conferences. However, it is important for the teacher and student to establish the main focus for the conference beforehand.





Te matapaki mō te kaupapa³¹

Content conferences

Some conferences between the teacher and Ka Oho writers will take place before writing has begun and will be focused on the content of the writing, that is, the information the writer wants to share with the reader. The teacher will often focus on getting students to tell what they know about their topic and, therefore, what they might write about it.

Te matapaki mō te momo tuhinga

Design conferences

Design conferences are about the form of the text and the order in which the text is organised. This type of conference is more relevant for older students who are writing for various purposes, such as recounts (taki), narratives (paki), scientific explanations (takena pūtaiao) and arguments (tautohe), which require the content of texts to be organised in particular ways.

Te matapaki mō ngā momo rautaki tuhituhi

Process conferences

During process conferences, the teacher talks with students about the strategies they are using when they write and helps them to develop more effective strategies. The teacher may use this time to reinforce strategies the Ka Oho writer can use, such as working out the first sound in a word and writing down the appropriate letter, knowing where to go to find a basic sight word (kupu waiwai) (see pages 50-53) or using an alphabet chart (mahere pū) (see page 41) to help 'sound out' a word.

Te matapaki mō te arotakenga

Evaluation conferences

During evaluation conferences, writers are helped to reflect on their writing and how it can be improved; that is, they learn how to evaluate their writing from a reader's viewpoint. Through questioning, the teacher can help the Ka Oho writer to see when there is more information a reader requires from a text.

Te matapaki mō te whakatika tuhinga

Editing conferences

In an editing conference,³² the conference partners focus on writing conventions such as punctuation, spelling and grammar. The focus will then be on a particular writing convention the student has been working on from his or her learning intentions chart, such as finishing a sentence with a full stop.

³¹ See the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, Te Wāhanga Tuatoru for further discussion of the types of conferences discussed here.

³² See pp. 82-83 of this book for suggestions for editing students' work.

Te matapaki mō te whakaputa tuhinga

Publishing conferences

The purpose of a publishing conference can be twofold: firstly, it provides the writer with an opportunity of talking again about who the writing is for and, therefore, how it might best be presented for this audience; secondly, it provides a good opportunity to build children's authorship self-efficacy; that is, their beliefs about themselves as authors.

With Ka Oho students, the teacher often writes the text for publication, while the student provides an illustration. During a publishing conference teacher and student will discuss aspects of publishing such as what the illustration will be of and whether the text will be hand-written or typed on the computer.

He Whakaakoranga Matapaki

Teaching How to Conference

Ka Oho students can begin to learn how to be effective conference partners through teacher modelling and mini-lessons. The teacher models how to be a respectful listener and how to ask questions that will help the writer.

In order to begin to teach questioning skills, the teacher may read a story he or she has written to the class, or a group, and encourage students to ask questions about the text. It is essential that children are also taught how to listen carefully to the writer so that they can remember the details of the writing *before* they ask questions. For Ka Oho students, the questions will most likely be Who? Why? How? When? What? Where? type questions,³³ such as the following:

WHO	Ko wai kei te haere? Ko wai mā i haere? Ko wai tana ingoa?
WHY	He aha ia i haere/tangi ai?
HOW	Ka haere koutou mā runga aha?
WHEN	I nahea koe i haere ai? Āhea koutou haere ai?
WHAT	I aha koe? I kite koe i te aha? He aha te raruraru? He pēhea te āhua o tō kuri?
WHERE	Ka haere koe ki hea? I kaukau koutou ki hea?

³³ Harry Hood (2000, p. 64) describes a method for helping Ka Oho students to learn to ask these types of questions.





Ngā Huarahi Matapaki

Conference Approaches

Ko Oho writers will frequently be engaged in conferences with the teacher. They will also be starting to learn how to self-conference and how to conference with peers.

Te matapaki takitahi

Self-conferencing

During shared writing sessions, the teacher can model self-conferencing, showing students how writers ask themselves questions as they write. As a result of self-questioning, the teacher may, for example, decide to replace a word with a better word, or add more information to a sentence.

Te matapaki takirua me te kaiako

The student-teacher conference

In addition to helping a student generate ideas for a topic, during a conference with a student the teacher can help the writer to see what the reader sees or doesn't see when reading their writing. This will help students not only to become better writers, but also to become more effective questioners themselves. Questions such as those on the previous page can help the writer to provide more information for the reader.

Conferences between teacher and student provide the student with opportunities to show what they know about their writing, to discuss how to revise their writing, and to decide what they will do next.

The teacher's role is:

- To provide further guidance if needed.
- To troubleshoot and problem solve.
- To support the writer in making decisions across the stages of the writing process.
- To be a listening ear for the writer.
- To help the writer evaluate what he or she has written.

Te matapaki hāereere

The roving conference

During roving conferences, the teacher moves freely around the room observing and identifying students who require further guidance. While roving, the teacher lets the students know that he or she is accessible for any queries or problems that they may have.

Te matapaki takirua me tētahi hoa

The peer conference

Ka Oho teachers may begin to teach their students how to work in pairs; for example, by requiring them to discuss their topics with a partner (or partners) before writing, or by sharing their writing with a partner at the end of a session.

Inakitia Kia Ākona

Integrating the Language Strands

Te kōrero me te tuhituhi

Oral language and writing

Oral language lays the foundation for writing – students can't write about something if they can't talk about it. It is therefore essential to provide oral language modelling and opportunities for students to talk before and during the writing process. This is especially important for those students who are second language learners in te reo Māori and who may have limited exposure to te reo Māori outside of school.

Language play

Language play using rotarota and waiata not only helps to develop students' phonological awareness, it also provides opportunities for students to experiment and play with the sounds of the language.

Language experience activities

Language experience activities are structured to maximise students' oral language development; that is, they are about doing and talking, but in a purposeful way (MOE, 2003a, p. 102). There are a number of suitable classroom activities for Ka Oho students, such as dressing up for seasons of the year, playing shop, making things, planting seeds, and so on. However, the difference between these *just* being an activity and being a language experience is that *the teacher will have planned both the language to be learned, and how to use these words in context.*

Water play, for example, is a common language experience activity in the Ka Oho classroom. Rather than just playing, students can learn how to talk about objects that sink and float, and learn to talk about the quality of the water, using words such as 'marino', 'pōkare', 'hōhonu', 'pāpaku', 'mātao' and 'mahana'. This activity may take place in the context of shared reading on the same topic, during which, for example, students may have already read a shared poem or story about water. This practical activity and purposeful talking will provide a foundation for other reading and writing activities.

Te pānui me te tuhituhi

Reading and writing

Reading and writing, which are both text-based, are partners in the development of literacy. Reading with and to students is a vital part of them becoming familiar with the way that 'books talk', as well as helping them to later become more able to 'talk like a book' when writing. Reading experiences offer other windows of opportunity to help students see how words work in the printed form.

Linking shared reading and writing

Ka Oho students write mainly about topics of their own choice. As a result of this they may become stuck in a limited range of language patterns; for example, 'I napō i haere au ki te...' or 'Ko taku...tēnei.' By creating a link between shared reading and shared writing and using a guided writing approach, teachers can engage students in writing texts outside of their 'normal' range.





Shared books

Books that lend themselves well to shared reading are books with passages of repetitive language that allow the students to join in. It is important that a range of books are read during these sessions.

Here are some suggestions for writing activities following the reading of a shared book:

- Students retell part of a shared text in written form.
- Students make a written comment about a shared book.
- Students take a language pattern from a shared book and modify it for their own purposes.

Linking the fundamental skills and knowledge components in writing and reading

Both shared and guided reading approaches provide opportunities to reinforce basic skills and knowledge needed for writing. For example, if a student is learning about writing from left to right, then reading from left to right can be emphasised in a guided reading session. To teach, or reinforce, this, the teacher, or a student, may point to each word as it is being read.

Basic sight words also provide opportunities to demonstrate a purposeful link between reading and writing. For example, if a group of students is reading a book that emphasises the word 'Ka' as part of their guided reading session, then the teacher can incorporate the word 'Ka' into a guided writing session.

Links can also be made through word study. For example, the teacher may draw out a special interest word during reading, write it on the whiteboard, and talk with students about its meaning and how it is written. This word may then later be used in a shared writing session, thus providing students with another learning opportunity to use the word.

Te Aromatawai

Monitoring the Ka Oho Writer's Progress

When students first enter school it is essential to find out what they already know and understand about writing and what they can already do, in order to plan their learning experiences. As they participate in the writing programme, ongoing assessment then occurs as part of daily writing. At regular points in time, assessment information can also be gathered through annotated samples of students' writing.

Te Aromatawai i te Urunga ki te Kura

School Entry Assessment for Writing

Aromatawai-urunga-ā-Kura (AKA)

AKA is a tool developed by the Ministry of Education to assess students upon school entry. This material, developed by Dame Marie Clay and translated for use in a Māori medium setting, will provide information about a student's understanding of some of the basic concepts of print. AKA also includes Ki Mai, a collaborative language activity for assessing oral language. It is important that it is classroom teachers who carry out these assessment tasks as they will use this data to inform their teaching of their students.

Building a school entry profile of the Ka Oho writer

Harry Hood, in his book *Left to Write Too* (2000), provides suggestions about observing the new entrant writer. These observations may also form the basis for annotating a sample of the student's writing.

The following list has been adapted from *Left to Write Too* (2000, pp. 19-20)³⁴ with the author's permission.

1. Observe:

- How does the child hold the pencil? (Pencil grip? Like a dagger? Like a sword?)
- How does the child view the world? (People? Objects? Scribble?)
- Observe attempts at drawing people. (All head; head, arms, legs attached, floating?)
- Do the drawings show head and body? Are these connected? Does the child put in eyes, mouth, teeth?
- Does the child draw legs, feet, great big fingers?
- Do the drawings sit on a base line?
- Does the child include the sun, clouds, rainbows, trees, leaves, houses, pets?
- How does the child show relative size between dad, mum and children?
- Can the child draw at all or does he or she just scribble?

This sort of data should provide the teacher with some idea of the child's previous pencil and paper experiences.

2. Talk to the child. Observe:

- Willingness to discuss a picture.
- Ability to converse in sentences.
- Does art work have a central theme, or show a range of unrelated objects?
- Richness of vocabulary and complexity of language structures used. Is oral language adequate, superior or delayed?
- How will this influence what you teach?

3. Ask the child to write. Observe:

Does the writer:

- Write his or her name?
- Write words?
- Write letters upper case? Lower case?
- String letters together across the page?
- Understand about gaps between words?
- Attempt any letter/sound links? (e.g. The child who wrote kta – Ka tākaro au.)
- Read back the writing?

³⁴ While minor adaptations have been made, they have not affected the original ideas expressed by the author.





- Ask you to read it?
- Do nothing?

4. Find out:

- What is the child's knowledge of the alphabet?

Te Aromatawai i te Tuhituhi o Ia Rā

Assessment as Part of Daily Writing

Assessment is an integral part of the learning process. As part of any daily writing programme students need to know what learning intentions they are focusing on, either individually, or as part of a group.

These individual learning intentions may be recorded at the back of a student's writing book, or on a card. When feedback is given to the student, it is important that the feedback focuses on the learning intention, in preference to a generalised comment; for example, "Ka pai, kua waiho āputa koe i waenganui i ngā kupu," rather than, "Ka pai te tuhituhi."

The following is an example of an entry in a student's learning intentions chart. The teacher fills in the chart during a conference with the student. These charts should be updated regularly to help students chart their own progress.

Kei te ako au ki te:	Ka taea e au:
waiho āputa i waenganui i ngā kupu.	te waiho tika i ngā āputa. 5/6/07



The use of sad, neutral and happy faces in feedback is not recommended as sadness denotes failure, and this promotes a negative approach to learning.

Te Kohikohi Tauria Tuhinga

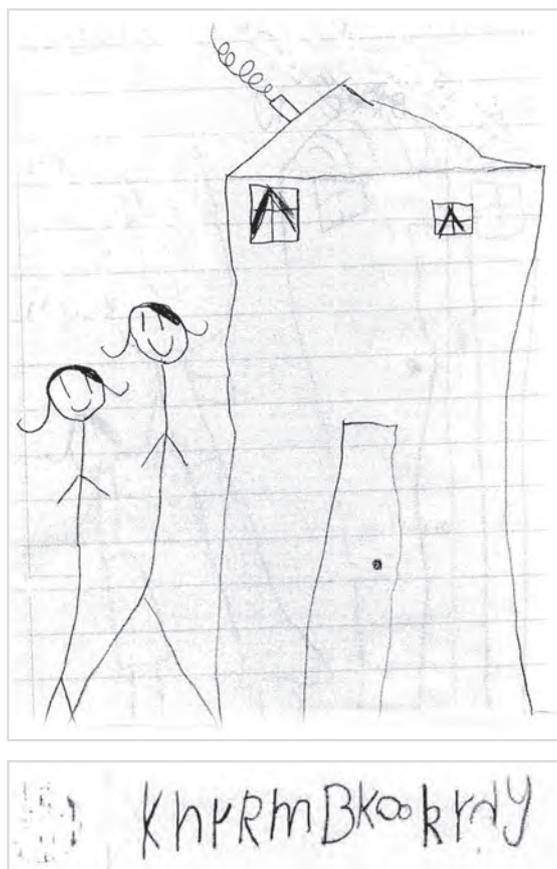
Taking 'Snapshots' along the Way

At regular times during the year, perhaps in accordance with a school-wide assessment timetable, samples of work should be collected from each student. These samples, when annotated and placed in student portfolios, provide 'snapshots' of student progress over a period of time.

Annotating writing samples

Annotations should provide specific information about the aspects of writing illustrated by the sample, rather than general comments. The learning outcomes (putanga ako) and characteristics (āhuatanga) for the Ka Oho student in Te Wāhanga Tuarua may be used to assist in describing a student's writing. Each sample should also indicate 'where to next' for the student.

He taura tuhinga



Ko tōku māmā. Brooklyn

- Kei tēnei tuhinga he pū maha kua hangaia tikatia, ā, he aronga hoki tō te kaituhi ki te āhua me te rahi o ia pū.
- He mōhio nō te kaituhi ki te tikanga o te tuhituhi mai i te taha mauī ki te taha matau.
- Kua ngana, ā, kua āhua tutuki i a ia te tuhituhi tika i tōna ingoa.
- Kua tāngia e ia he tāngata me ō rātou makawe motuhake, he whare me ngā ārai ki te matapihi, he kūaha me te kakau, me te auahi e puta ana i te tīmera.
- Kua tāngia e ia a ia anō me tōna māmā hoki. Ahakoa te rahi o ngā tāngata ki tērā te rahi o te whare, e kitea ana kua tāngia tōna māmā kia teitei ake i a ia.

Ki hea i nāianeī?

Ka ako te kaituhi ki te:

- Tātaki tika i tōna ingoa.
- Tuhituhi i ētahi kupu waiwai pērā me ngā kupu 'Ko' me 'māmā'.
- Waiho āputa ki waenganui i ngā kupu.
- Tuhituhi i ngā kupu hou mā te āta kōrero me te āta whakarongo ki te oro o ia pū.





Using samples for reporting

The samples can also be used to report to whānau and as a source for school-wide data.



The first and most important purpose of these samples is to report to students about their writing so that they know what aspects they have improved in and what they will learn next.



Te Whakahaere i te Hōtaka Tuhituhi

Managing the Writing Programme

Organising for writing in the Ka Oho classroom brings its own set of rewards and challenges. Not only are students entering into the world of writing at school, but they are also entering the world of school for the first time – a world with its own set of behaviours and expectations.

An effective writing programme in the Ka Oho classroom will include regular free writing time and a planned, regular daily writing programme based on identified student learning needs, using the teaching approaches outlined earlier in this chapter.



Well-established and regular routines within the context of a well-organised physical environment are important elements of an effective writing programme.

This section is divided into the following subsections:

- **Te Wātaka Tuhituhi**
Timetabling for Writing
- **Ngā Tikanga Mahi**
Routines
- **Te Akomanga**
The Physical Environment

Te Wātaka Tuhituhi

Timetabling for Writing

Many Ka Oho teachers timetable a writing session into a block of time referred to as the ‘language block’. In addition to writing, other language activities such as reading and oral language are carried out during this time. The language block is generally timetabled in the first half of the day when children are most alert and receptive.

Fridays may be kept for finishing work, publishing writing and sharing published work. This is also the day where some form of processing activity from the language block (such as acting out a poem or story, creating artwork from a shared book, cooking,³⁵ etc.) may take place.

Writing across the curriculum

Since reading and writing are inter-linked and are mutually supportive processes, many aspects of writing are taught and reinforced during reading sessions (see pages 109-110). Opportunities for focusing on writing also arise within other curriculum areas. Making links between curriculum areas is important, but it should be handled in a way that maintains the integrity of the curriculum area, the writing session, and the students’ interest and engagement. For example, if a science investigation presents an opportunity for students to write a simple observation or make a prediction, then specific writing skills should be the key focus.

³⁵ See page 109 for a discussion of language experience activities.





While another curriculum area may be providing the context, during writing the focus should remain on teaching writing skills and knowledge. The curriculum area time offers the learning context.

Ngā Tikanga Mahi

Routines

When organising a timetable, it is important that a consistent pattern is set so that students know what they are doing, where they should be, and when they can expect teacher input during the writing session. Students also need to know how to manage themselves in preparation for writing and learning to write.

Allocating time to teach these routines at the beginning of the year and maintaining them throughout the year frees the teacher to get on with teaching.



Most students respond well to being in an environment with well-established routines and clear expectations.

These expectations and routines need to be explicitly modelled, practised and maintained. For writing sessions the teacher will need to teach students:

- How to organise their books, pens, alphabet/syllable cards, basic sight words and personal word bank lists.
- What to do when they are finished, or if they can't do any more.
- How and when to seek assistance appropriately.
- How to move around the classroom.
- How to manage resources.
- How to find out which group they are in, and what they are supposed to be doing.
- How to stop what they are doing if the teacher requires either their attention or the attention of the whole class.

Te Akomanga

The Physical Environment

Te akomanga kiki ana i te kupu

It is essential to create a print-rich environment in which students have access to lots of print – on the walls, in books, on boxes, in their books – in fact, everywhere! This will help to increase students' interest in words and their motivation to read and write.



In most cases teachers provide the models for writing. Teachers need to ensure that their writing is both correct (including macrons) and readable.

The physical arrangement of the classroom

The physical arrangement of the classroom will depend on the number of students, the type of furniture, and available resources. Given these conditions, the teacher is required to manipulate the physical environment to facilitate a variety of aspects, such as a focused teaching space for class or group work, ease of access to storage and work areas, and spaces for independent work. The following are important considerations:

- **Position the focused teaching space to allow yourself full view of the classroom.**
You need to be able to see all areas of the classroom from the focused teaching space. This allows for regular, overall monitoring (a quick glance around) while working with a focus group. Make sure too that the sun is not shining into the eyes of the students in the focus group.
- **Arrange furniture to create clear walkways for transition between areas.**
Make sure that furniture is placed so that access to areas is not blocked. Moving between areas can cause a great deal of disruption in the classroom, especially if access is limited and students have to manoeuvre their way around furniture and each other.





- **Create clearly defined areas.**

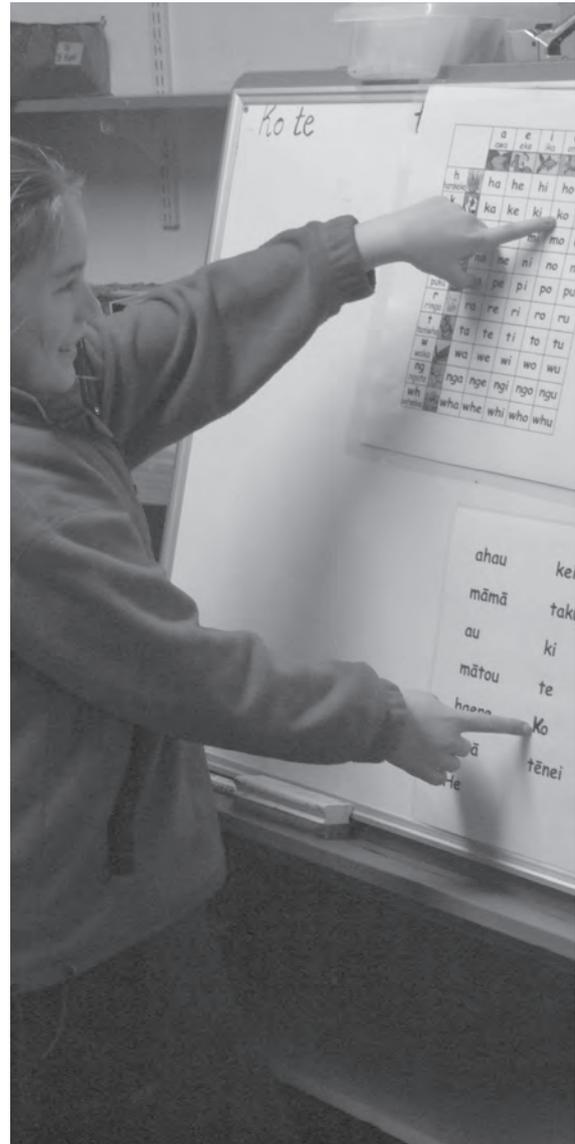
Create clearly defined areas for group work, for independent activities that generate noise, for quiet independent activities, and for seated work. Define areas where paint, glue and water can be used.

- **Organise systems for managing resources.**

Whether resources are shelved, boxed, bagged or out on tables, create tidy spaces and establish clear systems for returning and tidying resources so that they can be easily managed by students.

Te Wāhanga Tuawhā Mā te Huruhuru te Manu ka Rere

The Emerging Writer



He Āhuetanga nō te Kaituhi kei te
Reanga Ka Whai Huruhuru
Characteristics of the Emerging Writer



**Ko tā te kaiako hei whakarākei i ngā parirau o te kāhui ako,
kia oho, kia mataara, kia whai huruhuru.**

He kupu whakataki

Some students in the Ka Oho classroom will be moving into the next stage along He Ara Rērere, that is, Ka Whai Huruhuru. This chapter outlines the general characteristics of the Ka Whai Huruhuru writer and presents samples of writing by students at this stage.

He Āhukatanga nō te Kaituhi kei te Reanga Ka Whai Huruhuru

Characteristics of the Emerging Writer

Mā te huruhuru au ka rewā!

E matekai ana te pīpī i ngā wā katoa, ā, he maha ngā kai e kainga ana e ia. Kāore e roa, kua tipu te tinana, kua ngaro ngā hune whānautanga, ā, kua puta mai ngā tīmatanga o ngā huruhuru tūturu. Ka pekepeke ia, ka pakipaki parirau hei whakangungu i te rere. Ahakoa kāore anō kia taea te rere tūturu, e tipu ana ōna pūkenga me ōna kaha mō te rere. Pērā hoki te ākonga kei te reanga Ka Oho. Kāore e roa, kua tipu ōna pūkenga, ōna māramatanga me ōna mōhiotanga mō te tuhituhi, ā, ka kitea i ana tuhinga. Ka ‘whai huruhuru’ ia kia rere haere i te ao tuhituhi.

The nestling is hungry all the time and eats voraciously. Before long its body has grown, the natal down has disappeared and true feathers are appearing. It hops about and flaps its wings preparing for the day when it will fly. Although it cannot yet truly fly, it is developing the skills and abilities necessary for flight. Similarly, before long the writing skills, understandings and knowledge of Ka Oho students have grown and can be seen in their writing. They have gained many of the basic ‘feathers’ that will help them ‘fly’ into the world of writing.

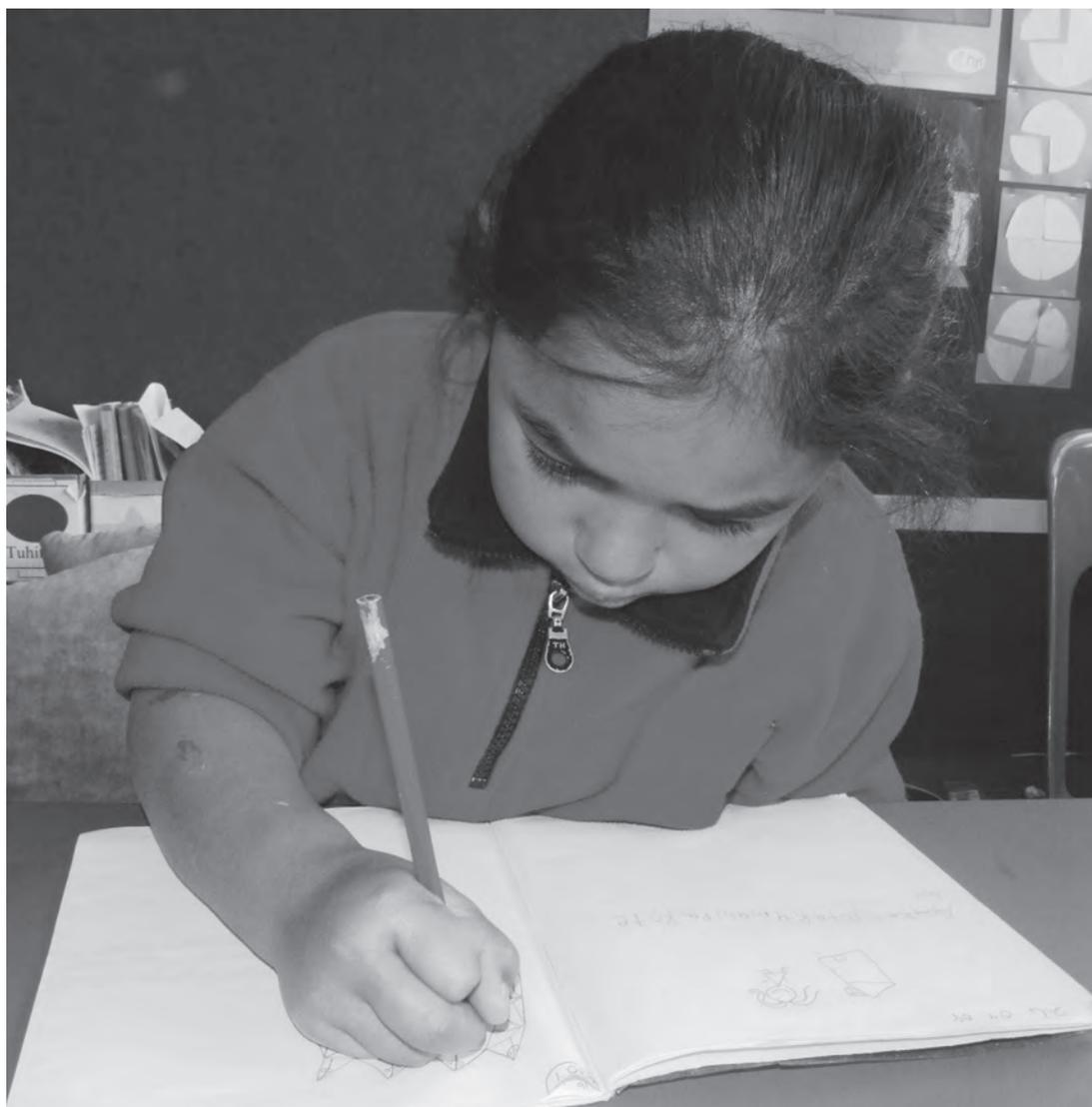
Once students have achieved many of the learning outcomes for the Ka Oho stage, they begin to show characteristics of the Ka Whai Huruhuru writer in their writing.



There will be a gradual, rather than sudden, transition between the Ka Oho and Ka Whai Huruhuru stages.

Once students exhibit most of the characteristics of the Ka Whai Huruhuru writer, it is recommended that they begin to work on some learning outcomes from the Ka Whai Huruhuru stage³⁶ so that they continue to develop new skills and knowledge, while continuing to consolidate Ka Oho learning outcomes.

The chart on page 122 describes the general characteristics of the Ka Whai Huruhuru writer. Some of these characteristics are illustrated in the samples of writing on the following pages.



³⁶ Learning outcomes for the Ka Whai Huruhuru student are presented in the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, Te Wāhanga Tuatoru.





Te Kaituhi kei te Reanga Ka Whai Huruuru

The Emerging Writer

Ko te tā pikitia tonu te nuinga o ngā tuhinga o te ākongā kua whai huruhuru ki te ao tuhituhi. Heoti anō rā, he māramatanga tōna ki ētahi o ngā tikanga tuhituhi pēnei me te tuhituhi mai i te taha mauī ki te taha matau me te waiho āputa ki waenganui i ngā kupu kua tuhia. Kua ākona e ia, ā, ka taea te kite i roto i ana tuhinga, tana mōhiotanga ki ngā tikanga mō te whakamahi i te irakati me ngā pūmatua.

He māramatanga tō te ākongā ki te āhua o te pū, ki tōna oro, ki tōna hanga hoki. Mā tēnei ka āhei i te ākongā ētahi kupu te tuhi. He mātau hoki tōna ki ētahi kupu waiwai, ki ētahi kupu tīmata rerenga. He āheinga tōna ki te whakamahi i ēnei ki ana mahi tuhituhi. Ki te mōhio te kaipānui ki te horopaki o te tuhinga, ka pai kē tōna māramatanga ki te kaupapa e tuhia ana e te ākongā.

He kōwhiringa kaupapa motuhake i runga anō i tōna ake hiahia tētahi atu o ngā tino kitenga ki tēnei kāhui kaituhi. Mā te tuhituhi ngātahi me te kaiako ka whai wāhi te ākongā ki ētahi atu kaupapa tuhituhi, otirā ka tīmata hoki ia ki te whakauru atu i ēnei āhuatanga ki ana tuhinga.

I te mea kua nui ake ōna mōhiotanga ki ngā āhuatanga waiwai o te mahi tuhituhi me ētahi tikanga tuhituhi hoki, ka whanake hoki ana pūkenga kia mārāma pai ana tuhinga ki te kaipānui.

Students at this stage still rely on their drawing more than their writing to convey their messages. They have, however, begun to develop some of the basic understandings about how print works, including writing from left to right, and leaving spaces between words. They have also learnt about some basic conventions about print, such as full stops and capital letters, and try using these in their own writing.

They have begun to learn about letters and the sounds that they represent, and use this knowledge logically when attempting to write words. Students at this stage are also familiar with a collection of common sight words and sentence starters, and use these when writing. It is possible to read the student's writing, provided that the reader has some background knowledge about the context.

Students at this stage still spend most of their writing time writing on topics of their choice. Shared writing provides students with the opportunity to participate with the teacher in the construction of texts on other topics, and they may spontaneously incorporate aspects of these texts into their own writing.

As students at this stage learn more about the basics of writing and how to apply them, they begin to develop the technical knowledge and skills necessary to construct texts that can be read by others.

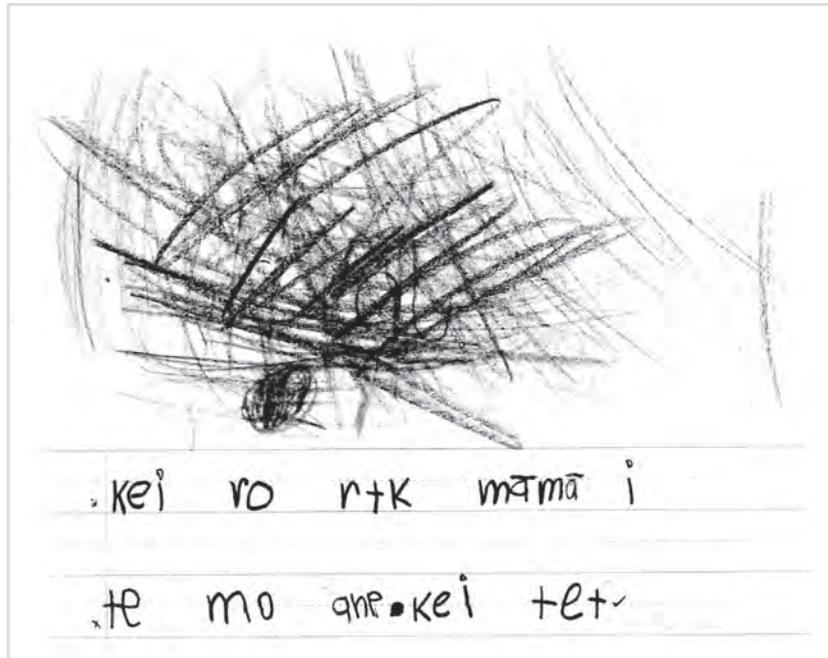
Samples of writing by Ka Whai HuruHuru writers

The following samples of writing by Ka Whai HuruHuru writers are arranged in order of skill development from top left to bottom right. Each sample is considered individually on the following pages.





Tairā tuhinga 1



Kei roto a māmā i te moana. Kei te kaukau.

This Ka Whai Huruwriter:

- Has developed directionality and is writing from left to right.
- Is writing words from a basic sight word list (puna kupu waiwai), such as 'kei' and 'māmā' and has correctly written in the macrons for the word 'māmā'.
- Is developing a concept of word and leaving spaces between some of the words, although the word 'moana' has been written as two words.
- Has begun using some simple conventions of print – a capital letter at the beginning of the sentence and a full stop at the end.
- Has begun to use sound/letter association to write unfamiliar words, such as 'ro' for 'roto'.

Tauira tuhinga 2



Titiro ki a Mahuika me Māui.

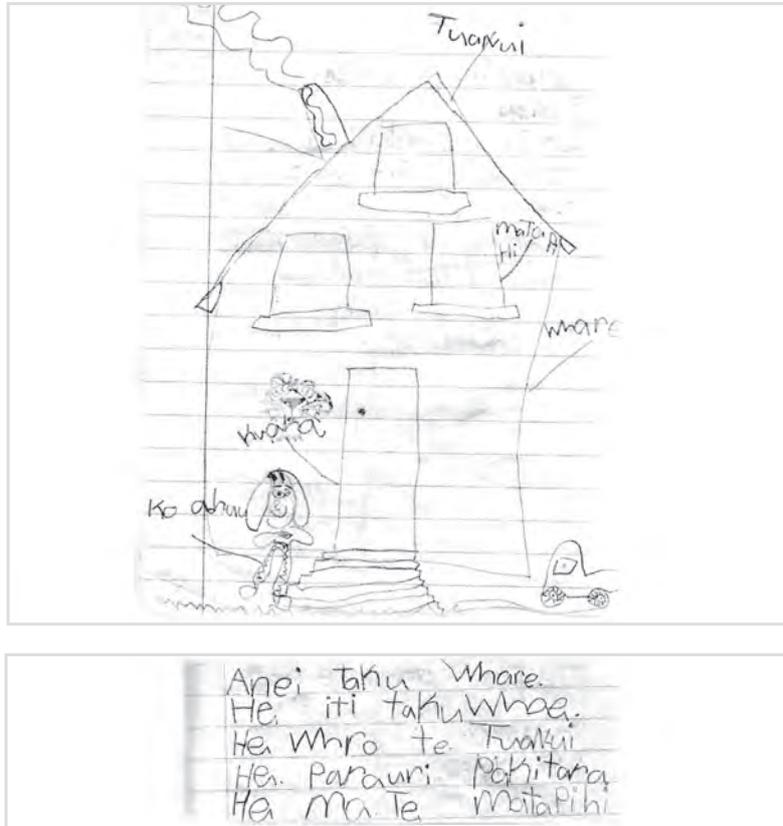
This Ka Whai Huruwhiri writer:

- Has developed directionality and is writing from left to right.
- Has clearly developed a concept of word and is leaving spaces between words.
- Has written the word 'Titiro' from a basic sight word list.
- Is approximating the spelling of words using sound/letter association.
- Has made two common spelling errors: using the letter 'e' to represent the 'i' sound in the words 'ki' and 'Māui' and using the letter 'w' to represent the sound made when the two syllables 'Māu' and 'i' blend together in the word 'Māui'.
- Is using a systematic approach based on sound/letter relationships to attempt to write unfamiliar words.
- Has not used a macron when attempting to write the word 'Māui'.





Tairā tuhinga 3



Anei taku whare.
He iti taku whare.
He whero te tuānui.
He parauri te pakitara.
He mā te matapihi.

This Ka Whai Huruwhiri writer:

- Has developed a concept of word, and is leaving spaces between words in the correct places.
- Has begun to develop the concept of a sentence, and is starting each sentence with a capital letter. Full stops are not used consistently at the end of sentences.
- Has approximated the spelling of the word 'whero' using sound/letter association – 'whro'.
- Is writing words from a common sight word list such as 'Anei', 'taku' and 'He'.
- Has not used a macron to represent the long vowel sound in 'mā'.
- Has developed her own way of writing the letter 'e', by putting a downward stroke at the end of the letter.

Tauira tuhinga 4



Ko te Rāhina tēnei rā. Ko Portia me au tēnei.
Kei te tākaro māua. He pai te tākaro i te taha
o Portia i ētahi wā, engari kāore anō kia tiki i
ngā poi hau. He pai ngā poi hau.

This Ka Whai Huruwhiri writer:

- Relies less on pictures for generating ideas for her text. The picture was drawn after the text was written.
- Has developed a concept of word, although she separates some words into two, as in 'e tahi' and 'i ngari'.
- Sometimes represents the 'e' sound at the beginning and end of words with the letter 'i', as in 'ingari' and 'kaori'.
- Has used the letter 'w' to represent the sound made when the two syllables 'māu' and 'a' blend together in the word 'māua'.
- Is writing down more than one idea but is not using some conventions of print (capital letter and full stop) to form sentences.
- Is not using macrons.





Ehara te pae i te tawhiti rawa ki ngā mea i haere tikatia.

This book has been written to assist teachers in serving and inspiring our young writers to prepare them to fly out and up into their world. The act of flight by our young ones into the world of writing represents the mastering and simultaneous operation of many skills. It is the result of intensive feeding, nurturing and deliberate acts of teaching. This book has attempted to share some of the kai necessary for this intensive feeding programme, as well as some of the key understandings and principles that will help us nurture and assist our children to learn to write.







Te Kuputaka

āheinga	ability
āhuatanga	characteristics
āhukahuka	recognise
akiaki	prompt, encourage
akomanga kiki ana i te kupu	print-rich classroom
ākonga	student
akoranga	lesson
āputa	space between words
arapū	alphabet
arohaehae	analyse
arotahi	focus
arotakenga	evaluation
aromatawai	assessment
aronga o te tuhituhi	directionality
horopaki	context
huarahi whakaako	teaching approach
- huarahi whakaako tuhituhi me te arahanga	guided writing approach
- huarahi whakaako tuhituhi ngātahi	shared writing approach
- huarahi whakaako tuhituhi takitahi	independent writing approach
huarite	rhyme
hunga pānui	reading audience
irakati	full stop
kaipānui	reader, reading audience
karapoti	surround
kārawarawatanga	punctuation
kiwai	basket handle
kōwhiringa	choice
kume-ā-roto	instinct
kūoro	syllable
kupu huarite	rhyming words
kupu waiwai	basic sight words
kupu whaiaro	personal word bank
mahere	chart, plan
mahere pū	alphabet chart
māhorahora	free, without restraint
māiatanga	potential
māramatanga	understanding
marea	large gathering of people
matapaki	conference
- matapaki hāereere	roving conference
- matapaki takitahi	self-conference
- matapaki takirua me te kaiako	student-teacher conference
- matapaki takirua me tētahi hoa	peer conference
mātauranga	information, knowledge

mōhiotanga	knowledge
momo tuhinga	text form, type of writing
ngātahi	together, jointly
ngohe	activity
oro puare	vowel
- oro puare poto	short vowel sound
- oro puare roa	long vowel sound
orokati	consonant
orotahi pūrua	digraph (ng, wh)
paenga	margin
paki	narrative, story
pānui	announcement
parāoa pokepoke	playdough
pepa hōanga	sandpaper
pihipihinga	shoot (of a plant)
tarawhiti	hoop
pū	letter
pukapuka whakaaturanga	modelling book
pūkenga	skill
pūmatua	capital (upper case) letter
puna kupu	vocabulary
puna kupu whaiaro	personal word bank
pūrākau	origin story
pūriki	lower case letter
pūtake tuhituhi	purpose for writing
putanga ako	learning outcome
rāhiri	welcome
rautaki	strategy
rautaki tuhituhi	writing strategy
rautaki whakaako	instructional (teaching) strategy
rerenga	sentence
takenga pūtaiao	scientific explanation
taki	recount
takitahi	independent(ly)
tapa	name
tātaki kupu	spelling
tātaki-ā-tene	invented spelling
tauirā	model
tauirā tuhinga	writing sample
tautohe	argument
tāutu(hia)	identify
tikanga mahi	routine
tikanga tuhituhi	conventions of print
tīraha	lie in state
tohu kōrero	speech marks
tohu pātai	question mark





tohu whakaoho	exclamation mark
tohutō	macron
tohutohu	direct, instruct, instructions
tohutoro	reference
tukanga	process
tuhinga	text
tuhinga māhorahora	free writing texts
te tukanga tuhituhi	the writing process
- 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
waihanga	form, create
wātaka	timetable
weteoro	phonological awareness
wetereo	grammar
whakaahua	description
whakaatu(ria)	model
whakamārama	revise
whakamātau	attempt
whakangungu	practise
whakaputa(ina)	publish
whakaraupapa	arrange in sequence
whakarōpū	group
(te) whakatakoto tuhinga	print protocols
whakatika	proofread, edit
whakawehewehe	distinguish
whanake	develop

Glossary

ability	āheinga
activity	ngohe
alphabet	arapū
alphabet chart	mahere arapū
announcement	pānui
argument	tautohe
assessment	aromatawai
attempt	whakamātau
audience (for written text)	kaipānui, hunga pānui
basic sight words	kupu waiwai
capital (uppercase) letter	pūmatua
characteristics	āhuatanga
chart, plan	mahere
choice	kōwhiringa
conference	matapaki
- peer conference	matapaki takirua me tētahi hoa
- roving conference	matapaki hāereere
- self-conference	matapaki takitahi
- student-teacher conference	matipaki takirua me te kaiako
consonant	orokati
context	horopaki
conventions of print	tikanga tuhituhi
description	whakaahua
develop	whanake
digraph	orotahi pūrua (ng, wh)
direct, instruct	tohotohu
directionality	aronga o te tuhituhi
distinguish	whakawehewehe
evaluation	arotakenga
exclamation mark	tohu whakaoho
focus	arotahi
form, create	waihanga
free writing texts	tuhinga māhorahora
full stop	irakati
grammar	wetereo
group	whakarōpū
guided writing approach	huarahi whakaako tuhituhi me te arahanga
hoop	tarawhiti
identify	tāutu(hia)
independent(ly)	takitahi
independent writing approach	huarahi whakaako tuhituhi takitahi
information, knowledge	mātauranga
instinct	kume-ā-roto
instructional strategies	rautaki whakaako





invented spelling	tātaki-ā-tene
knowledge	mōhiotanga
learning outcomes	putanga ako
lesson	akoranga
letter	pū
lower case letter	pūrīki
macron	tohutō
margin	paenga
model (noun)	tauirā
model (verb)	whakaatu
modelling book	pukapuka whakaaturanga
name	tapa
narrative, story	paki
origin story	pūrākau
personal word bank	puna kupu whaiaro
phonological awareness	weteoro
playdough	parāoa pokepoke
potential	māiatanga
practise	whakangungu
print protocols	te whakatakoto tuhinga
print-rich classroom	akomanga kiki ana i te kupu
process	tukanga
prompt, encourage	akiaki
proofread/edit	whakatika
publish	whakaputa(ina)
punctuation	kārawarawatanga
purpose for writing	pūtaka tuhituhi
question mark	tohu pātai
recognise	āhukahuka
recount	taki
reference	tohutoro
revise	whakamārama
rhyme	huarite
rhyming words	kupu huarite
routine	tikanga mahi
sample (of writing)	tauirā tuhinga
sandpaper	pepa hōanga
scientific explanation	takenga pūtaiao
sentence	rerenga
sequence, arrange in order	whakaraupapa
shared writing approach	huarahi whakaako tuhituhi ngātahi
sharing and responding	tuku atu, tuku mai
skill	pūkenga
space (between words)	āputa
speech marks	tohu kōrero
spelling	tātaki kupu

strategy	rautaki
student	ākonga
surround	karapoti
syllable	kūoro
teaching approach	huarahi whakaako
text	tuhinga
text form, type of writing	momo tuhinga
timetable	wātaka
together, jointly	ngātahi
understanding	māramatanga
vocabulary	puna kupu
vowel	oro puare
- short vowel sound	oro puare poto
- long vowel sound	oro puare roa
the writing process	te tukanga tuhituhi
- getting ready to write	te whakarite
- getting it down	te whakatakoto
- clarifying the message	te whakamārama
- editing and proofreading	te whakatika
- publishing	te whakaputa
- sharing and responding	tuku atu, tuku mai
writing strategy	rautaki tuhituhi





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Ngā ĀpitiHanga

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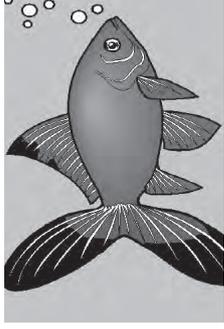
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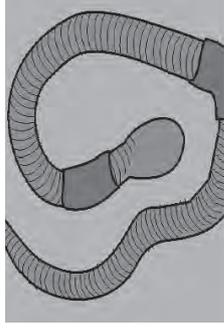
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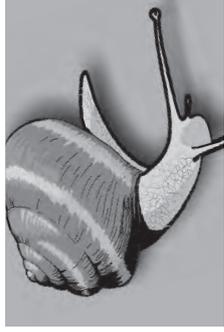
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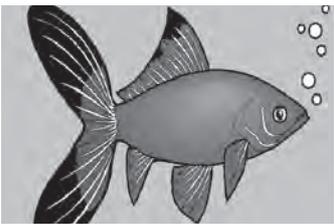
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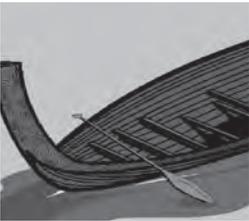
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Taku ingoa

	a awa	e eke	i ika	o oma	u ua
h harakeke	ha	he	hi	ho	hu
k kuri	ka	ke	ki	ko	ku
m marama	ma	me	mi	mo	mu
n noke	na	ne	ni	no	nu
p puku	pa	pe	pi	po	pu
r ringa	ra	re	ri	ro	ru
t taniwha	ta	te	ti	to	tu
w waka	wa	we	wi	wo	wu
ng ngata	nga	nge	ngi	ngo	ngu
wh wheke	wha	whe	whi	who	whu

He Kupu Waiwai

Kei	te	au	māma
He	mātou	haere	ka
I	ki	ko	ahau
tēnei	pāpā	taku	

He Timatanga Rerenga Tuhituhi

Kei te

Ka

Ko

He

I

Kua

Ngā Rā o te Wiki

Rāhina
Rātū
Rāapa
Rāpare
Rāmere
Rāhoroi
Rātapu

Ngā Marama o te Tau

Kohi-tātea
Hui-tanguru
Poutū-te-rangi
Paenga-whāwhā
Haratua
Pipiri
Hōngongoi
Here-turi-kōkā
Mahuru
Whiringa-ā-nuku
Whiringa-ā-rangi
Hakihea

Te Tukanga Tuhituhi

Me toro te kaituhi ki mua, ki muri ki ngā wāhanga katoa kia pai ai te takoto o te tuhinga.

Te Whakarite Te whakatau, te whakarite whakaaro

- Tāutuhia te pūtake me ngā kaipānui
- Whakatauria te momo tuhinga
- Whiriwhiria tētahi tapanga kia hāngai pū ōu whakaaro ki te kaupapa
- Kohia ōu whakaaro
- Rapuhia te mātauranga
- Whakaritea ngā whakaaro matua me ngā whakaaro tautoko mō ngā wāhanga o te tuhinga

Te Whakatakoto Te waihanga tuhinga tuatahi

- Raupapahia ōu whakaaro me ngā mātauranga
- Waihangatia tāu tuhinga kia kitea te hononga o ngā whakaaro matua me ngā whakaaro tautoko
- I a koe e tuhi ana, me whakaaro hoki ki ētahi pātai e pā ana ki te pūtake o te tuhinga me ōna pānga

Te Whakamārama Te arotake, te whakamārama ake

- Pānuihia, ā, arotakengia ōu whakaaro me ngā mātauranga
- Toro atu ki tētahi/ētahi atu kia whai whakaaro arotake mai ki āu tuhinga, ā, whakamanahia ngā kōrero āwhina a te kaiarotake
- Pānuihia anō āu tuhinga kia arotakengia te pānga o te tuhinga ki te kaipānui
- Arotakengia ō tuhinga mā ēnei ara:
 - tīnīhia te raupapatanga o ngā whakaaro, o ngā kupu rānei
 - tīnīhia ngā kupu, ngā rerenga tuhituhi rānei kia pai ake te takoto o te tuhinga
 - tāpiritia atu he mātauranga anō

Te Whakatika Te whakatikatika i te reo

- Pānuihia anō tāu tuhinga
- Whakatikaina te reo o tāu tuhinga – te tātaki tika o ngā kupu, ngā tohutō, te wetewete reo me ngā kārawarawatanga

Te Whakaputa Te tā tuhinga

- Tāngia tāu tuhinga kia ngāwari noa iho te pānui, kia ātaahua hoki te takoto mā te kaipānui

Tuku atu, tuku mai Te tuku atu hei pānuitanga

- Tukuna tāu tuhinga kia pānuihia e tētahi/ētahi atu

He Pātai Ārahi

Mā te kaituhi, mā te kaipānui rānei ngā pātai nei.

- He aha te pūtake o te tuhinga?
- Mā wai te tuhinga?
- He aha te momo tuhinga?
- He aha tētahi tapanga mō te tuhinga?
- Whakamāramatia mai ōu whakaaro.
- He aha ōku/ōu whakaaro matua mō te tuhinga?
- He aha ngā whakaaro ka tautoko i ōku/ōu whakaaro matua?
- He mōhiotanga anō me rapu?

- He aha te tino take o te tuhinga e hiahia ana au/koe kia mau i te kaipānui?
- Kua tika te raupapatanga o ngā whakaaro matua me ngā whakaaro tautoko?
- Kua whai whakaaro ki ngā mātauranga katoa e tika ana mō te tuhinga?

- He aha te ariā matua o te tuhinga?
- Kua tuhia ngā mātauranga katoa e hiahia ana au/koe kia mau i te kaipānui?
- E tika ana te reo kua whakamahia i te tuhinga kia pai ai te kawenga o ngā whakaaro?
- He mārama te kaipānui ki te raupapatanga o ōku/ōu whakaaro?
- He kupu pai ake i ērā kua whakamahia?
- He kupu pai ake kia mau ai i te kaipānui ngā ariā o te tuhinga?
- Me whai āwhina te kaipānui kia mārama pai ai ia ki te tuhinga?

- E tika ana te ia o te tuhinga?
- E tika ana te noho o ngā tohutō?
- He tika te whakatakotoranga o ngā rerenga tuhituhi?
- Kua tuhia e au/koe ngā kārawarawatanga i ngā wā, i ngā wāhi hoki e tika ana?

- He aha tētahi ara kia tutuki pai ai te tā i te tuhinga?
- Ka tuhituhi au/koe mā te ringa, mā te rorohiko rānei?
- He aha ētahi pikitia, hoa hoa rānei e pai ana?

- He aha ki a koe te ariā matua o te tuhinga?
- He pātai āu mā te kaituhi?
- He pai ki a koe te tuhinga? He aha ai?
- E mārama ana koe ki ngā whakaaro o te kaituhi?

Ngā Pūtake Tuhituhi: He Kura Tuhituhi

	He Tuhinga Taki Recounts	He Tuhinga Tohutohu Instructions	He Tuhinga Whakaahua Descriptions	He Tuhinga Takenga Pūtaiao Scientific Explanations	He Tuhinga Tautohe Arguments
Te Pūtake Purpose	He whakatakoto, he whakaraupapa i tētahi mahi kua oti kē te mahi. To relate, in sequence, an event or events that have already occurred.	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. To instruct the reader how to carry out a task. The main objective is that the reader can follow the instructions.	He whakaahua i te āhua, i ngā mahi me ngā āhuatanga o tētahi tangata, o tētahi kararehe, o tētahi atu mea rānei. To describe the appearance and the characteristics of a person, an animal or a thing and how it acts or is used.	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. To explain a natural phenomenon, or a phenomenon caused by human activity, from the viewpoint of a scientist by answering a research question.	He tautohe, he whakawhere i te kaipānui kia kite ia i tāu ake tirohanga mō tētahi take. Ko te hiahia kia whakaae te kaipānui ki tāu tirohanga. 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.
Ngā Momo Tuhinga Types of writing	Te taki whaiaro Personal recount Te taki whānui Factual recount Te taki pohewa tuku iho Imaginative historical recount	Te tohutohu mō te mahi i tētahi mahi Instructions for how to carry out a task Te tohutohu mō te tākaro kēmu Instructions for how to play a game Te tohutohu mō te haere ki tētahi wāhi Directions for how to get to a destination	Te whakaahua whaiaro Personal description Te whakaahua whānui General description	Te takenga pūtaiao Scientific explanation	Te tautohe whaiaro Personal argument Te tautohe whānui General argument

Ngā Pūtake Tuhituhii: He Manu Taketake

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

