Ka Rere te Manu ki te Ao Tuhituhi

He Wāhinga Kupu

Iti te kōpara
kai tākirikiri ana
i runga i te kahikatea

Tihei uriuri, tihei nakonako!

E mihi kau ana ki a rātou te kāhui manu tuhituhi, nā reira i whakatakoto te kaupapa, arā, Te Pū Tītara-a-Kī, hei kawe atu i a tātou ki roto i ngā rā kei mua i a tātou.

Ko te iho o ēnei pukapuka i whakaukia mai i runga i te whakaaro, me whakaauaha, me whakawhanake tātou katoa i roto i tēnei kaupapa. I whakairohia tēnei taonga hei rauemi āwhina i te kura, ngā kaiako, te whānau, te hapori, ki te mahi ngātahi i waenganui i ā tātou tamariki.

Ko tētahi whāinga matua mā tātou ko te hiki ake i Te Pū Tītara-a-Kī o ngā ākonga, kia ohooho, kia mārama ai rātou ki te whakaaro, ki te whakarongo, ki te kōrero, ki te pānui, ki te tuhituhi.

Nau mai e aku nui, e aku rahi, tautokotia tēnei taonga, tēnei rauemi, māu, māku, mā tātou, e tū kahikatea ai ā tātou tamariki i tēnei ao.

E kore te tōtara e tū noa i te pārae, engari ka tū i te wao nui a Tāne.

Tuteira B. Pohatu.

He Mihi

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

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

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

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

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

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

E whakamanawa ana a Aronui i ngā kura me ngā tāngata katoa i hāpai i te whanaketanga o tēnei rauemi.

Ngā kura tautoko
Te Kura Ākonga o Manurewa
Te Kura o Awahou
Te Kura Kaupapa Māori o Manawatū
Te Kura Kaupapa Māori o Tamaki nui a Rua
Te Kura Māori o Porirua
Te Kura o Tākaro

Ngā kaihāpai
Trish Awhimate , Helena Baker, Josephine Barett, Ros Bartosh, Ana Biddle, Philippa Butler (kaitirotiro i te reo Ingarihi), Ian Christensen, Huhana Coffey, Ian Cormack (kaitirotiro i te reo Māori), Beth Dixon, Elaine Dyson, Dan Fraser, Harry Hood (kaitirotiro i te kaupapa), Indiana Hoterini, Nicola Johnson (kaitā pikitia), Darryn Joseph, Heneriata Milner, Shirley Mullany, Roberta Kaiwai, Debbie Marshall-Lobb, Ngārangi Naden, Ella Newbold, Kataraina Nock, Peti Nohotima, Ana Paewai, Brian Paewai, Manahi Paewai, Sharon Paewai, Blackie Pohatu, Cath Rau, Ani Rauhihi, Peter Rihia-Tāmaki, Charles Royal, Lois Thompson, Tina Todd, Maia Wakefield, Erika Warren, Cliff Whiting (kaitā pikitia)
Ngā kaiako o He Whakapiki i te Reo
He Whakapiki i te Reo ki Taranaki

E kore rawa e mimiti tēnei mea te mihi ki ērā o te hunga tamariki i koha mai i ngā tuhinga me ngā whakaaro motuhake kia ea ai i a mātou tēnei rauemi te whakarite. Nā tō koutou āwhina, nā te āwhina o ngā kaiako me ngā kura hoki tēnei rauemi i whai kiko.

Kei te Tāhuhu o te Mātauranga, kei ngā kaihāpai i te hanganga o *He Manu Tuhituhi*, nei rā mātou e whakanui ana i a koutou i whai wāhi mai kia whakaritea he rauemi hei ārahi i ngā ākonga ki te tuhituhi ki te reo Māori.

He Manu Tuhituhi

Ngā Ihirangi

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 our children to develop their own personal voice as writers.

Ki te pae tawhiti tātou rere ai
Towards a literate Māori future

The orthographic[1] foundations of written Māori were laid in 1820 when missionary Thomas Kendall travelled to England with Hongi Hika and younger chief Waikato of Rangihoua (Binney, 1990, p. 224). With the aid of Hongi Hika and chief Waikato, Kendall worked with Cambridge University linguistics professor Samuel Lee to phonetically match the sounds of Māori speech to symbols of the English alphabet. Since that time Māori have been well served by the recording of the spoken word into written form; for example, through the proliferation of Māori newspapers in the early 19th century, the writing of personal journals and letters, and the recording of historic events and cultural knowledge such as whakapapa, traditions and mōteatea.

Today, we are asking even more of the written word in Māori. We want our children to be able to use the medium of written Māori to help develop their cognitive academic language proficiency,[2] and to learn at a young age how to master and manipulate written Māori for academic, cultural, social, everyday and personal purposes.

In order to help our children develop the skills, understandings, knowledge and strategies they need to be able to write for these various purposes, *He Manu Tuhituhi* has been developed based on the two following frameworks:

1. He Ara Rērere, a learning pathway, or continuum, for students learning to write in Māori that outlines the characteristics and learning outcomes across four stages of writing (see Te Wāhanga Tuarua).

2. A purposes based writing framework that includes the following: writing for general purposes (to recount, to persuade, to explain, to instruct, and to describe); writing to meet our individual and personal needs and interests ('free' writing); and writing for Māori purposes (to explain natural features; to explain the origin of aspects of our world; to entertain[3]; to announce; to express collective identity through connections to land, water and people; to acknowledge).

Within *He Manu Tuhituhi* we also present some of the terms and expressions in Māori that teachers and students need in order to be able to talk about their writing and thinking; that is, the required metalanguage that enables us to discuss, evaluate, monitor and revise our writing.

[1] Orthography is a method of representing the sounds of a language by written or printed symbols.
[2] Cognitive academic language proficiency (CALP) refers to "formal academic learning. This includes listening, speaking, reading, and writing about subject area content material… It includes skills such as comparing, classifying, synthesizing, evaluating, and inferring" (Haynes, 1998-2007, online).
[3] While 'to entertain' is also a general purpose for writing, this purpose for writing has been included under the writing for Māori purposes in the resource as many of the elements are derived from Māori oral traditions.

He Manu Tuhituhi
A metaphor for the developing writer

Mā te aha te manu ka rere?
Mā te huruhuru te manu ka rere.

The underlying metaphor woven throughout *He Manu Tuhituhi* likens the writer to a flying bird and the act of writing to flying. This metaphor is also used to support and explain key concepts in the resource. This underlying metaphor has been chosen not only because birds develop the ability to fly effortlessly through the air, but also because they have been central to the Māori world since our tīpuna first set foot on Aotearoa. They are our tuākana and their lives and ours have always been interwoven.

Birds interact with the human world in many ways. Some birds announce the changing seasons, let us know when it is time to carry out a particular task, or give us a weather forecast. The sudden appearance of others, or the sound of their call, may be signs of the likely success, or otherwise, of human undertakings. Their feathers adorn our bodies, clothing, houses, canoes, and other possessions. In the past, birds such as tūī sometimes lived in our villages and called out greetings to approaching manuhiri.

Moreover, by observing birds we learn lessons about our own lives. Different birds have their own characteristics, behaviours and habitats and we have developed many whakataukī which compare our characteristics and behaviours, good and bad, with those of particular species of birds.

However, the central concept of the manu metaphor in *He Manu Tuhituhi* is that the act of writing has similarities to the act of flying. Essential to flight are the bird's feathers. In order to fly well, a bird's mind and body and all of its feathers must work in concert. In order for children, or adults, to write well all of their knowledge, skills and attitudes towards writing, as well as their physical body, must work in concert. We therefore compare the writer to a bird, and the necessary knowledge, skills and attitudes the writer needs to attain are likened to the feathers of a bird.

The manu as a metaphor for writing has been translated across the resource in the following ways:

- The resource itself is named *He Manu Tuhituhi*.

- He Ara Rērere is a developmental pathway for writers learning in te reo Māori. The names of the four developmental stages along the pathway are identified with the developmental stages of a manu who is learning to fly. Writers who are just emerging into the world of print are described as being at the 'Ka Oho' phase; writers who are gaining some understanding about the printed word are at the 'Ka Whai Huruhuru' phase; writers who are able to get some of their ideas across in the printed form are at the 'Ka Marewa' phase; and fluent writers who have mastered enough skills to get their messages down in print for a variety of purposes are at the 'Ka Rere' phase.

- The graceful and majestic toroa, a bird that soars and glides for thousands of miles over the ocean, observing its world, is the guide bird for the free writing programme, which is outlined and explained in the teachers' manual *Te Hōtaka Tuhituhi Māhorahora*. We hope that, just as the toroa swoops and glides through its world, our developing writers too will soar and swoop in thought as they freely explore their own world through writing.

Toroa

- The tiu, or sparrow, found all over the world living in close contact with people, guides the writer in the *He Kura Tuhituhi* books (a set of books based on general purposes for writing).[4]

Tiu

- In each of the books in the *He Manu Taketake* set (a set of books based on Māori purposes for writing) a manu indigenous to Aotearoa has been selected as guide bird, based on its characteristics:

  – The kākā, a talkative and playful manu, is the guide for writing to entertain (*He Tuhinga Whakangahau*).

  – The tūī, a manu whose melodious voice greets the dawn, is the guide for writing to acknowledge (*He Tuhinga Mihi*).

  – The kererū, the guardian and regenerator of the forest, is the guide for writing pūrākau to explain the origin of aspects of our world (*He Tuhinga Pūrākau Whakamārama*).

  – The kūaka is not, strictly speaking, an indigenous bird as it lays its eggs in far-off lands. However, as the destination of the rising flocks of kūaka in autumn has long been shrouded in mystery and associated with Hawaiiki, the kūaka has been chosen as the guide bird for writing paki whakamārama, narratives that explain natural features (*He Tuhinga Paki Whakamārama*).

  – The riroriro, whose eloquent, trilling voice is frequently heard in our gardens and forests and who reminds us when it is time to prepare the ground for planting, is the guide for writing announcements (*He Tuhinga Pānui*).

  – The kōpara, or korimako, who sings in harmony with others of its kind and who, like other manu, sings to inform the listener of the boundaries of its habitat in the surrounding forest, is the guide for writing to express collective identity through connections to land, water and people (*He Tuhinga Tūhono*).

Kākā

Tūī

Kererū

Kūaka

Riroriro

Korimako

[4] See pp. 88-89 of this book for an outline of the purposes for writing in each of the teacher-student books in the sets *He Kura Tuhituhi* and *He Manu Taketake*.

Te hanganga o tēnei pukapuka
The structure of this book

The manual is organised into the following four chapters:

Te Wāhanga Tuatahi: He Manu Tuhituhi
The first chapter outlines the development of the *He Manu Tuhituhi* resource and the beliefs and principles on which it is based. This is followed by an outline of the structure of the resource.

Te Wāhanga Tuarua: He Ara Rērere
The second chapter presents He Ara Rērere, a development pathway for students learning to write in te reo Māori. Characteristics, with samples of students' writing, are presented for students working at four different stages along the pathway (Ka Oho, Ka Whai Huruhuru, Ka Marewa and Ka Rere). These characteristics enable the teacher to locate their students on He Ara Rērere. Learning outcomes for students learning at each of these four stages are then listed and explained for 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 Rere ai te Manu
The third chapter discusses how to teach the writer. The chapter begins with an outline of the free writing programme which is explained in detail in the *He Manu Tuhituhi* teachers' manual *Te Hōtaka Tuhituhi Māhorahora*. Teachers are encouraged to develop and maintain a free writing programme throughout the school. Through the free writing programme students not only develop their writing skills, but also explore meaning in their own lives. Some instructional strategies for teaching the writer are then outlined, followed by an explanation of the three main writing approaches, with suggestions on how to use them in the classroom: 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). This is followed by a section on te matapaki (conferencing), which is essential to the development of the writer in all aspects of learning to write. This section discusses purposes for conferences, teaching how to conference, and different conference approaches. Numerous examples of conferencing questions are also provided. The chapter concludes with a section on monitoring the progress of the developing writer.

Te Wāhanga Tuawhā: Me He Manu Rere
The final chapter focuses on organising for writing in the classroom. In this chapter aspects of managing the learning environment are discussed, including planning and organising the writing timetable, the writing lessons and the writers; developing a positive and motivating learning climate; and organising aspects of the physical environment.

Te Wāhanga Tuatahi

He Manu Tuhituhi

The Writing Resource

Ina te orokohanga o te hā
Hihiri kau ana
Pupū ana
Ngā kura o te reo
Ka puta ko te oro
Ka puta ko te ora
Rangona kau ana
Kitea kau ana
Ko te hā!

Te Ara Whakawhanake
The Creation of *He Manu Tuhituhi*

The creation of this resource began with a team wānanga about the common experiences human beings share when communicating with each other. The initial discussions[5] centred on the origins of thought and how thought becomes manifest in the spoken, hearing and seeing world. The mōteatea above, written by Peti Nohotima as a result of the discussion, expresses the essence of these ideas and became the basis on which *He Manu Tuhituhi* was founded.

As the mōteatea so richly conveys, language is central to our development as human beings. When children are nurtured in an environment where they are encouraged and supported to freely develop and express their own voice, they are well equipped to begin their life's journey to develop to their full potential as human beings.

After the initial wānanga, the development team then went on to consider the following central question: What is needed for these ideas to become reality for students and teachers working in the classroom environment? From these discussions we were able to articulate our collective beliefs about the role of language and of writing in children's development. These beliefs, which we called 'ngā manakotanga', set the stage for the creation of *He Manu Tuhituhi*.

The development of *He Manu Tuhituhi* continued, using an evidence-based approach, through the exploration and synthesis of the relevant literature and in-school research on what teachers who are teaching in te reo Māori need to assist them in the teaching of writing in the classroom.

---

[5] We acknowledge the wisdom and insights that Niki Paewai and Peti Nohotima provided during this time, culminating in the manakotanga, the basis upon which the development was founded.

Ngā Manakotanga

The Beliefs that Underpin *He Manu Tuhituhi*

Me aro atu ki te hā o te tangata
All human beings have voice

No matter who we are or where we are from, all humans have been gifted with 'voice', the ability to communicate with other human beings. Each of us has our own unique voice, shaped by circumstances, by our experiences and, in part, by our schooling.

Our voice is also formed through what we have learnt from our elders. Consequently, their voice continues to find expression through our spoken and written texts. Our role, therefore, is to continue to develop, uplift and transform ourselves, and our communities, through the expression of our voice and the voice of our tīpuna.

Mā te reo anō e kawe te hā o te tangata
The human voice is expressed through language

Voice finds expression through language. Language is the tool that allows humans to communicate their ideas, their feelings and their beliefs. Through language we are able to celebrate our unity, our uniqueness and our spirit.

By learning in te reo Māori we are able to honour the past and embrace our future. Although Māori have a common language in which we are able to communicate across regions, we also acknowledge and celebrate the diversity of mita, expression and way of life that is inherent in the dialect of each region and iwi grouping.

Kia kitea, kia rangona, kia whakamahia, kia whakatinanahia te reo
Language manifests itself in many forms

When we have something to say we can do this in a variety of ways. Language is the vehicle by which we express our insights and our experiences through speaking, writing or showing. There is no one form of language that is superior to another; all forms of language are created by humans, designed in the main to facilitate effective communication between ourselves and others, across generations and across time and space.

Ahakoa te whakatinanatanga, rangona kau ana te hā o te tangata
The human voice can be communicated and understood in any of its forms

Even though a message may be conveyed in a number of ways or forms, at the heart of every message or communication is the spirit of the person who is expressing the message.

Turakina ngā tauārai wehe o te tangata kia tuia ki te tika, kia tuia ki te rongomau, tui, tui, tui tuia[6]
Through writing we can break down the divisions between us and communicate personal and social truths in the pursuit of equality, justice and freedom

Only by breaking down the barriers that divide us can we begin to explore the option of living well together as a collective group. As Ada and Campoy (2004, p. 14) state, education needs to "foster the critical consciousness that leads to speaking one's personal and social truth." Critical consciousness also enables us to assess the oral and written texts of others and to determine underlying bias and prejudice.

---

[6] This idea is based on words from *A New Zealand Prayer Book: He Karakia Mihinare o Aotearoa* (The Church of the Province of New Zealand, Te Haahi o te Porowini o Niu Tireni, 1989, p. 485).

Kura, kura, kura winiwini, kura wanawana te whai atu i taku kura nei
By pursuing our own truths and interests we may each develop to our full potential

The intent of this statement is to remind us to unlock the fears that block us from exploring our own lives through written or oral expression so that we may use language as a way of understanding aspects of our lives.

Developing our students' 'voice' in their writing can be facilitated in several ways. We can nurture this innate ability by allowing them to select topics of their own choice in the free writing programme (te hōtaka tuhituhi māhorahora), and we can encourage them to develop and express their own 'voice' when writing to meet curriculum and community purposes. For example, our selection of what we teach and how we teach will effect the extent to which our students will be able to express their own ideas and develop their own style. You may, for example, consider increasing the extent to which you involve your students in the selection of topics to study and write about.

Ki te pae tawhiti tātou rere ai
Building a literate Māori future

Being literate in Māori consists not only of the ability to read and write but also promotes a Māori way of thinking. Māori medium education was created to revitalise and regenerate a language and culture at risk. Building a strong literacy foundation in students who are being educated in te reo Māori means building a strong foundation upon which te reo will be revitalised. This requires a growing body of literature written across the full range of purposes for writing that are required by Māori society in order to ensure it continues to flourish and grow into the future. In building the framework of *He Manu Tuhituhi* on writing for different purposes: general purposes (*He Kura Tuhituhi*), Māori purposes (*He Manu Taketake*), and personal purposes (*Te Hōtaka Tuhituhi Māhorahora*), we hope that this resource will help to promote a literate Māori future.

He Mātāpono Tuhituhi
He Manu Tuhituhi Writing Principles

Iti te kōpara
kai tākirikiri ana
i runga i te kahikatea[7]

Even the kōpara, or bellbird, one of the smallest of the birds of the forest, can fly to the top of the one of the tallest of trees, the kahikatea. This whakataukī inspires us to consider how we as teachers can help all students, even those who find learning most difficult, to begin to develop their potential as writers. Through the fostering of a generation of critically conscious writers, we will help ensure that our communities, no matter how small, will prosper.

The development of *He Manu Tuhituhi* has been based around the following three principles:

1. All students have the potential to become successful writers.

2. Teachers are at the heart of developing literate communities.

3. Through writing, our communities can be transformed and uplifted.

These key ideas are manifest in several ways across the resource. *He Manu Tuhituhi* encourages teachers to:

- **Be clear about what you are teaching.**
  He Ara Rērere helps you identify where your learners 'are at' on the developmental pathway and which learning outcomes to focus on.

[7] (Mead and Grove, 2001, p. 150).

- **Scaffold the learning.**
  Ideas for how to scaffold students' learning are included in the eleven teacher-student books, this manual, and the teachers' guide, *He Kura Tuhituhi me He Manu Taketake: Te Pukapuka Aratohu mā te Kaiako.*

- **Teach that writing is for real purposes and for real audiences.**
  You are encouraged to develop a writing programme whereby students learn that writing is a real part of life, rather than just a task that is done for the teacher. Publishing students' writing regularly (by following the writing process outlined on pages 62-85) and sharing it with the intended audience will help your students learn that writing has many purposes and that it has a vital and important role in our lives.

- **Teach according to the developmental stage of the writer.**
  At different stages in our writing development our writing shows evolving aspects and characteristics. These stages include an increasing ability to communicate appropriately using the written form. At each stage however we will make mistakes which most often relate to our developmental stage. Our students' writing can tell us what they know and what they are learning to do. It can also help us to identify appropriate learning outcomes and learning pathways for them. Use the stage that a writer is at to help them move on to the next stage (see He Ara Rērere).

- **Teach the writer and 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 the 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 the teacher focus on helping the writer.

- **Recognise that all students have something to write about.**
  Te hōtaka tuhituhi māhorahora (the free writing programme) promotes the notion that all students are writers and that they all have something to say through their writing. This very important concept is promoted in two essential ways – through daily writing and through teacher encouragement.

- **Use and develop the metalanguage for writing.**
  The metalanguage for writing consists of the terms we use to think and talk about our writing. It is difficult to evaluate our own and others' writing without these terms. *He Manu Tuhituhi* introduces some of these terms in te reo Māori; for example, terms used in the putanga ako (learning outcomes) presented in Te Wāhanga Tuarua of this book and terms used in the āhuatanga reo (language features) in the *He Kura Tuhituhi* and *He Manu Taketake* books. This metalanguage for writing in Māori will continue to be refined and developed by teachers and developers as we gain more experience and knowledge about such requirements.

- **Use terms related specifically to writing when teaching writing.**
  Writing is crafted for a reading audience; it is not just 'talk written down'. It is important that we begin to use terms, and create new terms where necessary that relate specifically to writing, rather than crossing over terms that relate to talk. For example, the terms used in *He Manu Tuhituhi* for a draft writing book and a writing folder for drafts are 'tuhinga tauira' and 'kōpae tauira', rather than 'tuhi kōrero'.

- **Develop the student's writing voice.**
  Both this manual and *Te Hōtaka Tuhituhi Māhorahora*, provides advice on how to set up a daily free writing programme to encourage students to reflect on their own experiences and thoughts through their writing. Using strategies such as modelling and questioning[9] we can encourage students to write so that their own 'voice' 'speaks' to the reader, whether they are writing, for example, a narrative about their family history, a personal recount or a personal description. It is not

---

[8] The general characteristics of the writer at each of the four developmental stages are outlined in Te Wāhanga Tuarua: He Ara Rērere.

the intention of this resource to have all children writing in one 'voice', or 'flavour', but rather for each child to express himself or herself in his or her own creative voice.

- **Ensure students write every day.**

  Students learn to write by writing. Just as exercising every day builds a healthy body, writing every day builds a healthy attitude and aptitude for writing. Not only does the act of regular writing increase writing mileage, but it also helps build a writer's confidence. It also gives students the opportunity to refine their ideas as they gain more control over the written word. In addition to daily free writing, teachers can promote writing throughout the day in other curriculum areas. Writing for curriculum or community purposes will be structured around purposes for writing (see the *He Manu Taketake* and *He Kura Tuhituhi* books). To write successfully for these purposes it is important that students are involved in language experience activities and that they have the opportunity to read and discuss texts, and to practise writing in shared and guided sessions before they are expected to write on their own.

- **Teach writing on a 'sea of talk'.[10]**

  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.

- **Take an integrated language approach.**

  "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 (cited in Calkins, 1994, p. 251), when asked how to teach writing to children, replied: "Read to them." 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 our students which moves and excites them and stimulates their ideas and imagination, stories such as *Marama Tangiweto* and *Ngā Mokonui a Rangi* by Katerina Te Heikoko Mataira, *Anu me ōna Hoa* by Paora Tibble, the science fiction trilogy beginning with *RT3: Ki Tua o Rangi Atea* by Darryn Joseph, and for senior students, the trilogy set in the time of the moa, beginning with *Taku Ohooho*, by Peti Nohotima. Read to your students and along the way talk about what the authors are trying to tell us and what techniques they are using to get their message across.

- **Ensure that writing has real purposes that extend beyond the classroom.**

  As Frank Smith (cited in Calkins, 1994, p. 268) states, writing is "*for stories to be read, books to be published, poems to be recited, plays to be acted, cartoons to be labeled, instructions to be followed, designs to be made, recipes to be cooked, diaries to be collected…Writing is for ideas, action, interaction, and experience*."

---

[9] See pp. 116-129 for advice on conferencing and questioning.

[10] 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 participate in all of the above. If children publish a recipe book, they can try out some of the recipes. If they write poems, these can be recited to classmates or whānau. If they write a waiata, it can be put to a tune and sung to the class or at a whānau gathering. It is essential that students' writing is not left to languish unread and unused.

- **Help students explore the link between writing and thinking.**
  Writing helps to develop thinking as it allows writers to revisit their thoughts. Spoken words fade away, but print fastens thoughts onto paper. Ideas, memories, stories, etc. can be written, or stored, in a retrievable form, as well as shared with an audience. Writers can hold ideas in their hands, store them in drawers, or carry them around in their bags. Through writing, writers can re-see, re-shape, and refine their thoughts (Calkins, 1994, p. 222). As Frank Smith explains, "Writing separates our ideas from ourselves in a way that it is easiest for us to examine, explore, and develop them" (cited in Calkins, 1994, p. 222). Through revisiting their writing, students can learn to reflect, analyse and evaluate what they have written, building their higher order thinking skills.

- **Integrate the Māori purposes for writing into the classroom programme.**
  In order to incorporate the Māori purposes for writing in the six *He Manu Taketake* books into the classroom programme, teachers and students are encouraged to work with members of the wider school whānau and community to explore together and write about stories, knowledge and tikanga belonging to the community. Not only will this exploration enrich the students, help them to explore their own identity and to develop their language and thinking skills, it will also enrich and invigorate the community and assist in the development of a literate Māori future.

Te Hanganga o *He Manu Tuhituhi*
The Structure of *He Manu Tuhituhi*

The *He Manu Tuhituhi* resource is made up of fifteen books (four manuals for teachers and eleven teacher-student books), supplemented by six posters and a CD-ROM of the eleven teacher-student books.

The Teachers' Manuals
The four teachers' manuals provide teachers with information and advice on how to teach writing and how to use parts of this resource.

Ka Rere te Manu ki te Ao Tuhituhi
This foundation manual provides an introduction to the resource and its development; outlines and explains He Ara Rērere, a learning pathway for writers learning to write in te reo Māori, with characteristics and learning outcomes for learners working at four stages along the pathway; and presents advice and information on teaching approaches, conferencing, managing learners and the classroom environment for writing.

Ka Oho te Manu ki te Ao Tuhituhi
This manual is specifically targeted for teachers of emergent writers. At this all-important stage students need to learn much of the knowledge and understandings about print in Māori that they will build on as they become more proficient writers. This manual outlines the learning characteristics of students at the emergent stage (Ka Oho) and provides detailed discussion of learning outcomes and how to teach them. Numerous samples of student writing are presented to support the text.

He Kura Tuhituhi me He Manu Taketake: Te Pukapuka Aratohu mā te Kaiako
This manual is a guide to using the two sets of books *He Kura Tuhituhi* and *He Manu Taketake*. Each book is based around writing for a particular purpose. The guide book provides teachers with background information about the purposes for writing and types of writing in each book, and the structure and content of the books. It also presents advice and suggestions for how to integrate writing for these purposes into the classroom programme, how to integrate the oral, reading and writing programmes, with suggestions for relevant activities, and how to teach writing for these purposes using shared, guided and independent writing approaches.

Te Hōtaka Tuhituhi Māhorahora
This manual provides a guide for setting up and running a daily free writing programme, both in the classroom and in the kura as a whole. The objective is to establish a community of writers within the kura. The hope is that this will encourage other members of the whānau to participate so that the community of writers spreads out into the community. During free writing time, everyone writes for personal reasons on topics of their own choice, encouraging writers to reflect on their experiences and their thoughts; that is, to develop the habit of 'writing for life', a habit that will continue on once students have left school. This book provides advice on how to set up and maintain the programme. It also shows how a piece of writing from a student's tuhinga māhorahora book was developed into a published piece of work by following the writing process.

The Teacher–Student Books

These books have been developed based on particular purposes for writing. The *He Kura Tuhituhi* set focuses on writing for general purposes. The *He Manu Taketake* set focuses on writing primarily to meet Māori community purposes.[11]

It is important to note that when we write, we will very likely use elements from across the range of purposes, as a text often serves more than one purpose. For example, a science report may have elements of both a recount (taki), outlining a series of actions that the experimenter carried out, and a scientific explanation (takenga pūtaiao), explaining why a particular result or phenomenon occurs. However, each of the books focuses on one specific purpose for writing in order to give students some basic knowledge and skills for writing to achieve a particular purpose.

He Kura Tuhituhi

The *He Kura Tuhituhi* set consists of the following books:

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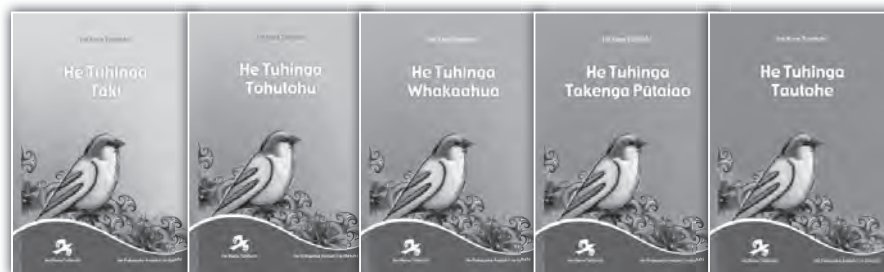
He Manu Taketake

The *He Manu Taketake* set consists of the following books:

- *He Tuhinga Tūhono* – writing to express collective identity through connections to land, water and people.
- *He Tuhinga Mihi* – writing to acknowledge.
- *He Tuhinga Pānui* – writing to announce a kaupapa.
- *He Tuhinga Whakangahau* – writing to entertain.
- *He Tuhinga Paki Whakamārama* – writing to explain natural features.
- *He Tuhinga Pūrākau Whakamārama* – writing to explain the origins of aspects of our world.

[11] We acknowledge that there are other purposes for writing, both general purposes and Māori purposes, which are not covered in this resource.

It is important to note that the *He Kura Tuhituhi* and *He Manu Taketake* books are not designed to be used by students independently, but that teachers will need to lead and guide the students' learning through shared and guided reading and writing approaches until such time as a student has developed sufficient knowledge, skills and understanding to be able to write independently for a particular purpose.

The CD-ROM of the teacher-student books, which accompanies the teachers' manual *He Kura Tuhituhi me He Manu Taketake: Te Pukapuka Aratohu mā te Kaiako,* can be used in conjunction with a data projector, either with the whole class or with a smaller group. Teachers may also print pages for their students directly from the CD-ROM. The poster pages at the back of *Te Hōtaka Tuhituhi Māhorahora* are also included on the CD-ROM.

The *He Manu Tuhituhi* Posters

The following six posters accompany this resource:

He Manu Tuhituhi: An overview of the components of the *He manu Tuhituhi* resource. This is a poster for the resource/staff room.

Ngā Pūtake Tuhituhi: An overview of the purposes for writing that are explored in the resource, designed for the resource/staff room and/or classroom use.

Ngā Kārawarawatanga Waiwai: A chart showing how to use basic punctuation conventions, designed for classroom use.

Te Kāhui Manu o He Manu Tuhituhi: A pictorial representation of the eight birds that guide teachers and students through the twelve purposes for writing, as well as the weka, who serves as a reminder for conferencing when writing.

Te Tukanga Tuhituhi: An explanation of the writing process, with sample questions that can be used by the writer, or a reader, at each phase. Designed as a reference tool for students and teachers in the classroom.

He Ara Rērere: A diagrammatic representation of the developmental learning pathway outlined in the resource.
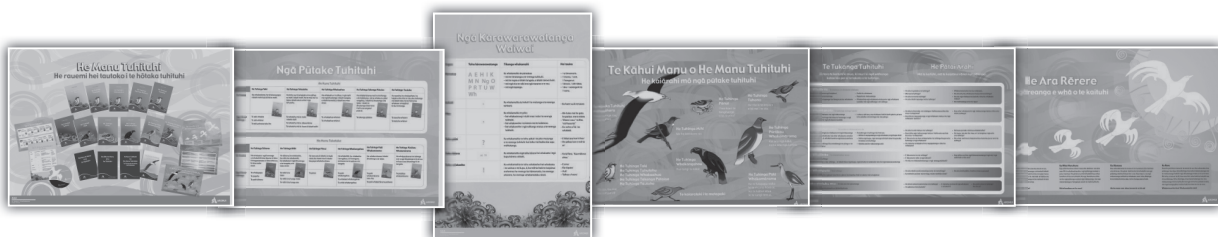
A note about language
The teacher-student books are written in Māori only. The teachers' manuals are written in English to facilitate access to key messages about writing and the teaching of writing. Characteristics of learners, charts of learning outcomes and phrases that teachers can use in the classroom are written in Māori and English. All of the books contain a kuputaka (glossary) at the back in which selected terms in Māori are listed alphabetically with definitions.

He Manu Tuhituhi

He rauemi hei tautoko i te hōtaka tuhituhi

Te Wāhanga Tuarua

He Ara Rērere

A Developmental Pathway for Writers

He kupu whakataki

This chapter is designed to assist teachers in identifying where their students 'are at' in their writing development and which learning outcomes to focus on.

Sets of broad characteristics of writers at each of the four developmental stages are presented in Māori and English so that teachers can locate their students along the developmental pathway, He Ara Rērere. These characteristics are accompanied by samples of writing by students at each stage. As a student will not necessarily display all of the characteristics at any given stage, the intention is for the teacher to locate students according to 'best fit', that is, according to the stage that best describes their writing. The teacher can then determine the learning outcomes that each individual student needs to work on.

Charts of learning outcomes for students at each of the four developmental stages are then presented across the 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.

Ngā Āhuatanga o te Kaituhi
Characteristics of the Developing Writer

Four developmental stages along He Ara Rērere have been identified for the writer: Ka Oho, Ka Whai Huruhuru, Ka Marewa and Ka Rere. These stages can be compared to the developmental stages a bird goes through as it learns to fly.

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.

As the term for the next stage, 'Ka Whai Huruhuru', denotes, the nestling rapidly grows some of the feathers that will enable it to fly; similarly, the beginning writer will quickly develop some of the basic skills, knowledge and understandings that will enable her or him to become an effective writer.

The feathers of the young bird continue to develop. When its body is covered by its full juvenile plumage, it has the capability to attempt lift-off and to begin its first clumsy forays of exploration into the world that flight opens to it; similarly, as the term 'Ka Marewa' denotes, students too reach a stage when they have gained sufficient knowledge, understandings and skills, in order to begin to 'lift-off' into the world of writing.

With time, practice and continued nurturing, the juvenile bird becomes an accomplished flyer, and is eventually able to achieve the long flights and acrobatic flying skills of a mature bird; similarly, with time, practice and effective teaching, students reach

the 'Ka Rere' stage. They become accomplished, fluent writers who apply their accumulated knowledge, skills and understandings about print to their writing and continually monitor and revise their writing. Eventually, they are able to carry out all stages of the writing process independently and write effectively for a range of purposes, using a variety of text-types.

He Ara Rērere, the developmental pathway, is a continuum. Therefore, there will be a transitional period when students are working in between stages. The transition between stages will be gradual, rather than an abrupt change. During this period when students are 'in transition' between one stage and the next, it is recommended that they work on some of the learning outcomes from the more advanced stage, while continuing to consolidate learning outcomes from the previous stage.

Sets of broad characteristics of the writer at each of the four developmental stages, Ka Oho, Ka Whai Huruhuru, Ka Marewa and Ka Rere, are presented on the following pages, accompanied by samples of writing. These sets of characteristics are designed to help teachers to determine where their students are situated on He Ara Rērere. It is important to note that this continuum is developmental. Therefore, there may be, for example, students in Year 3 who are at the Ka Whai Huruhuru stage, and students at Year 1 who are at the Ka Marewa stage. However, through effective teaching strategies, monitoring of students' progress and careful planning of the writing programme, most students will have reached the Ka Rere stage by the end of Year 5.

Te Kaituhi kei te Reanga Ka Oho
The Emergent Writer

Ko tā te ākonga kātahi anō ka oho ki te ao tuhituhi, ko te tā pikitia hei kawe 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 ākonga 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 i te ākonga hei kaituhi. Me pēnei kia mārama pai ake te kaiako ki ngā āhuatanga motuhake o ia ākonga.

Mā te whakaako i te ākonga 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 four samples of writing by students at the Ka Oho stage are arranged in order of skill development from top left to bottom right.

Te Kaituhi kei te Reanga Ka Whai Huruhuru
The Emerging Writer

Ko te tā pikitia tonu te nuinga o ngā tuhinga o te ākonga 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 ākonga ki te āhua o te pū, ki tōna oro, ki tōna hanga hoki. Mā tēnei ka āhei i te ākonga 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 ākonga.

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 ākonga 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 mārama 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 four samples of writing by students at the Ka Whai Huruhuru stage are arranged in order of skill development from top left to bottom right.

Te Kaituhi kei te Reanga Ka Marewa
The Early Writer

Kua tipu ngā māramatanga o te ākonga kua marewa ki te ao tuhituhi ki ngā tikanga tuhituhi, ngā oro o te reo me te tuhi i ngā oro ki te pū hei hanga tuhinga. Ka taea ēnei tuhinga te pānui, ka mārama hoki i ngā kōrero o roto.

Kua ako hoki te ākonga ki te hono i ana whakaaro i te tuhinga. Nā tēnei ka roa ake ana tuhinga, ka whakaraupapa hoki ia i ngā mahi ki tōna pito. Hei tauira: I oho mai ahau, i mau ahau i aku kākahu, i tiki au i te miraka, i kai ahau i taku parakuihi, i..., i...

I runga anō i tōna mātau ki te 'āhua tika o te tuhituhi' tērā pea ka arotahi ia ki tērā me te whakatikatika i ngā mahi i a ia e mahi ana. E tika ana kia ako a ia ki te whakatika i ōna hapa i te wā e tika ana kia kore tana aronga ki te mahi tuhituhi e mimiti.

Ko te mahi ngātahi me te kaiako tētahi rautaki kua whai kē te ākonga hei whakatau i ngā pūtake tuhituhi me te tū kaipānui. Mā te kōwhiringa kaupapa me te arataki a te kaiako ka rite pai ai te ākonga ki te tuhituhi i āna ake tuhinga. Ko te aronga nui o ngā kaupapa kua whakaritea ka hāngai pū ki marautanga kē.

Tua atu i te torotoro haere ki ētahi atu momo tuhinga, ka whai wāhi tonu te ākonga ki te tuhi mō ōna ake hiahia. Anō rā, ka mahi tahi te ākonga me te kaiako ki te whakamārama, ki te whakatika me te whakaputa i ētahi o ana tuhinga hei tuku atu ki te kaipānui.

Students at this stage have developed enough understandings about how print works, and the sounds of language and how to represent them to write 'stand alone' texts.

Students at this stage have learnt to add meaning to their text by 'adding on', and can write quite long texts with ideas joined together, commonly known as connected text. These 'stories' recount the smallest details. For example: I oho mai ahau, i mau ahau i aku kākahu, i tiki au i te miraka, i kai ahau i taku parakuihi, i..., i..., ...

Students at this stage know enough about how writing is 'supposed to look' and may become preoccupied with the need to 'get it right'. It is therefore important that they learn ways of attending to errors that will not interrupt the flow of their writing.

Students at this stage have participated in shared writing sessions where the teacher has talked about writing for particular purposes and audiences. Using topics set by and under the guidance of the teacher, students are now ready to begin writing these texts themselves. Often these topics relate to studies in other curriculum areas.

As well as exploring other forms of writing under the guidance of the teacher, students at this stage still write on topics of their own choice on a regular basis. They will work with the teacher to craft some of these, and publish them for sharing with an audience.

Samples of writing by Ka Marewa writers

The following four samples of writing by students at the Ka Marewa stage are arranged in order of skill development from top left to bottom right.

Te Kaituhi kei te Reanga Ka Rere

The Fluent Writer

He matatau te ākonga ka rere ki te ao tuhituhi ki ngā tū āhuatanga katoa o te mahi tuhituhi. I te nuinga o te wā he tika hoki tana tātaki kupu. Kei te ako hoki te ākonga ki te whakaraupapa i ana tuhinga me te tuhituhi kōwae, te whakatakoto hoki i ngā whakaaro matua me ngā whakaaro tautoko.

Kua mārama te ākonga ki te tirotiro haere i ana tuhinga ki tō te kaipānui titiro. Mā tēnei ia ka hoki anō ki te whakatika, te whakamārama ake me te whakaraupapa anō i ana tuhinga kia mārama pai te kaupapa o roto.

Kua whai whakaaro te ākonga ki ētahi pūtake me ētahi tū kaipānui mō te tuhinga i roto i ana mahi ngātahi me te kaiako. Kua rite pai ia ki te tuhituhi me tōna kotahi. Whai muri iho ko te mahi a te kaiako ko te whakaatu i ētahi atu pūtake mō te tuhituhi.

He mōhio nō te ākonga ko te mahi o te kaituhi ko te tuhituhi mai i tētahi tirohanga. Kei te torotoro haere ia i nāianei ki te tuhituhi mai i tāna tirohanga, mai i te tirohanga rānei a tētahi atu. Ma tēnei ka whanake tōna āheinga ki te arohaehae i ngā momo tuhinga me te horopaki o aua tuhinga.

Students at this stage write fluently and legibly. Most often their words are spelled in the conventional way. They are beginning to learn a range of ways to organise text, and this includes understanding about paragraphs, main ideas and supporting ideas.

Students at this stage are learning to revise their work from the standpoint of the reader, and rewrite and reorganise their text to make the message clearer.

At this stage students, with teacher guidance, have written for a range of purposes and audiences. They are now ready to take responsibility for writing the forms that they have co-constructed with the teacher at the Ka Marewa stage. They will also be introduced to new purposes for writing under the guidance of the teacher.

Students at this stage become aware that authors create texts from a particular point of view. They start to explore ways of writing from either their own viewpoint or that of others. This helps to develop their ability to analyse texts and the context in which they have been created.

Samples of writing by Ka Rere writers

The following three samples of writing by students at the Ka Rere stage are arranged in order of skill development from top left.

Ngā Putanga Ako
The Learning Outcomes

In this section, sets of learning outcomes for students at each of the four developmental stages are presented in Māori and English. Key ideas relating to the learning outcomes are also discussed. These learning outcomes have been grouped under subheadings within each of the three key aspects of learning to write listed below. These sets of learning outcomes have been developed to assist teachers to determine the key learning outcomes that their students need to focus on, once the teacher has determined at which stage on He Ara Rērere each student is working.

The three key aspects of learning to write are:

- Ngā Tikanga Tuhituhi
  Conventions of Print

- Te Tukanga Tuhituhi
  The Writing Process

- Ngā Pūtake Tuhituhi
  Purposes for Writing

At the Ka Oho and Ka Whai Huruhuru stages, students will spend most of their time learning basic aspects of how print works. By the Ka Marewa and Ka Rere stages they will have mastered most of these and more time is spent working on aspects of the writing process and learning 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 Huruhuru	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, students need to develop a comprehensive understanding of how print works. The learning outcomes related to how print works are grouped under the following categories:

1. **Te Weteoro**
   Phonological Awareness

2. **Te Arapū**
   Alphabet

3. **Te Tātaki Kupu**
   Spelling

4. **Te Puna Kupu**
   Vocabulary

5. **Te Whakatakoto Tuhinga**
   Print Protocols

6. **Te Mahi-ā-ringa**
   Fine Motor Skills

1. Te Weteoro
Phonological Awareness

Phonological awareness is the awareness that language is composed of sounds and understanding the relationship between these sounds. Children need to develop phonological awareness in order to write. For example, in order to write words they must be able to hear the sounds within words, and in order to write sentences, they must be able to hear and distinguish the words in a sentence. Phonological awareness also includes aspects such as the ability to distinguish between long and short vowel sounds and the ability to identify rhyming sounds.

Children with weak phonological awareness generally have problems with reading and writing. Therefore, it is essential to assist children to achieve many of the phonological awareness learning outcomes during the Ka Oho and Ka Whai Huruhuru stages of their writing development. Suggestions for helping children to develop phonological awareness can be found on pages 24-33 of the *He Manu Tuhituhi* manual for teachers of emergent writers, *Ka Oho te Manu ki te Ao Tuhituhi*. By the Ka Rere stage students should have mastered all aspects of phonological awareness and be concentrating on other learning outcomes.

Te kūoro
Syllables

One important aspect of phonological awareness is the ability to hear and distinguish syllables within words. A syllable (kūoro) 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). In te reo Māori, syllables consist either of a vowel sound alone, e.g. o, ō, or of a consonant plus a vowel sound, e.g. ho, hō. The vowel sounds in some syllables are dipthongs (orokē), as in the words 'au' and 'poi'. A dipthong is "a sequence of unlike vowels which form part of a single syllable" (Harlow, 2001, p. 10). The following combinations of vowels are dipthongs: ae, ai, ao, au, oe, oi, ou, ei, eu (Harlow, 2001, pp. 10-11). In other combinations of two unlike vowels, the vowel sounds do not form a single syllable. For example, all the following vowel combinations consist of two syllables: ia, ua, ue, ui and oa.

Ngā Putanga Ako mō te Weteoro

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• Whakarongo me te tāutu i ngā kupu i roto i te rerenga 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: **a**wa/**e**wa, **m**au/**r**au. • Whakarongo me te whakawehewehe i ngā kūoro iti kei te pito mutunga o ngā kupu; hei tauira: ka**pe**/ka**pi**. • Tāutu i nga kupu huarite; hei tauira: **hau**, **tau**, **rau**; **moe**, **hoe**, **toe**.	• Whakawehewehe i ngā oro puare poto me ngā oro puare roa. • Whakarongo me te tāutu i ngā oro o ngā kūoro poto; hei tauira: **ha**, **ka**, **mi**, **ni**, **po**, **ro**, **tu**, **ngu**, **we**, **whe**. • Whakaaro me te whakahua i ētahi kupu huarite.	• Whakarongo me te tāutu i ngā oro o ngā orokē; hei tauira: m**au**, h**oe**, t**ai**, h**ae**, p**ao**, h**ei**, t**oi**, k**ou**, h**eu**. • Whakawehewehe i te **ai** i te **ae**; hei tauira, p**ai**, p**ae**. • Whakawehewehe i te **ue** i te **ui**; hei tauira, h**ue**, h**ui**.	

Phonological Awareness Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• 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. **a**wa/**e**wa, **m**au/**r**au. • Hear the consonant-single vowel syllables at the ends of words and distinguish between them, e.g. ka**pe**/ka**pi**. • Identify the sounds of words that rhyme, e.g. **hau**, **tau**, **rau**; **moe**, **hoe**, **toe**.	• Distinguish between short and long vowel sounds. • Hear and identify the sounds formed by the consonant-single vowel syllables, e.g. **ha**, **ka**, **mi**, **ni**, **po**, **ro**, **tu**, **ngu**, **we**, **whe**. • Say words that rhyme with a given word.	• Hear and identify sounds formed by the dipthongs, e.g. m**au**, h**oe**, t**ai**, h**ae**, p**ao**, h**ei**, t**oi**, k**ou**, h**eu**. • Distinguish between the '**ae**' and '**ai**' dipthongs, e.g. as in p**ae** and p**ai**. • Distinguish between the '**ue**' and '**ui**' double vowel blends, e.g. as in h**ue** and h**ui**.	

2. Te Arapū
Alphabet

The Māori alphabet has 20 letters and digraphs[12]: a, ā, e, ē, h, i, ī, k, m, n, o, ō, p, r, t, u, ū, w, ng and wh. During the Ka Oho stage children need to learn basic alphabet skills, such as recognising and writing the letters that represent the vowel and consonant sounds. They also need to learn to recognise the macron and understand its function, for example, that 'ā' represents a different sound to 'a'. Learning the names of the letters of the alphabet is also part of alphabet knowledge. The names of the letters are not the same as the sounds the letters represent and collapsing the two together presents problems for children learning to spell. Teachers may choose to teach the English names of the alphabet and/or the names published by Huia Te Manu Tuku Kōrero for the Ministry of Education in *Te Kete Kupu: He Aratohu mā ngā Kaiako* (Hunia, 2006).

Ngā Putanga Ako mō te Arapū

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te:	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• 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 tīmatahia ngā kūoro poto; hei tauira: **ha**, **he**, **hi**, **ho**, **hu**. • Tapa me te āhukahuka i ngā orotahi pūrua – **ng** me te **wh**. • Tapa i ngā ingoa o ngā pū. • Whakamahi i ngā pūriki me ngā pūmatua. • Āhukahuka ko te tikanga o te tohutō he whakatōroa i te oro o te oro puare.	• Tuhi i ngā kūoro poto; hei tauira: **ha**, **pu**, **ri**, **ko**, **me**. • Āhukahuka ko te tikanga o te tohutō he whakatōroa i te oro o te oro puare.	• Āhukahuka me te tuhi i ngā whakatinanatanga o ngā orokē; hei tauira: **au**, m**oe**, p**ou**, h**eu**, k**ei**, p**ai**. • Āhukahuka me te tuhi i ngā whakatinanatanga o ngā oro puare e rua whenumi; hei tauira: h**ia**, r**oa**, **kua**, h**ue**, h**ui**.	

[12] 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'.

Alphabet Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• 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. **h**a, **h**e, **h**i, **h**o, **h**u. • 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.	• Write the consonant-single vowel syllables, e.g **ha**, **pu**, **ri**, **ko**, **me**. • Recognise the macron as the symbol for the lengthened vowel sound.	• Recognise and write the printed form of the dipthongs, e.g. **au**, m**oe**, p**ou**, h**eu**, k**ei**, p**ai**. • Recognise and write the printed forms of the double vowel blends, e.g. h**ia**, r**oa**, k**ua**, h**ue**, h**ui**.	

As mentioned in Te Wāhanga Tuatahi, te reo Māori was alphabetised in the early nineteenth century using the Roman letters of the English alphabet to represent the sounds of Māori speech. However, as te reo Māori consists of a relatively small number of regular phonetic syllables, a writing system in which each symbol represents a syllable,[13] rather than a phoneme (the smallest unit of sound in a word), may have been more appropriate. Consequently, there are some aspects of learning the code that require a particular approach for students who are establishing their foundation literacy skills in te reo Māori.

Students need to be able to use the sounds that the consonants represent to identify the initial sounds in words and to cue into syllables. They need to learn the consonants as single letters and to focus on identifying the sounds of syllables, rather than on individual phonemes, within words. The learning focus at this point should be on 'sounding out' and spelling words in syllable chunks.

> It is not recommended that the consonant-single vowel syllable 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'.

[13] For example, as in the phonetic syllabaries of the Japanese writing system.

The mahere pū (alphabet chart) on the opposite page can be used to help children to cue into a syllable using the beginning consonant sound of the syllable. This chart is also presented as part of a page that can be photocopied and used by junior students during writing time on page 160 of this book and on the CD-ROM that accompanies the *He Manu Tuhituhi* teachers' manual *He Kura Tuhituhi me He Manu Taketake: Te Pukapuka Aratohu mā te Kaiako*. A sample lesson showing how to model cuing into the initial consonant sound of each syllable of a word in order to attempt to spell the word is illustrated on pages 45-46 of the *He Manu Tuhituhi* teachers' manual for teachers of emergent writers, *Ka Oho te Manu ki te Ao Tuhituhi*.

		a awa	e eke	i ika	o oma	u ua
h harakeke		ha	he	hi	ho	hu
k kurī		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

3. Te Tātaki Kupu
Spelling

The writing system for te reo Māori is phonetic; that is, there is only one way to spell each sound in the language. Therefore, there are fewer difficulties for children learning to spell in Māori than in a language such as English. However, the teaching of spelling needs to be taught in a consistent manner.

In addition to the learning outcomes charts, the following topics are discussed in this section:

- Ngā reanga e rima o te tātaki kupu
  Five stages of spelling

- Ngā hapa waiwai ā-reanga ako
  Common developmental errors

- Te whakarite i te hōtaka tātaki kupu
  Developing a spelling programme

- Te tātaki-ā-tene
  Invented spelling

- Te whakaako i te whakamahi tika i te tohutō
  Teaching the correct use of the macron

- Te whakamahi i te papakupu
  Using the dictionary

Ngā Putanga Ako mō te Tātaki Kupu

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te:	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• 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.	• Whakamātau ki te tātaki kupu mā te raupapatanga o ngā kūoro poto ka rangona; hei tauira: **ha/ka, ka/ra/ka**. • Whakamahi i te tohutō hei whakatōroa i te oro o te oro puare.	• Whakamātau ki te tātaki kupu me ngā orokē, me ngā oro puare e rua whenumi hoki; hei tauira: **au**, m**oe**, p**ou**, h**ui**, k**oa**, h**ue**. • Tātaki tika i ngā kupu waiwai me ngā kupu o ia rā. • Whakamātau ki te tātaki i ngā kupu hou mā te raupapatanga o ngā kūoro ka rangona. • Whakamahi i te papakupu mō te tātaki tika i te kupu. • Whakamahi i te tohutō hei whakatōroa i te oro o te oro puare.	• Tātaki tika i te nuinga o ngā kupu e whakamahia ana. • Whakamahi i te papakupu mō te tātaki tika i te kupu. • Whakamahi i te tohutō hei whakatōroa i te oro o te oro puare.

Spelling Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• Attempt the spelling of words by using sound/letter association. • Use the macron to represent a long vowel sound.	• Attempt to spell words by sound sequencing the consonant-single vowel syllables, e.g. **ha/ka**, **ka/ra/ka**. • Use the macron to represent a long vowel sound.	• Attempt to spell words using the dipthongs and double vowel blends, e.g. **au**, m**oe**, p**ou**, h**ui**, k**oa**, h**ue**. • Spell frequently used words correctly. • Use invented spelling for new words by sound sequencing the syllables. • Use the dictionary for checking words. • Use the macron to represent a long vowel sound.	• Spell most words correctly. • Use the dictionary for checking words. • Use the macron to represent a long vowel sound.

Ngā reanga e rima o te tātaki kupu

Five stages of spelling

Richard Gentry, in his paper 'An analysis of developmental spelling in GNYS AT WRK' (cited in MOE[14], 1992, p. 64), identified five stages of spelling development. These phases are:

1. Precommunicative – the student randomly uses symbols from the alphabet to represent words.
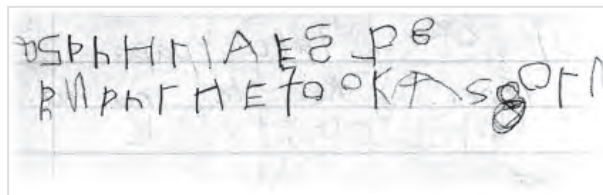
2. Semiphonetic – the student shows some sound/letter approximations.
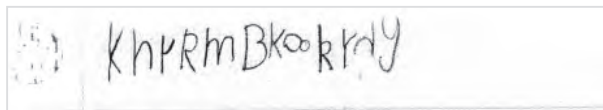
Ko tōku māmā. Brooklyn

---

[14] MOE – Ministry of Education.

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.

4. Transitional – the student moves from relying largely on sound to represent words to relying more on visual representations.

5. Correct – the basic knowledge of spelling conventions is firmly established, and further experience results in finer discriminations.[15]

[15] Further information can be found in *Dancing with the Pen* (MOE, 1992, pp. 65-69).

Te tātaki-ā-tene
Invented spelling

In invented spelling, students use their existing knowledge of sound/letter association in order to *approximate* the spelling of a word. Students usually approximate the full spelling by writing the word down according to the way it sounds. These attempts at spelling words are important as they allow students to begin to make meaning in their writing before they know how to actually spell a word (Graves, 1994, p. 257). Encouraging invented spelling also encourages students to take risks without the fear of making mistakes.

Using invented spelling is about more than random guessing. The approximations must resemble the conventional spelling of the word being attempted. It is therefore important that students develop a systematic method of attempting unknown words. See, for example, the sample of writing at the top of the previous page.

Ngā hapa waiwai ā-reanga ako
Common developmental errors

Students learning to write in te reo Māori make common developmental errors. One common error is to write a 'w' in a word, such as 'māua' or 'kaua', after a syllable containing 'au' or 'āu' to represent the sound made when this syllable blends with the following vowel, as shown in the examples below. Errors such as this may be corrected over time in the context of the student's writing. If the error persists for some time, a word drill may be necessary.
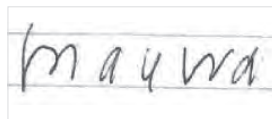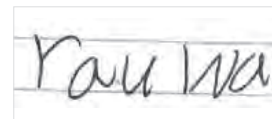
Māui   māua   rāua

Other common developmental errors are:

- 'haire' instead of 'haere'.
- 'whetu' instead of 'whitu'.
- 'pau' instead of 'pou'.

- 'hia' instead of 'hea'.
- 'moi' instead of 'moe'.

Te whakaako i te whakamahi tika i te tohutō
Teaching the correct use of the macron

It is essential that students start learning to use the macron when they are beginning 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 and will affect its meaning.
For example: keke (cake); kekē (creak); kēkē (armpit)

marama (moon); mārama (clear).

Te whakarite i te hōtaka tātaki kupu
Developing a spelling programme

Graves (1994) describes a number of ways to help students learn to spell new words, common sight words and words from their personal word lists. Some teachers encourage students to learn to write specific words each week. Three to four words may be chosen, depending on the student's age. These may include words which have been previously discussed and learnt by the whole class. When learning these words as a class or group some teachers focus on one word a day. They describe the imagery surrounding the word, show its use in a sentence, and have the students write it down. Some teachers also get their students to act out the word or words.

At the end of the week the word is given in a sentence before students are asked to write it down. Students can also be asked to write words they have chosen to learn from their own personal lists.

Students may also be asked to come to class with a word of their own to spell. The students discuss where they found their words and learn from each other.

Encourage students to keep a record of words that they spell incorrectly in their writing and challenge them to learn these as part of their spelling programme.

Te whakamahi i te pakapuku
Using the dictionary

Students need to develop the habit of consulting a dictionary when they are unsure of the spelling of a word. This includes checking whether or not a word has a macron. Dictionary checking should not interrupt the flow of writing, rather a system should be established, such as having students circle or underline words that they are unsure of for checking in a dictionary later.

In order to be able to use a dictionary such as *Tirohia Kimihia*, students need to know the alphabetical order in which words are arranged in dictionaries:

a/ā	e/ē	h	i/ī	k	m	n	ng	o/ō	p	r	t	u/ū	w	wh

Students can learn the waiata arapū, 'Te Arapū Māori',[16] and/or teacher and students may make up their own together to help students learn the alphabetical order. This gives students ownership of the song and they are highly motivated to practise and remember it. Some suggestions for activities in which students practise arranging words in alphabetical order can be found in *Tirohia Kimihia: He Aratohu mā ngā Pouako* (Te Tāhuhu o te Mātauranga, 2006a, pp. 14-15).

[16] A CD of this waiata accompanies the resource *Te Kete Kupu: He Aratohu mā ngā Kaiako* (Hunia, 2006).

The following flow chart, taken from *Tirohia Kimihia: He Aratohu mā ngā Pouako* (see pages 10-11 for the full chart), shows the basic steps involved in finding a word in a dictionary. Note that it is important to have the first three letters correct before looking up a word or a student will have difficulty finding the word. Students should therefore be encouraged to say a word slowly and work out the first three letters before checking in the dictionary.

Kimihia tētahi whārangi e tīmata ai ngā kupu ki taua pū	→	Kimihia te pū tuarua me te pū tuatoru o tō kupu	→	Kimihia te whārangi kei reira tō kupu
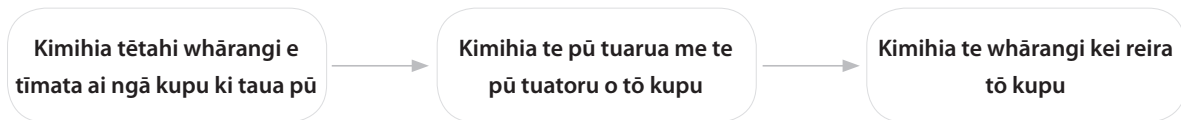
4. Te Puna Kupu
Vocabulary

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 kura.

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 instruction words for revisiting.

- Using new words in environmental print around the classroom.

- Acting out, or memory pegging,[17] new words.

---

[17] 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

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• Tuhi i tōna ake ingoa. • Tuhi i ētahi kupu waiwai. • Tuhi i ētahi kupu whaiaro e mōhiotia ana.	• Tuhi i te maha o ngā kupu waiwai. • Tuhi i te maha o āna kupu whaiaro. • Tuhi i ētahi kupu hiringa ki te hapori. • Tuhi i ētahi kupu ihiihi hei whakaatu i ngā whakaaro me ngā kare-ā-roto.	• Tuhi kupu e hāngai pū ana ki te kaupapa kua whakaritea. • Tuhi kupu e hāngai pū ana ki te pūtake o te momo tuhinga. • Tuhi i ētahi kupu hiringa ki te hapori. • Tuhi i ētahi kupu ihiihi hei whakaatu i ngā whakaaro me ngā kare-ā-roto.	• Tuhi kupu e hāngai pū ana ki te kaupapa kua whakaritea. • Tuhi kupu e hāngai pū ana ki te pūtake o te momo tuhinga. • Tuhi i ētahi kupu hiringa ki te hapori. • Tuhi i ētahi kupu ihiihi hei whakaatu i ngā whakaaro me ngā kare-ā-roto.

Vocabulary Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• Write their own names. • Write some basic sight words. • Write frequently used words from their personal vocabularies.	• Write an increasing number of high frequency sight words. • Write words from their personal vocabularies. • Write words of particular value to their community. • Write expressive words to convey their thoughts and feelings.	• Write words related to theme work. • Write words related to particular forms of writing. • Write words of particular value to their community. • Write expressive words to convey their thoughts and feelings.	• Write words related to theme work. • Write words related to particular forms of writing. • Write words of particular value to their community. • Write expressive words to convey their thoughts and feelings.

He Ara Rērere facilitates the building of vocabulary in six areas:

- **He puna kupu waiwai**
  High frequency sight words

- **He puna kupu whaiaro**
  Personal vocabulary

- **He puna kupu ā-hapori**
  Vocabulary related to community needs

- **He puna kupu ā-kaupapa**
  Vocabulary related to theme work

- **He puna kupu ā-pūtake**
  Vocabulary related to particular forms of writing

- **He puna kupu ihiihi**
  Expressive, descriptive vocabulary

In the *He Kura Tuhituhi* and *He Manu Taketake* books, language features (āhuatanga reo) are presented for each type of writing. The study of language features when writing for a particular purpose provides opportunities for exploring a range of words and phrases which can be used in various contexts, together with their meanings and functions.

He puna kupu waiwai
High frequency sight words

Beginning writers need to learn to recognise and write some frequently occuring basic words. The following is suggested as a beginning list for these writers. The words listed in the right-hand column are frequently encountered at the beginning of a sentence, therefore the first letters are written as capitals.

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

Lists of other high frequency words that need to be mastered are currently being developed in te reo Māori; however, once students have mastered the list on the previous page, additional words can be learnt from the following list of 45 words compiled from a range of early reading texts in Māori (Rau, 1998):

te	i	e	ka	he
ki	ana	a	ngā	kei
ko	au	haere	tēnei	mai
koe	māmā	ia	runga	titiro
o	atu	taku	rākau	kurī
ahau	kua	kia	roto	me
rātou	mea	aha	hōiho	wai
noho	kāo	hei	ika	pai
manu	maunga	māku	kite	reka

Further frequently occurring words can be sourced from:

• *Te Kete Kupu: Ngā Kupu Waiwai o Tōku Reo* (Huia Te Manu Tuku Kōrero, 2006).

• *Ko ngā Kupu Pū o Te Reo Māori. The First Basic Māori Word List* (Benton, 1982).

• *Te Reo Māori i roto i te Marautanga o Aotearoa* (Te Tāhuhu o te Mātauranga, 1996).

He puna kupu whaiaro
Personal word bank

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 students to build up their own personal word banks, which can be kept on their tables 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.

Older students can build up personal word lists in a book such as *Kupu Tuhituhi: A First Māori Dictionary.*

He puna kupu ā-hapori
Words related to community needs

As well as writing for their own needs, students in te reo Māori immersion education also write to express the needs that are of particular importance to their communities.

He puna kupu ā-kaupapa
Vocabulary related to theme work

Theme work creates the opportunity for students to learn new words, which they may not otherwise write, that are associated with particular topics. It is likely that the teacher will instigate the practice for developing these banks of words, but with encouragement students will also seek out words as their knowledge of, and interest in, a subject area grows.
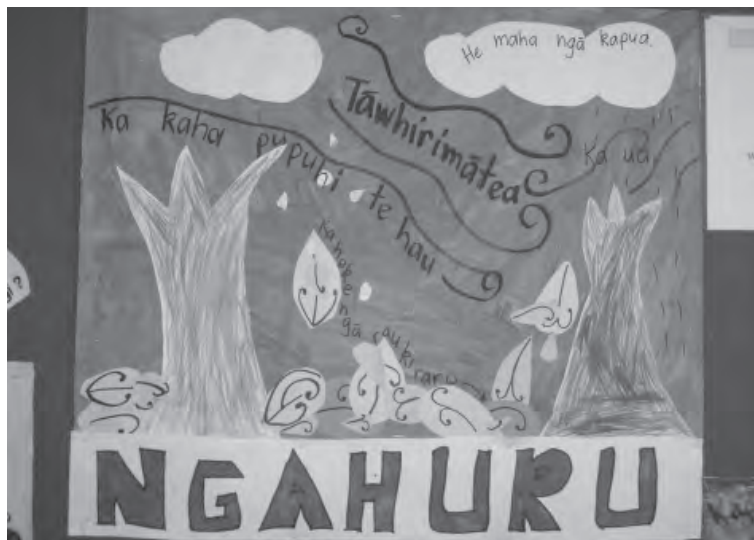
He puna kupu ā-pūtake
Vocabulary related to particular forms of writing

Some types of words are associated with particular purposes for writing. For example, when writing a description (tuhinga whakaahua), students need to be able to use words to describe the appearance of someone or something. Teachers can help students build their vocabulary of adjectives to describe an object, person, etc. through discussion, questioning and group sharing. Note that it is not important that students learn the specialised terms for words, such as 'kupu āhua' (adjective), rather, it is more important that they have access to a bank of words when they want to describe something.

He puna kupu ihiihi
Vocabulary to express thoughts and feelings

Teachers will need to help students to develop a vocabulary of expressive words for describing thoughts and feelings. During free writing time (te wā mō tuhituhi māhorahora), in particular, students will need access to words which express their thoughts and emotions about events and situations in their lives. In addition to encouraging students to compile their own lists, lists of these words can be available for students in the classroom; for example, lists of words related to harikoa (happiness), pōuri (sadness), riri (anger), ihiihi (excitement), etc. It is important that students are encouraged to explore words and to take risks with using different words so that they are able to expand their vocabulary to relate to their needs.

5. 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 organising print correctly on the page, grammar, punctuation, and organising text into words, sentences and paragraphs.

Ngā Putanga Ako mō te Whakatakoto Tuhinga

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• 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 tīmatanga waiwai mō te rerenga tuhituhi; hei tauira: He… Kei te… Ko… I…	• Whakatakoto tika i ngā tuhinga ki te whārangi, arā, te tuhi i runga i te rārangi, te tuhi mai i te paenga, te waiho i te wāhi wātea o runga me te wāhi wātea o raro. • Whakamahi i ngā kārawarawatanga pēnei me te irakati, ngā pūmatua, te tohu pātai me te tohu whakaoho. • Tuhituhi i ngā rerenga tuhituhi ngāwari.	• Whakatakoto tuhinga i runga anō i te ara tika mō te momo tuhinga. • Tuhi i nga rerenga mārō.[18] • Whakamahi tika i te irakati, te pūmatua, te tohu pātai me te tohu whakaoho. • Whakamahi i te piko me ngā tohu kōrero i ngā wā e tika ana.	• Whakatakoto tuhinga i runga anō i te ara tika mō te momo tuhinga. • Whakaraupapa tuhinga ki te kōwae. • Whakamahi i te maha o ngā momo tīmatanga mō te rerenga tuhituhi. • Whakamahi tika i te piko me ngā tohu kōrero. • Whakamahi i te irapiko, te irarua, te tohuhono, te tohuwhai me te iratohu.

[18] See page 54.

Print Protocols Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• 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, such as: He… Kei te… Ko… I…	• Organise print on the page, including writing on the line, writing from the margin, and leaving spaces at the top and bottom of the page. • Use full stops, capital letters, question marks and exclamation marks. • Write simple sentences.	• Organise texts according to the form of the writing. • Write compound sentences. • Correctly use full stops, capital letters, question marks and exclamation marks. • Use commas and quotation marks.	• Organise texts according to the form of the writing. • Organise written texts into paragraphs. • Use a range of sentence beginnings. • Correctly use commas and quotation marks. • Use colons, semi-colons, hyphens, dashes and bullet points.

Te wetereo

Grammar

It is difficult to define the word 'grammar'; however, it can be viewed as the study of the nature of words, their forms and uses in sentences, and the relationships between words in sentences. In other words, it encompasses the structure and function of words, the way words are combined in sentences, and the meaning that is produced.

It is best to teach aspects of grammar as they arise during the literacy activities that students are engaged in, although cloze activities and other exercises may be used as an accompaniment to writing when students need to practise particular features. The functions and uses of some types of words and expressions are presented in the *He Kura Tuhituhi* and *He Manu Taketake* books in the form of language features (āhuatanga reo) so that when studying writing for a particular purpose teacher and students can focus on particular relevant language features.

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.

Te rerenga ngāwari
Simple sentences contain only one idea.
For example:

    I whawhai ngā tama.
    I kimi ia i ana mōwhiti.

Te rerenga mārō
A compound sentence is like two simple sentences which are joined by a comma or by a conjunction (kupuhono) such as 'ā', 'engari', 'heoi', or 'i te mea'.
For example:

    Ka hoki ia ki te kāinga, ka warea e te moe.
    I whawhai ngā tama, ā, i whara a Rēweti.
    I kimi ia i ana mōwhiti, engari kāore i kitea.

Te rerenga uaua
As children get older, they begin to use a variety of more complex sentences. These sentences consist of one main clause,[19] which could stand on its own as a sentence, and a subordinate (supporting) clause, which cannot stand alone. For example:

    I a rātou e kaukau ana, ka kai mātou.
    Ahakoa ka kimi ia i ngā rūma katoa, kāore i kitea ana mōwhiti.
    Kāore rātou i haere ki te moana, i te mea ka heke te ua.
    I tōna taenga atu ki te tāone, ka kite ia i tōna whanaunga.

In the first sentence above 'ka kai mātou' is the main clause and 'I a rātou e kaukau ana' is the supporting clause.

---

[19] A clause can be described as "a group of words which form part of a sentence and express an idea or describe a situation." A main clause "is the core of a sentence. It would make sense if it stood on its own" (*Collins New Zealand School Dictionary*, 2002, p. 149).

Te kōwae tuhinga
Paragraphs

Writing in paragraphs is a skill that should be introduced during the Ka Marewa stage through shared reading and writing sessions, and developed further in the Ka Rere stage. The following ideas about paragraphs should be understood.

<div style="border:1px solid;">

Te kōwae tuhinga

Kotahi te whakaaro matua kei ia kōwae tuhinga. Ka whakamahia te kōwae tuhinga hei:

- Whakarōpū i ngā rerenga tuhituhi o tētahi tuhinga roa.

- Whakataki i tētahi whakaaro hou, i tētahi tangata hou, i tētahi wāhi hou rānei, me te huringa o te wā hoki.

Kei ia kōwae tuhinga:

- He kaupapa matua, he whakaaro matua rānei.

- He rerenga tuhituhi tīmatanga.

- He rerenga tuhituhi hei tautoko i te kaupapa/whakaaro matua.

- He kupu ka whakahono i ngā rerenga tuhituhi.

- Ngā kārawarawatanga.

Paragraphs contain one main idea. They are used to:

- Break a story up into groups of sentences.

- Introduce a new idea, or a new person, or a new place, or a change of time.

Paragraphs require:

- A main idea or focus.

- A lead sentence.

- Sentences which support the main idea.

- Words which link sentences together.

- Punctuation.

</div>

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). As with aspects of grammar, it is important that punctuation conventions are studied as they arise during literacy activities. It is also important that students understand that punctuation helps readers and writers understand text and that they learn the purpose of punctuation marks and when to use them.

<div style="border:1px solid;">

E tika ana kia mōhio te ākonga:

- Mā te kārawarawatanga te kaipānui, te kaituhi hoki e āta mārama ki te tuhinga.

- Ki te pūtake o ngā tū kārawarawatanga, me te wā e tika ana kia whakamahia.

</div>

The punctuation conventions that students will need to learn are:

- Pūmatua – capital letter.
- Irakati – full stop.
- Piko – comma.
- Tohu pātai – question mark.
- Tohu kōrero – quotation, or speech, marks.
- Tohu whakaoho – exclamation mark.
- Irapiko – semi-colon.
- Irarua – colon.
- Tohuhono – hyphen.
- Iratohu – bullet point.
- Tohuwhai – dash.

The following tables present the most common functions of these punctuation conventions:

Ngā Kārawarawatanga

Pūmatua

Ka whakamahia ngā pūmatua:

1. I te tīmatanga o te rerenga tuhituhi; hei tauira: **H**e tāroaroa ia.

2. I te tīmatanga o te ingoa o te tangata; hei tauira: **M**iriama, **H**one.

3. I te tīmatanga o te ingoa o tētahi takiwā; hei tauira: **W**hanganui, **Ō**tepoti.

4. Mō ngā rā o te wiki me ngā marama o te tau; hei tauira: **R**āmere, **K**ohi-tātea.

5. Mō ngā tapanga; hei tauira: **T**aku **H**aerenga ki te **M**oana.

6. Hei whakaatu i te wairua o te kupu; hei tauira: **PAHŪ**! **KĒKĒ**!

Irakati

Ka whakamahia te irakati i te mutunga o te rerenga tuhituhi; hei tauira: Ka haere au ki te tāone**.**

Piko

Ka whakamahia ngā piko:

1. Hei whakarārangi i ētahi mea; hei tauira: "Ko te tuarā**,** me te kaokao**,** me ngā hūhā**,** me te whiore**,** me ngā kanohi hoki i popoto katoa ngā huruhuru." (Parāone, he mea whakahua i Moorfield, 1989, wh.138)

2. Hei whakawehe i te kōrero me te kaikōrero; hei tauira: "Kāore tonu e puta**,**" tā Rangi**,** "ka rere mā te hōnea kore." (Joseph, 2005, wh.44)

3. Hei whakawehe i te tangata e kōrerotia ana e tētahi i ngā kupu e whai ana; hei tauira: "E Rangi**,** whakarongo! Ka aha tātou!" (Joseph, 2005, wh. 93)

4. Hei whakawehe i ngā wāhanga e rua o te rerenga tuhituhi; hei tauira: "Ka huri a Āti**,** ka titiro whakaterāwhiti." (Nohotima, 2007, wh. 10)
   "Ka ora haere ia**,** engari i te mā tonu te kiri." (Joseph, 2005, wh. 169)

5. Hei whai i muri mai i ētahi kupu tīmatanga o te rerenga tuhituhi me pēnei: heoi, nō reira, nā, engari, otirā; hei tauira: "Heoi**,** kaua rawa a Te Kana e mōhio ki ēnei kupu." (Nohotima, 2007, wh. 3)
   "Nā**,** kātahi a Kae ka haere mā runga i a Tutunui." (I Moorfield, 1992, wh. 26)

Tohu pātai

Ka whakamahia te tohu pātai i te pito mutunga o te rerenga tuhituhi hei tohu i te hiahia kia rapu mōhiotanga; hei tauira: Kei te haere koe ki hea**?**

Tohu kōrero

Ka whakamahia ngā tohu kōrero hei:

1. Whakaatu i ngā kupu kōrero a tētahi; hei tauira: Ko tā Eru, "Kei te hiakai au."

2. Whakaatu i ngā kupu ake kua tuhia e tētahi atu kaituhi; hei tauira: Ki tā Christensen (2001, wh.165), "Kua heke haere te tokomaha o ngā tamariki e pakeke mai ana i te taiao reo Māori i ō rātou kāinga, e hopu noa ana i te reo mā ō rātou taringa."

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 ohorere, 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:

E oma**!**
Kia tūpato**!**
Auē**!**
Taihoa e haere**!**

Irapiko

Ka whakamahia te irapiko hei:

1. Hono i ngā wāhanga e rua o tētahi rerenga tuhituhi ina taea ana e ia wāhanga te tū hei rerenga kotahi; hei tauira: "Kīhai koe i whakawahi i tōku matenga ki te hinu**;** nāna ia ōku waewae i whakawahi ki te hinu." (*Paipera Tapu*, he mea whakahua i Foster, 1991, wh. 188)

2. Whakawehe i tētahi rārangi kupu ina whakamahia ana hoki te piko; hei tauira: "Muri iho, ka haere rātou i muri i te kaiārahi, kia kite i ētahi atu o ngā mea tauhou o Rotorua – ngā wāhine e tao kai ana i roto i ngā waiariki**;** ngā puna paruparu e koropupū ana**;** ngā kāinga whakairo, te aha, te aha." (Kāretu, he mea whakahua i Foster, 1991, wh. 67)

Irarua

Ka whakamahia te irarua hei:

1. Whakatakinga mō tētahi rārangi kupu; hei tauira**:** Ka kohia e ia ngā taputapu mō te mahi**:** he kani, he wiri, he nēra roa.

2. Whakatakinga mō te kōrero a tētahi, mō ngā kupu ake rānei kua tuhia e tētahi atu kaituhi; hei tauira: Ki tā Darryn Joseph**:** "Kua nui ngā tau Te Taura Whiri i te reo Māori e whakangungu ana i te reo Māori o ngā kaiako, ki ngā kura reo" (Joseph, 2006, wh. 34).

3. Whakatakinga mō tētahi whakamāramatanga, mō tētahi whakarāpopotonga, mō te whakanui rānei i te pito tuatahi o tētahi rerenga tuhituhi; hei tauira: "Nā, tokorua ngā tāngata i a rāua te moni a tētahi kaituku moni**:** e rima rau ngā pene i tētahi, e rima tekau i tētahi." (*Paipera Tapu*, he mea whakahua i Foster, 1991, wh. 182)

Tohuhono

Ka whakamahia te tohuhono hei:

1. Whakawehe i ngā wāhanga o ngā ingoa; hei tauira: Papa-tū-ā-nuku, Te Whanganui-a-Tara, Te Papa-i-oea.

2. Whakahono i te kupu 'ā' ki te kupu ka whai i muri mai; hei tauira: waiata ā-ringa, hui ā-tau, kite ā-kanohi. (Ka taea hoki te tuhi i ēnei kupu me pēnei: waiata-ā-ringa, hui-ā-tau, kite-ā-kanohi.)

Iratohu

Ka whakamahia te iratohu hei whakawehe i ētahi mea ka whakarārangihia; hei tauira:

He pai te kurī hei mōkai i te mea:

- He hoa mōku.
- Ka hīkoi tahi māua.
- Ka whakamataku i ngā tāngata kino.

Tohuwhai

Ka whakamahia te tohuwhai hei:

1. Whakataki i tētahi rārangi; hei tauira: "I a rātou i reira, ka tūtaki rātou ki ētahi momo tāngata, i haere mai i tāwāhi – he Rūhia, he Wīwī, me ētahi atu." (Kāretu, he mea whakahua i Foster, 1991, wh. 57)

2. Whakataki i te whakamāramatanga kei te pito tīmatanga o tētahi rerenga tuhituhi; hei tauira: "Kotahi anō te whāinga a Te Wera – kia mau, kia mau rawa he moa." (Nohotima, 2007, wh. 1)

Punctuation

Capital letters

Capital letters are used:

1. To begin sentences, e.g. **H**e tāroaroa ia.

2. For names of people, e.g. **M**iriama, **H**one.

3. For names of places, e.g. **W**hanganui, **Ō**tepoti.

4. For names of the days of the week and months of the year, e.g. **R**āmere, **K**ohi-tātea.

5. For headings and titles, e.g. **T**aku **H**aerenga ki te **M**oana.

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**.**

Commas

Commas are used:

1. To separate items in a list, e.g. "Ko te tuarā**,** me te kaokao**,** me ngā hūhā**,** me te whiore**,** me ngā kanohi hoki i popoto katoa ngā huruhuru." (Parāone, cited in Moorfield, 1989, p.138)

2. In speaking, to separate what is said from who said it, e.g. "Kāore tonu e puta**,**" tā Rangi**,** "ka rere mā te hōnea kore." (Joseph, 2005, p. 44)

3. To separate the person spoken to from the rest of the sentence, e.g. "E Rangi**,** whakarongo! Ka aha tātou!" (Joseph, 2005, p. 93)

4. To separate two or more main parts of a sentence, e.g. "Ka huri a Āti**,** ka titiro whakaterāwhiti."
   (Nohotima, 2007, p. 10)
    "Ka ora haere ia**,** engari i te mā tonu te kiri." (Joseph, 2005, p. 169)

5. To follow some signal words at the beginning of sentences, such as heoi, nō reira, engari, nā, otirā, e.g.
   "Heoi, kaua rawa a Te Kana e mōhio ki ēnei kupu." (Nohotima, 2007, p. 3)
   "Nā, kātahi a Kae ka haere mā runga i a Tutunui." (In Moorfield, 1992, p. 26)

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

Quotation marks/speech marks
Quotation marks are used:

1. To show that someone is speaking, by placing quotation marks around the actual words spoken, e.g.
   Ko tā Eru, "Kei te hiakai au."

2. To show that the exact words from a text are being quoted, e.g. Ki tā Christensen (2001, wh. 165), "Kua heke
   haere te tokomaha o ngā tamariki e pakeke mai ana i te taiao reo Māori i ō rātou kāinga, e hopu noa ana i te
   reo mā ō rātou taringa."

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**!**

Semi-colon
Semi-colons are used:

1. To join two parts of a sentence which could be treated as separate sentences, e.g. "Kīhai koe i whakawahi i tōku
   matenga ki te hinu**;** nāna ia ōku waewae i whakawahi ki te hinu." (*Paipera Tapu*, cited in Foster, 1991, p. 188)

2. To separate a list of complex items in which commas are also used, e.g. "Muri iho, ka haere rātou i muri i te
   kaiārahi, kia kite i ētahi atu o ngā mea tauhou o Rotorua – ngā wāhine e tao kai ana i roto i ngā waiariki**;** ngā
   puna paruparu e koropupū ana**;** ngā kāinga whakairo, te aha, te aha." (Kāretu, cited in Foster, 1991, p. 67)

Colon
Colons are used:

1. To introduce a list, e.g. Ka kohia e ia ngā taputapu mō te mahi**:** he kani, he wiri, he nēra roa.

2. To introduce a quotation, e.g. Ki tā Darryn Joseph**:** "Kua nui ngā tau Te Taura Whiri i te reo Māori e whakangungu
   ana i te reo Māori o ngā kaiako, ki ngā kura reo." (Joseph, 2006, p. 34)

3. To introduce an explanation, summary, or elaboration of the first half of a sentence, e.g. "Nā, tokorua ngā
   tāngata i a rāua te moni a tētahi kaituku moni**:** e rima rau ngā pene i tētahi, e rima tekau i tētahi."
   (*Paipera Tapu*, cited in Foster, 1991, p. 182)

Hyphen

Hyphens are used:

1. To separate parts of compound names, e.g. Papa-tū-ā-nuku, Te Whanganui-a-Tara, Te Papa-i-oea.[20]
2. To link 'ā' to the word that follows, e.g. waiata ā-ringa, hui ā-tau, kite ā-kanohi.[21]

Bullet points

Bullet points are used to separate items in a list, e.g:

He pai te kurī hei mōkai i te mea:

- He hoa mōku.
- Ka hīkoi tahi māua.
- Ka whakamataku i ngā tāngata kino.

Dash

Dashes are used:

1. To introduce a list, e.g. "I a rātou i reira, ka tūtaki rātou ki ētahi momo tāngata, i haere mai i tāwāhi – he Rūhia, he Wīwī, me ētahi atu." (Kāretu, cited in Foster, 1991, p. 57)

2. To introduce an explanation of the first half of the sentence, e.g. "Kotahi anō te whāinga a Te Wera – kia mau, kia mau rawa he moa." (Nohotima, 2007, p. 1)

6. Te Mahi-ā-ringa
Fine Motor Skills

It is essential that students are taught the correct pen grip as soon as they start school. See the *He Manu Tuhituhi* manual for teachers of Ka Oho writers, *Ka Oho te Manu ki te Ao Tuhituhi*, pages 68-70, for information about correct pen grip and letter formation.

Formal handwriting lessons should be short and focused. They should begin with a modelling session and students' independent work should then be supported by roving teacher guidance. Activity cards for extra practice can be incorporated into independent activities.

---

[20] The use of hyphens is optional. For example, Te Papa-i-oea can also be spelt as Te Papa i oea or Te Papaioea.
[21] The use of a hyphen to connect 'ā' to the word that precedes it is optional: these words may also be spelt in the following way: waiata-ā-ringa, hui-ā-tau, kite-ā-kanohi.

Ngā Putanga Ako mō te Mahi-ā-ringa

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• Pupuri tika i te pene. • Waihanga tika i ngā pū.	• Pupuri tika i te pene. • Waihanga tika i ngā pū.	• Waihanga tuhituhi e ai ki tā te kura whakarite mō ngā mahi o te kura.	• Waihanga tuhituhi e ai ki tā te kura whakarite mō ngā mahi o te kura.

Fine Motor Skills Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• Hold the pen correctly. • Form letters correctly.	• Hold the pen correctly. • Form letters correctly.	• Craft handwriting according to school-wide expectations.	• Craft handwriting according to school-wide expectations.

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 write in pen 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, as 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.

Te Tukanga Tuhituhi
The Writing Process

When writers take 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 phases:[22]

- **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

These phases are described as 'the writing process'. The phases are not linear, that is, writers do not automatically finish one phase and then move on to the next. Rather, writers will move back and forth between the phases as their piece of writing develops.

In this section learning outcomes are presented that relate to each of the six phases of the writing process across each of the four developmental stages on He Ara Rērere. The learning outcomes are accompanied by discussions of appropriate strategies and teaching points.

> 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 in the best way. See the section on 'Te Matapaki' in Te Wāhanga Tuatoru for information and suggestions about conferencing.

The chart on pages 64 and 65 provides a summary of what is involved at each phase of the writing process, with some sample questions that writers may ask themselves, or that may be asked by a teacher or other helper, at each of the phases.

---

[22] 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* (2003).
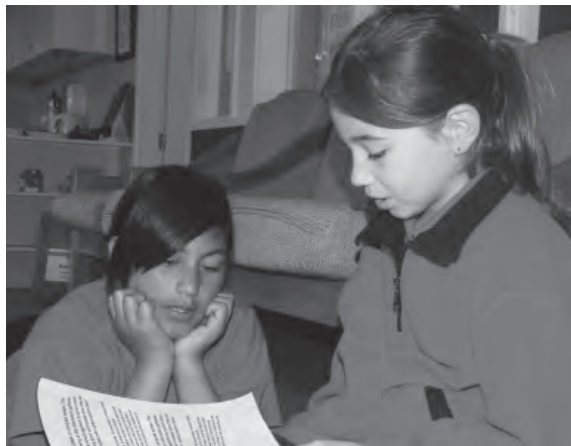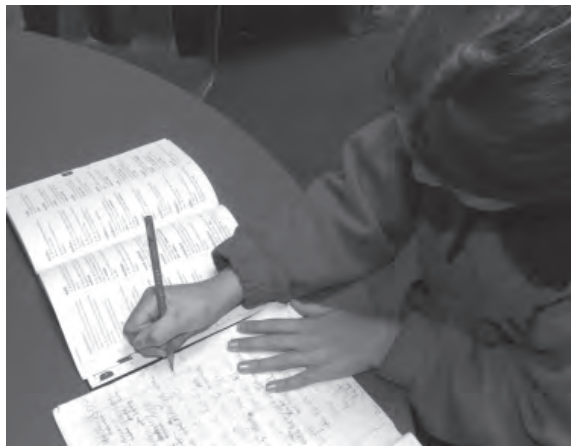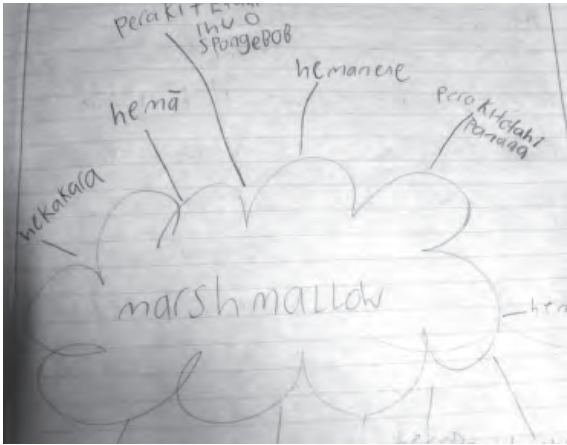
Te Tukanga Tuhituhi

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:
  - tīnihia te raupapatanga o ngā whakaaro, o ngā kupu rānei
  - tīnihia 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?
- E mārama ana koe ki ngā whakaaro o te kaituhi?

- He pai ki a koe te tuhinga? He aha ai?

Te Whakarite
Getting Ready to Write

Part of preparing for writing is to consider both the purpose for writing and the audience for the writing. Once purpose and audience have been decided, this will affect the form of the writing. For example, the form of a letter to a friend recounting a particular event will be quite different from a recount of the event for a school newsletter.

Te Pūtake Purpose	+	**Te Hunga Pānui** Audience	=	**Te Momo Tuhinga** Form of writing
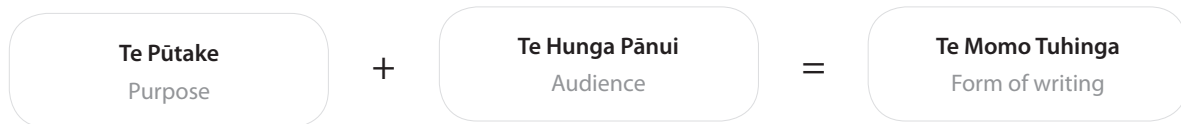
Once students have sorted out the purpose of the writing, who the audience is and the form the writing will take, they can also begin to think about the appropriate register for the writing. For example, the register of a letter written to a friend will be informal, whereas a letter to the school board of trustees will be written using more formal expressions and language structures.

Students will then need time to prepare for their writing by gathering their thoughts, generating ideas, and gathering information in other ways, such as discussion and research. Preparation may involve:

- Talking.

- Brainstorming.

- Drawing.

- Writing down some initial ideas.

- Taking notes.

- Gathering information/research.

- Interviewing.

- Selecting ideas.

- Using planning frameworks.

Ngā Putanga Ako mō te Whakarite

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• Kōrero mō te kaupapa o tana tuhinga i mua i te tuhituhi. • Tā pikitia hei whakarite whakaaro mō te tuhituhi.	• Whakaaro ki te pūtake me ngā kaipānui i a ia e whakarite ana ki te tuhituhi. • Tā pikitia hei whakarite whakaaro mō te tuhituhi. • Tuhituhi i tētahi tapanga mō tana tuhinga kia hāngai pū ōna whakaaro ki te kaupapa.	• Whakaaro ki te pūtake me ngā kaipānui i a ia e whakarite ana ki te tuhituhi. • Whakamahi i ngā mahere tuhituhi e pai ana mō te momo tuhinga. • Whakamahi i ōna pūkenga rangahau ki te rapu, te kohi me te whakaraupapa i ngā momo mātauranga kua rangahaua. • Tuhi i ngā tohutoro mō ngā mātauranga kua rangahaua.	• Whakaaro ki te pūtake me ngā kaipānui i a ia e whakarite ana ki te tuhituhi. • Whakamahi i ngā mahere tuhituhi e pā ana ki te momo tuhinga. • Whakamahi i ōna pūkenga rangahau ki te rapu, te kohi me te whakaraupapa i ngā momo mātauranga kua rangahaua. • Tuhi i ngā tohutoro mō ngā mātauranga kua rangahaua.

'Getting Ready to Write' Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• Talk about the topic before starting to write. • Draw in order to generate ideas.	• Consider purpose and audience as part of planning for writing. • Draw in order to generate ideas. • Think of a working title to help focus their ideas on the topic.	• Consider purpose and audience as part of planning for writing. • Use appropriate planning frameworks according to the form of the writing. • Use research and study skills to locate, gather and organise information. • Reference sources appropriately.	• Consider purpose and audience as part of planning for writing. • Use appropriate planning frameworks according to the form of the writing. • Use research and study skills to locate, gather and organise information. • Reference sources appropriately.

Students at the Ka Oho stage mostly use drawings to generate ideas for their writing. Students at both the Ka Oho and Ka Whai Huruhuru stages are able to convey more information through their drawing rather than their writing, as in the example below.

Students at the Ka Marewa stage rely less on drawing than Ka Oho and Ka Whai Huruhuru writers as they have enough knowledge about how print works to create stand-alone texts that can be understood without the aid of pictures. Students at this stage begin to use planning frameworks in order to generate and organise ideas, such as the framework[23] below which can be used to organise ideas for the orientation in a recount (taki).

I nahea?	I aha?	ko wai?	I hea?	He aha ai?
I tērā wiki	i haere	au	ki Ahitereiria	mō te huritau o taku whanaunga

Three other ways of generating and organising ideas[24] for writing are:

• Kohikohi whakaaro/ohia manomano (brainstorm).

• Whakarōpūtanga-ā-kaupapa (semantic web).

• Hoahoa rākau (tree diagram).

[23] Planning frameworks such as this one can be found in the *He Kura Tuhituhi* and *He Manu Taketake* books.
[24] For further information see *Dancing with the Pen* (MOE, 1992, pp. 43-45).

Kohikohi whakaaro/ohia manomano

Brainstorm

- All ideas related to the kaupapa are recorded.

Whakarōpūtanga-ā-kaupapa

Semantic web

- Connections are made between ideas.

- Ideas are analysed, classified and put into categories.

- Ideas are put into some sort of order (MOE, 1992, p. 43).
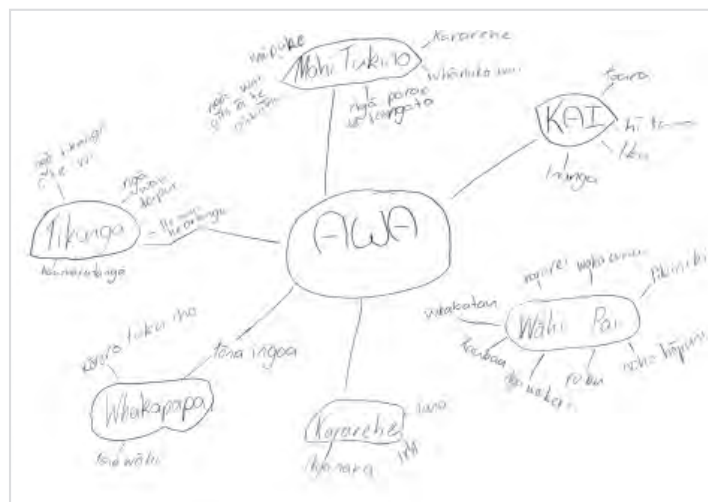
Hoahoa rākau
Tree diagram

- Ideas are structured.

- Minor ideas are gradually classed under major ones (MOE, 1992, p. 43).

- A plan for writing emerges.
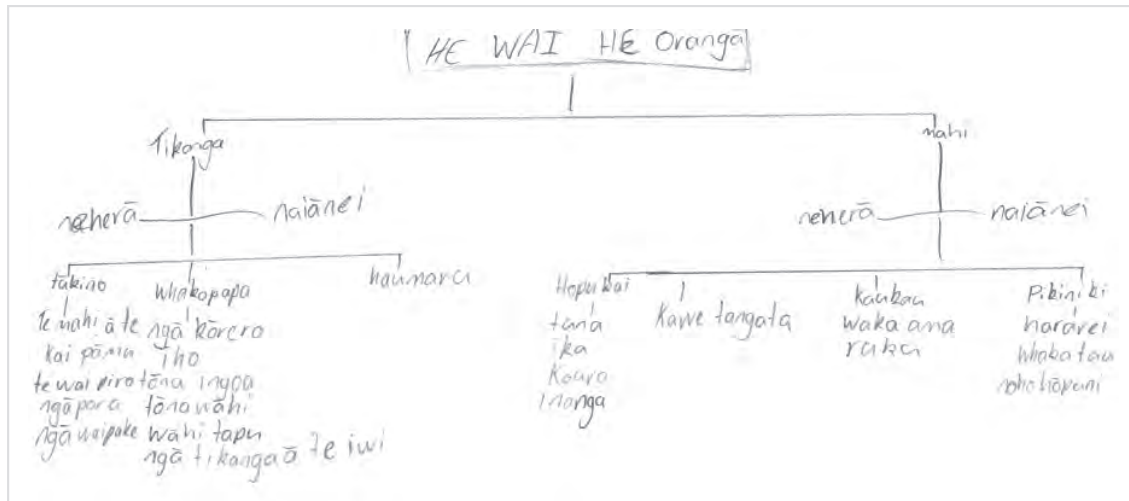
Te Whakatakoto
Getting it Down

Following preparation, it is time to get some writing down on paper or computer screen. The focus of this phase is to get some ideas written down by drawing on the information gathered during the first phase (te whakarite). Some students may need encouragement to commit themselves to paper. Students' 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' during this phase.

Texts written for particular purposes may have particular structures. For example, a recount (taki) has three parts: an orientation (whakatakotoranga kaupapa), a sequence of events (raupapatanga mahi) and a conclusion (whakakapinga). Students will learn how to prepare their ideas for each of the three parts so that they know the main ideas they wish to convey in each part before they begin to 'get it down'. The *He Manu Taketake* and *He Kura Tuhituhi* books outline these parts for some purposes for writing. It is important to note that at this phase of the writing process students are concerned primarily with producing a first draft.

Ngā Putanga Ako mō te Whakatakoto

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• Whakahua i te rerenga kōrero i mua i te whakatakoto hei rerenga tuhituhi. • Whakamahi i ngā pūkenga me ngā mōhiotanga ake ki te tuhituhi takitahi i ngā tuhinga māhorahora. • Whakamahi i ngā tuhinga a te kaiako hei tauira mā āna ake tuhinga.	• Whakamahi i ngā pūkenga me ngā mōhiotanga ake ki te tuhituhi takitahi i ngā tuhinga māhorahora.	• Āta mahi me tētahi tuhinga mō te wā roa. • Waihanga i te tuhinga tuatahi hei arotakenga mōna.	• Āta mahi me tētahi tuhinga mō te wā roa. • Tuhituhi me te whakamārama i te maha o ngā tuhinga tauira mō tētahi kaupapa.

'Getting it Down' Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• Say a sentence aloud before they write it. • Use their existing skills and knowledge to create free texts independently. • Use the teacher's writing as a model to create their own texts.	• Use their existing skills and knowledge to create free texts independently.	• Keep working on the same piece of writing over several days. • Write a first draft for further revision.	• Keep working on the same piece of writing over several days. • Create and revise a number of drafts as part of the writing process.

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 a 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

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• Āhukahuka ko te kawe māramatanga te pūtake o te tuhituhi. • Kōrero mō ana tuhinga kia mārama pai ai te pūtake o te tuhinga.	• Whai wāhi ki te matapaki i ana tuhinga me tētahi hoa, me tētahi rōpū hoki hei tūmomo arotakenga i raro anō i te tautoko o te kaiako. • Titiro anō ki ana tuhinga hei arotakenga me te tāpiri atu ki te tuhituhi.	• Whai wāhi ki te matapaki i ana tuhinga me tētahi hoa, me tētahi rōpū hoki hei tūmomo arotakenga mō ana tuhinga. • Titiro anō ki ana tuhinga hei arotakenga me te tāpiri atu, te tango mai, te tuhi anō rānei i ana tuhituhi.	• Whai wāhi ki te matapaki i ana tuhinga me tētahi hoa, me tētahi rōpū hoki hei tūmomo arotakenga mō ana tuhinga. • Titiro anō ki ana tuhinga hei arotakenga me te tāpiri atu, te tango mai, te tuhi anō, te whakaraupapa anō rānei i ana tuhituhi.

'Clarifying the Message' Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• Understand that print conveys meaning. • Talk about their writing in order to clarify the message.	• Participate in pair and group conferences for revision, with support from the teacher. • Revise writing by adding on.	• Participate in pair and group conferences for revision. • Revise writing by adding on, deleting, and re-wording.	• Participate in pair and group conferences for revision. • Revise writing by adding on, deleting, re-wording, and re-organising.

This phase affords a writer the opportunity of revisiting and recrafting their writing before they go on to the next phase. It is important to impress upon our writers that during this phase they are learning the art of reading their writing through a reader's eyes – that means learning to read their writing as if it were for the first time.

He rautaki whakamārama
Revision strategies

During this phase teachers can encourage students to use one or two of the following strategies (adapted from Calkins, 1994, pp. 209-210) to help them revise their scripts in meaningful ways.

He rautaki whakamārama

- Āta arotakengia, āta tuhia anō hoki tētahi wāhanga o te tuhinga kei te whakapōrearea i te hinengaro, kāore anō rānei kia tika te takotoranga. Hei tauira: te whakakapinga, te tapanga, te whakatakinga, tētahi atu wāhanga rānei.

- Whakaarohia he kupu pai ake hei kawe i ō whakaaro.

- Whakaarohia anō te wairua o te tuhinga. Hei tauira: he ōpaki rawa te tuhinga i te wā e tika ana kia ōkawa kē? Tērā pea e tika ana kia whakawhāititia ngā tuhinga e pā ana ki ngā whakaaro ake o te kaituhi, ā, kia aronui ki ngā whakaaro o tangata kē? Whakamahia he wairua anō me te kite mehemea he pai ake i tērā kua whakamahia kētia.

- Whakawhāititia te tuhinga tauira.

- Whakawhānuitia ake tētahi tuhinga, tētahi wāhanga rānei.

- Whakamahia he tīmatanga rerekē kia rerekē anō hoki te pānga me te otinga o te rerenga.

- Matapaetia ngā pātai ka tukuna mai e te kaipānui, ā, arotakengia āu tuhinga kia tutuki pai ai te whakautu i ngā pātai hiringa nui.

- Pānuitia anō te tuhinga tauira tuatahi. Whakatauria ko ēhea o ngā wāhanga tuhituhi e noho tika ana, e noho hē ana rānei. Tuhia he tuhinga tauira anō me te whakawhanake i ngā āhuatanga tika o te tuhinga. Ka mutu, whakaarohia anō ngā wāhanga kāore i te tino tika, ā, whakatauria mehemea kia āta

- Rework a section that is confusing or unclear; for example, the ending, the title, the introduction, or part of the text.

- Consider if there are better or more appropriate words or phrases for getting the meaning across.

- Reconsider tone or voice; for example: Is the tone too casual when it should be more formal? Should there be less of the writer's own opinions and more of others' ideas? Try a different voice and see if it is more appropriate and effective.

- Make a long draft shorter.

- Take a short entry or section and make it longer.

- Try different leads; for example, by trying out different lead sentences for impact and effectiveness.

- Predict the questions a reader will ask, then revise to make sure important questions have been answered.

- Reread the draft, marking what works and what doesn't work. Write another draft building on what works. Decide whether to rework, delete or ignore what doesn't work.

- Reread the draft and evaluate: Have I achieved the purpose of my writing? For example: Am I persuading my readers to my way of thinking? Have I explained adequately my connections to my tīpuna according to ngā kōrero tuku iho?

mahia anō, kia ukuia, kia huri kōaro rānei ki ēnei wāhanga.

- Pānuihia, ā, arotakengia anō te tuhinga tauira:
  Kua tutuki i ahau te pūtake o te tuhinga?
  Hei tauira:
  Kua pai taku whakawhere i ngā kaipānui kia whakapono rātou ki tāku i kī nei?
  Kua pai taku whakamārama i taku hononga ki ōku tīpuna e ai ki tā ngā kōrero kua tukuna iho mai?

- Tuhia anō te kaupapa kua whiriwhiria hei momo tuhinga rerekē. Hei tauira: tuhia mai tētahi taki whaiaro hei whiti, hei waiata rānei; tuhia mai tētahi reta hei pukapuka pānui whakaahua.

- Write about the subject using a different type of writing, e.g. rewrite a personal recount as a poem or a song, a letter as a picture book.

The following are some suggestions from *Dancing with the Pen* (MOE, 1992, p. 60) for physically writing revisions in books or on paper.

Te tuhituhi whakahounga

- Tuhituhi whakahounga ki ngā paenga o te pepa.

- Tuhituhi ki ia rārangi tuarua, kia waiho kia wātea mai tētahi wāhanga mō te tuhituhi anō.

- Hautorutia poutū nei te whārangi tuhituhi: kia rua hautoru mō te tuhituhi, kia kotahi hautoru mō te whakahounga.

- Porohitatia ngā wāhanga hiringa o te tuhituhi kia whakawhānuitia, ā, tuhia aua tuhinga ki tētahi atu whārangi pepa.

- Tuhia he tohu ki te taha o ngā wāhanga tuhituhi kia whakawhānuitia, kia whakawhanaketia hoki, ā, tuhia aua tuhinga ki tētahi atu wāhi.

- Write revisions in the margin.

- Write on every second line, leaving space for recrafting.

- Divide the page vertically: two-thirds for writing, one third for revising.

- Circle important sections of the writing to be expanded and then write on another piece of paper.

- Insert a symbol beside a point in the writing that requires more details and then write what is needed in a different place.

The sample below shows a student's first draft. She has written on the left hand side of the page on alternate lines to leave room for revision. In the second sample over the page she has revised her draft.

Ko tenei toku pepeha

Ko tetahi o toku pepeha e he kai

Ngeikore ki ahau no

te mea ehara he

Maha nga tangata

e haria i toratou

Pepeha kei nga Maori

anake tetahi Pepeha ko

tenei toku pepeha.

Ko telihitia te maunga

Ko hokianga te awa

Ko Ngatoki-Mata-Whaoran

te waka

Ko tenei toku pepeha

Ko tetehi te kai *(toku Pepeha e)*

Ngeitau Ki ahau no *(ana)*

te mea ehara he

Maha nga tangata

e haria i toro tou

Pepeha kei nga Maori

anake
tetahi Pepeha Ko

tenei toku pepeha.

Ko tehihitia te maunga e tu ake ana

Ko hokianga te alela e rere pai ana

Ko Ngatoki-Mata-Whaorua

te Weka .... haria Mau te iwi.

The writer has revised her text and decided to shift the first seven lines.

The writer has enhanced her text by adding on to the sentences that present her pepeha.
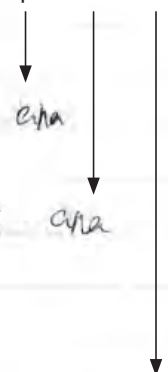
Te Whakatika
Editing and Proofreading

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

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere 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.	• Tāutu me te whakatika i ngā hapa e pā ana ki ngā tikanga tuhituhi e akongia ana e ia, i a ia e tuhituhi ana.	• Whakamahi i tētahi ara kua whakaūngia e te kaiako ki te tāutu me te whakatika i ngā hapa o te tuhinga i a ia e tuhi ana, e pānui ana hoki. • Whakamahi i te papakupu hei whakatika kupu.	• Whakamahi i tētahi ara kua whakaūngia e te kaiako ki te tāutu me te whakatika i ngā hapa o te tuhinga i a ia e tuhi ana, e pānui ana hoki. • Whakamahi i te papakupu hei whakatika kupu.

Editing and Proofreading Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere 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.	• Identify errors in the conventions that they have been focusing on at the time of writing and self-correct where possible.	• Use an established system to identify and correct errors, both at the time of writing, and as a result of proofreading. • Use a dictionary to check spelling.	• Use an established system to identify and correct errors, both at the time of writing, and as a result of proofreading. • Use a dictionary to check spelling.

An editing checklist, such as the one below, can be developed for each student, using outcomes appropriate to the student's stage of development from the 'Ngā Tikanga Tuhituhi' section of He Ara Rērere. This checklist can be stapled to the back of the student's 'tuhinga tauira' (draft writing) book (see page 140). This is a useful tool which enables developing writers to keep a record of what they have already learnt and what they are attempting to learn to use.

Kei te ako au ki te:	Ka taea e au.
Tuhi i tētahi tapanga.	3/2/08
Tīmata i te rerenga tuhituhi ki te pūmatua.	7/2/08
Whakamahi i te irakati i te mutunga o te rerenga tuhituhi.	5/3/08
Whakamahi i te tohu pātai i te mutunga o te pātai.	7/5/08
Whakamahi i ngā tohu kōrero.	
Whakamahi i te tohu whakaoho.	

Harry Hood (2000, p. 68) distinguishes between proofreading, which he claims is the job of the student, and editing, which he claims is the job of the teacher. He suggests that when proofreading students focus on features that they are already able to control and on one item that they are learning. These features will also be the focus of the editing conference. After the editing conference when these features have been discussed, and any further proofreading by the student has been carried out, the teacher alone then edits the text for publishing, so that the student is not overwhelmed by features that he or she is not yet able to control.

The following model for editing and proofreading is based on *Left to Write Too* (Hood, 2000, p. 68), incorporating ideas from *The Art of Teaching Writing* (Calkins, 1994, pp. 302-6).

Te whakatika

1. While writing, the student does not rub out, but crosses out.

2. The student is encouraged to re-read and do a minor proofreading at the end of each session.

3. The student decides to publish. This final proofreading is done in red or another colour that contrasts with the pen used for writing. All students use the same coloured pen for final checking.

4. The student is responsible for finding indicated (perhaps by underlining) spelling errors. Corrections are written above the error. The student proofreads everything on his or her 'Ka taea e au' (I can) editing list and attempts to correct an item on the 'Kei te ako au ki te' (I am learning to) list.

5. The teacher reads the student's writing *before* conferencing, noting first what the student has achieved independently, and then identifying an area of focus for the conference.

6. The teacher and student conference,[25] checking the lists and evaluating the student's proofreading. The teacher may teach one or two items, including the 'Kei te ako au ki te' item. The student may then return to his or her seat and proofread for this item.

7. The teacher alone then edits *in the same colour as the student's original writing*. The student's self-correcting stands out on the page, and not the teacher's marking.

8. The student is now ready to make decisions about publishing.

In the two samples of work on the following pages the writers have proofread their own texts.
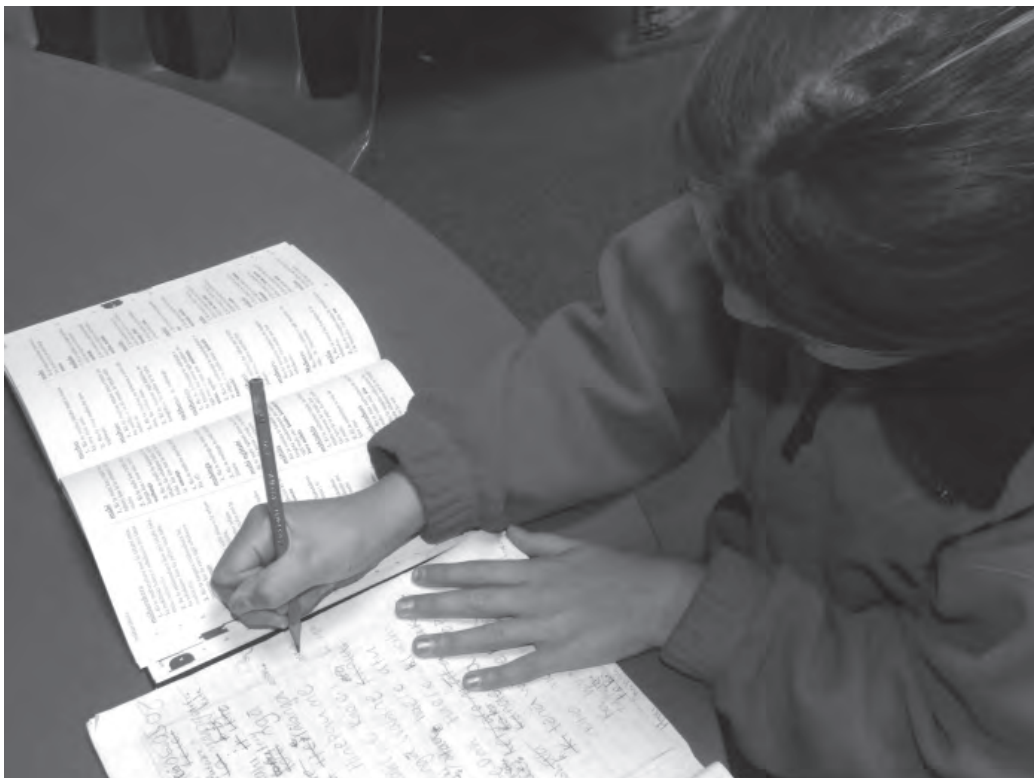
[25] See pages 119-120 of this manual for further discussion on editing conferences.

I nanahi   i   haere mātau
ki   te   maungahukapapa kia
RetiReti Hei tino pai terā
         he
I   haere ahau ki
runga i tetahi ahau mihini
he tinō pai terā.
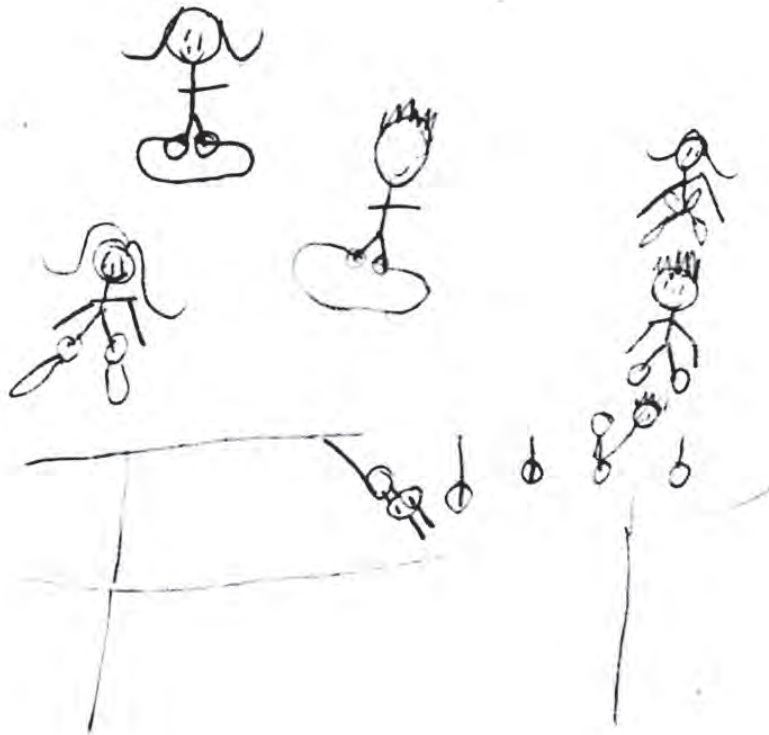
This student has proofread his text for spelling.

I ngā rā whakatā

I ~~ngā rā~~ te Rahoroi whakatā kua pahure ake
nei, i haere māua ko Tangiwai ki
te whare pikitia. I ~~mataki~~ matakitaki māua
i te pikitia ko 'Star Wars' ka wani kē
te whakaahua whakahua. Mutu ana te whakaahua whakahua
i hoki māua ki te kainga. I tākaro
māua me ōku pāpi. ~~Kātahi~~ I muri
mai o tēnā, mātaki matakitaki māua i te
pouaka whakaata taenoa tae noa ki te 8
karaka. Muri tata tonu mai ka pānui
ahau i tōku pukapuka ki taku teina
taenoa tae noa ki te 9 karaka. Ka wanā warea
e ia e te moe. A te 10 karaka i
haere ahau ki te moe. Kātahi i te ko
rā pai ko tēnā.

This student has proofread her text for spelling and sentence structure.

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 really begin to appreciate that they are authors and that they have important decisions to make about how their text might best be published for its audience. For example, they ask themselves questions such as: Should I publish my text as a book, a pamphlet, or as a newspaper article? Should I type it or handwrite it? Should I provide some illustrations, and if so, what what will they be of, and how will I produce them?

Ngā Putanga Ako mō te Whakaputa

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• 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.	• Whai wāhi ki te mahi i ētahi o ngā mahi hei whakaputa i ana tuhinga.	• Whai wāhi ki te mahi i ētahi o ngā mahi hei whakaputa i ana tuhinga.	• Whakaputa i āna ake tuhinga.

Publishing Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• Provide illustrations for teacher-published work. • Understand that writing is published to make it available to others to read.	• Take responsibility for aspects of the publishing process.	• Take responsibility for aspects of the publishing process.	• Publish their own writing.

The following are some of the aspects to be considered when publishing.

Te whakaputa	Publishing
Whakaarohia: • Te takotoranga. • Ngā pikitia. • Ngā tae ka whakamahia. • He mea tuhituhi ki te rorohiko, he mea tuhi-ā-ringa rānei. • Te momotuhi. • Te tū tuhinga, hei tauira: he pukapuka, he pānui whakaahua,he pānui whakamārama. • Te hanganga, te momo pepa, te rahi, te tuinga.	Consider: • Layout. • Illustrations. • Use of colour. • Typed or handwritten text. • Font. • Format, e.g. book, single sheet, poster, pamphlet. • Durability requirements in terms of type of paper size, binding, etc.

While some work may be published as part of theme work, it is also important that students are given the opportunity to select other work for publishing. How to assist students to select and publish work from their 'tuhinga māhorahora' (free writing) books is discussed in Te Wāhanga Tuarua of the teacher's manual *Te Hōtaka Tuhituhi Māhorahora*.

If students are going to handwrite their texts, neatness is important. If their work is untidy it may not be able to 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.

It is also important that students learn to speak in the language of writers and writing when responding to writing. For example, rather than just saying that the writing is 'good', a listener might provide a more useful response by identifying particular describing words (kupu āhua) that he or she liked because they helped to create a picture, or by saying that the lead paragraph (kōwae tuatahi) grabbed his or her attention, and why it did.

When writing is shared with peers and with a wider audience, students learn that the teacher is not the only audience for their writing. Widening the audience can present challenges for students writing in te reo Māori immersion settings, as the audience is very small. In addition to sharing with whānau, networking across and between schools can widen the audience for students who write in te reo Māori.

It is important that published texts are shared in appropriate ways and are not merely filed away. Stories are written to be read, pepeha and rotarota to be recited, songs to be sung, plays to be acted out and directions and recipes to be followed.

Ngā Putanga Ako mō te 'Tuku atu, Tuku mai'

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te:	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
• Whakawhitiwhiti kōrero mō ana tuhinga me ngā tuhinga a ētahi atu ina tautokohia e te kaiako. • Whai wāhi atu ki te hunga pānui.	• Whakawhitiwhiti kōrero mō ana tuhinga me ngā tuhinga a ētahi atu ina tautokohia e te kaiako. • Whai wāhi atu ki te hunga pānui.	• Whakawhitiwhiti kōrero mō ana tuhinga me ngā tuhinga a ētahi atu. • Whakamahi i te reo e pā ana ki te kaituhi me te tuhituhi i a ia e whakawhitiwhiti kōrero ana.	• Whakamahi i te reo e pā ana ki te kaituhi me te tuhituhi i a ia e whakawhitiwhiti kōrero ana mō ana tuhinga me ngā tuhinga a ētahi atu.

'Sharing and Responding' Learning Outcomes

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
• With teacher support, share their writing and respond to the writing of others. • Develop a sense of audience.	• With teacher support, share their writing and respond to the writing of others. • Develop a sense of audience.	• Share their writing and respond to the writing of others. • Begin to use the language of writers and writing when sharing.	• Share their writing and respond to the writing of others using the language of writers and writing.

Ngā Pūtake Tuhituhi
Purposes for Writing

Texts are created for differing purposes and differing audiences. The form that the writing takes and the type of language used will depend on the purpose and the audience. For example, if the writing is about an exciting school trip and is for the school newsletter, it will probably take the form of a recount (taki). If the purpose of the writing is to issue an invitation, it will most likely take the form of a pānui. However, a pānui inviting friends to a birthday will be written differently from a pānui inviting the reader to an important hui.

When teaching a new purpose for writing, teacher and students will first study texts through shared reading, then construct texts through shared writing. The teacher will then work with students through cycles of shared, guided and independent writing approaches. These writing approaches are described on pages 102-109. The model at the right was developed by Harry Hood in *Left to Write Too* (2000, p. 53). He notes that students will need to be supported as they move through the cycles, and that some students may need to repeat the cycle a number of times before they are confident enough to write for a purpose independently.

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

The tables on the following two pages summarise the purposes for writing and the types of writing included in the *He Kura Tuhituhi* and *He Manu Taketake* books. A single text may, however, encompass more than one purpose for writing; for example, a project about muka might include instructions about how to prepare muka from flax, as well as descriptions of items made from muka.

Shared or Guided Writing Cycles

Demonstrate

Participate (shared)

Try (with support)

Try (independently)
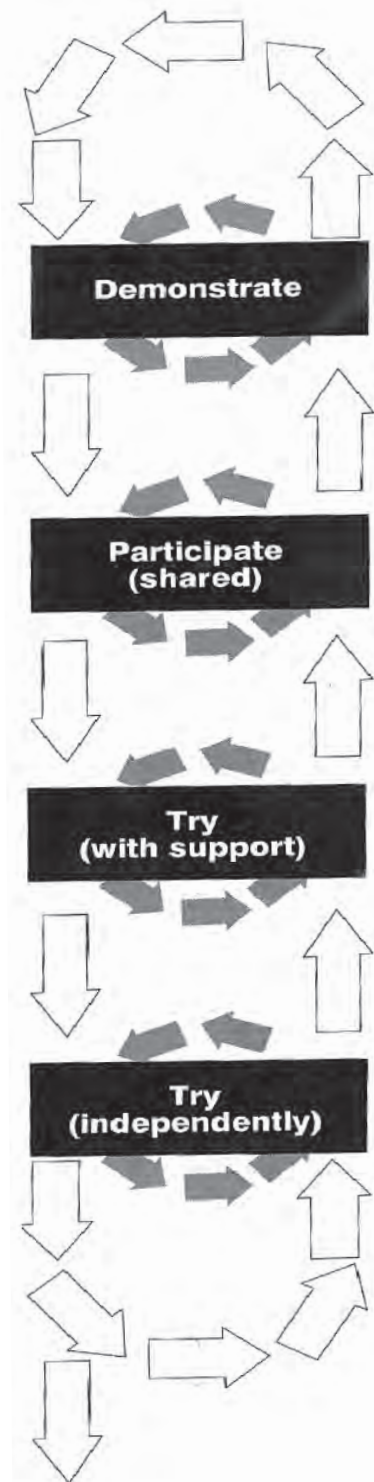
Table 1: *He Kura Tuhituhi*

	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

Table 2: *He Manu Taketake*

	He Tuhinga Tūhono Writing to express collective identity	He Tuhinga Mihi Writing to acknowledge	He Tuhinga Pānui Writing to announce a kaupapa	He Tuhinga Whakangahau Writing to uplift and stimulate	He Tuhinga Paki Whakamārama Explanatory narratives	He Tuhinga Pūrākau Whakamārama Origin narratives
Te Pūtake Purpose	**He whakaatu i ngā hononga o te kaituhi ki ōna tīpuna, 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.	**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.	**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.	**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.	**He whakamārama i tētahi āhuatanga o te taiao.** To explain an aspect of the natural world.	**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.
Ngā Momo Tuhinga Types of writing	**Te whakapapa** An expression of collective identity **Te pepeha** An expression of collective identity **Te paki tūhono** A narrative that explains a collective identity	**Te mihi ki te taiao** An acknowledgement 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	**Te pānui** An announcement	**Te paki whakangahau** An entertaining narrative **Te whakaari whakangahau** An entertaining play **Te whiti whakangahau** An entertaining poem	**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	**Te pūrākau whakamārama** A narrative that explains the origin of aspects of our world

Ngā Putanga Ako mō ngā Pūtake Tuhituhi
Purposes for Writing Learning Outcomes

The learning outcomes for the purposes for writing in *He Manu Tuhituhi* are organised under the three approaches to teaching writing: shared, guided and independent. The following charts provide some examples of types of writing that might be introduced at the Ka Oho, Ka Whai Huruhuru, Ka Marewa and Ka Rere stages of writing. *These are indications only, as it is up to teachers to decide when and how they will teach writing for particular purposes.* This will be dependent on factors such as school and class themes, students' skills and their previous experience of relevant texts. Tables designed to help teachers identify the teaching approach that may be appropriate for their students when teaching a particular purpose for writing can also be found in the 'Hei Whakamārama' section at the beginning of each of the *He Kura Tuhituhi* and *He Manu Taketake* books.

Ngā Putanga Ako mō ngā Pūtake Tuhituhi mā te Huarahi Whakaako Tuhituhi Ngātahi

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
Mahi tahi hei tuhituhi mō ngā pūtake maha; 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 pānui. • Te pepeha.	Mahi tahi hei tuhituhi mō ngā pūtake maha; 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. *He Manu Taketake* • Te whakapapa. • Te whiti whakangahau. • Te whakaari whakangahau. • Te paki whakamārama.	Mahi tahi hei tuhituhi mō ngā pūtake maha; hei tauira: *He Kura Tuhituhi* • Te taki whānui. • Te whakaahua whānui. • Te tohutohu mō te tākaro kēmu. • Te tautohe whaiaro. *He Manu Taketake* • Te pūrākau whakamārama. • Te paki whakangahau. • Te paki tūhono. • Te paki whakamārama. • Te whakaari whakangahau. • Te whiti whakangahau.	Mahi tahi hei tuhituhi mō ngā pūtake maha; hei tauira: *He Kura Tuhituhi* • Te taki pohewa tuku iho. • Te tautohe whānui. *He Manu Taketake* • Te pūrākau whakamarama. • Te paki tūhono.

Purposes for Writing Learning Outcomes using the Shared Writing Approach

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
Participate in creating texts for differing purposes, for example:	Participate in creating texts for differing purposes, for example:	Participate in creating texts for differing purposes, for example:	Participate in creating texts for differing purposes, 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).	*He Kura Tuhituhi* • Instructions for how to carry out a task. • Directions for how to get to a destination. • Personal recounts. • Scientific explanations. *He Manu Taketake* • Expressions of collective identity (whakapapa). • Entertaining poems. • Entertaining plays. • Narratives that explain aspects of the natural world.	*He Kura Tuhituhi* • Factual recounts. • General descriptions. • Instructions for how to play a game. • Personal arguments. *He Manu Taketake* • Narratives that explain the origin of aspects of our world. • Entertaining narratives. • Narratives that explain a collective identity. • Narratives that explain aspects of the natural world. • Entertaining plays. • Entertaining poems.	*He Kura Tuhituhi* • Imaginative historical recounts. • General arguments. *He Manu Taketake* • Narratives that explain the origin of aspects of our world. • Narratives that explain a collective identity.

Ngā Putanga Ako mō ngā Pūtake Tuhituhi mā te Huarahi Whakaako Tuhituhi me te Arahanga

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
	Waihanga tuhituhi me te arahanga o te kaiako mō ngā momo pūtake maha; hei tauira: *He Kura Tuhituhi* • Te taki whaiaro. *He Manu Taketake* • Te pepeha. • Te whakapapa. • Te pānui. • Te mihi.	Waihanga tuhituhi me te arahanga o te kaiako mō ngā momo pūtake maha; hei tauira: *He Kura Tuhituhi* • Te tohutohu mō te mahi i tētahi mahi. • Te tohutohu mō te haere ki tētahi wāhi. • Te takenga pūtaiao. • Te whakaahua whaiaro. • Te taki whānui. *He Manu Taketake* • Te pūrākau whakamārama. • Te whiti whakangahau. • Te paki whakangahau. • Te paki whakamārama. • Te pepeha. • Te whakapapa.	Waihanga tuhituhi me te arahanga o te kaiako mō ngā momo pūtake maha; hei tauira: *He Kura Tuhituhi* • Te tautohe whaiaro. • Te tautohe whānui. • Te whakaahua whānui. • Te tohutohu mō te tākaro kēmu. • Te taki pohewa tuku iho. *He Manu Taketake* • Te paki tūhono. • Te whakaari whakangahau. • Te paki whakangahau. • Te whiti whakangahau. • Te paki whakamārama.

Purposes for Writing Learning Outcomes using the Guided Writing Approach

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
	Create texts with support for differing purposes, for example: *He Kura Tuhituhi* • Personal recounts. *He Manu Taketake* • Expressions of collective identity (pepeha and whakapapa). • Announcements. • Acknowledgements.	Create texts with support for differing purposes, for example: *He Kura Tuhituhi* • Instructions for how to carry out a task. • Directions for how to get to a destination. • Scientific explanations. • Personal descriptions. • Factual recounts. *He Manu Taketake* • Narratives that explain the origin of aspects of our world. • Entertaining poems. • Entertaining narratives. • Narratives that explain aspects of the natural world. • Expressions of collective identity (pepeha and whakapapa).	Create texts with support for differing purposes, for example: *He Kura Tuhituhi* • Personal arguments. • General arguments. • General descriptions. • Instructions for how to play a game. • Imaginative historical recounts. *He Manu Taketake* • Narratives that explain a collective identity. • Entertaining plays. • Entertaining narratives. • Entertaining poems. • Narratives that explain aspects of the natural world.

Ngā Putanga Ako mō ngā Pūtake Tuhituhi mā te Huarahi Whakaako Tuhituhi Takitahi

E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te :	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
		Waihanga tuhinga takitahi mō ngā momo pūtake kua ākona kētia mā te huarahi whakaako tuhituhi me te arahanga; hei tauira: *He Kura Tuhituhi* • Te taki whaiaro. *He Manu Taketake* • Te mihi. • Te pānui. • Te pepeha. • Te whakapapa.	Waihanga tuhinga takitahi mō ngā momo pūtake kua ākona kētia mā te huarahi whakaako tuhituhi me te arahanga; hei tauira: *He Kura Tuhituhi* • Te tohutohu mō te mahi i tētahi mahi. • Te tohutohu mō te haere ki tētahi wāhi. • Te tohutohu mō te tākaro kēmu. • Te takenga pūtaiao. • Te taki whānui. • Te taki pohewa tuku iho. • Te whakaahua whaiaro. • Te whakaahua whānui. • Te tautohe whaiaro. • Te tautohe whānui. *He Manu Taketake* • Te pūrākau whakamārama. • Te paki whakamārama. • Te whiti whakangahau. • Te paki whakangahau. • Te whakaari whakangahau.

Purposes for Writing Learning Outcomes using the Independent Writing Approach

Ka Oho writers are learning to:	Ka Whai Huruhuru writers are learning to:	Ka Marewa writers are learning to:	Ka Rere writers are learning to:
		Create texts independently for differing purposes that they have already learnt through guided writing, for example: *He Kura Tuhituhi* • Personal recounts. *He Manu Taketake* • Acknowledgements. • Announcements. • Expressions of collective identity (pepeha and whakapapa).	Create texts independently for differing purposes that they have already learnt through guided writing, for example: *He Kura Tuhituhi* • Instructions for how to carry out a task. • Directions for how to get to a destination. • Instructions for how to play a game. • Scientific explanations. • Factual recounts. • Imaginative historical recounts. • Personal descriptions. • General descriptions. • Personal arguments. • General arguments. *He Manu Taketake* • Narratives that explain the origin of aspects of our world. • Narratives that explain aspects of the natural world. • Entertaining poems. • Entertaining narratives. • Entertaining plays.
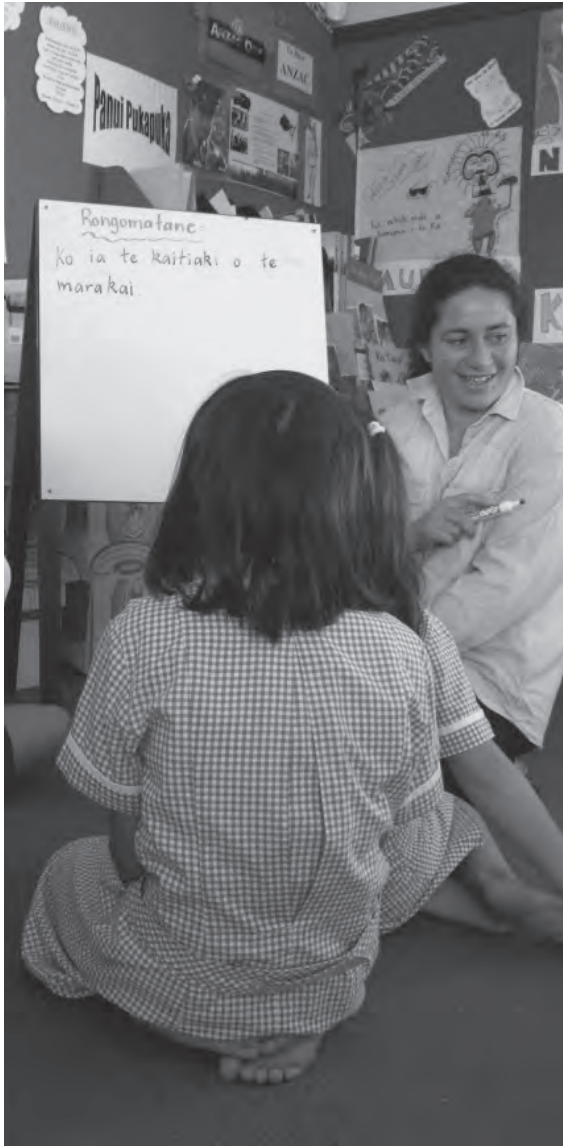
Te Wāhanga Tuatoru
Kia Rere ai te Manu
Teaching the Writer

He kūaka mārangaranga,
Kotahi manu i tau ki te tāhuna,
Tau atu, tau atu, tau atu.[26]

He kupu whakataki

Harry Hood (2007) recommends that the teaching of writing is incorporated into the classroom programme through the:

1. Free writing programme.

2. Reading programme, including the study of writing structures,[27] using shared and guided approaches.

3. Curriculum learning areas using shared, guided and independent writing approaches.

This chapter on how to teach the writer begins with an outline of the free writing programme (te hōtaka tuhituhi māhorahora). The three main writing approaches are then explained: shared (te huarahi whakaako tuhituhi ngātahi), guided (te huarahi whakaako tuhituhi me te arahanga) and independent (te huarahi whakaako tuhituhi takitahi). In addition to scaffolding students' learning by using the three writing approaches, it is important to assist students to achieve learning outcomes through the use of teaching strategies such as modelling and questioning. Some of these key instructional strategies are discussed in this chapter.

Conferencing forms an essential part of all aspects of learning to write. The final section in this chapter, 'Te Matapaki', discusses the following aspects of conferencing with the writer: principles of conferencing, conference types (or purposes), how to teach conferencing, and conference approaches. Examples of conferencing questions are also provided.

The final section in this chapter discusses monitoring the progress of the developing writer.

Te Hōtaka Tuhituhi Māhorahora[28]
The Free Writing Programme

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

The purpose of the free writing programme is to establish a community of writers in the classroom by giving all members of the classroom, including the teacher and kaiāwhina, the opportunity to write for personal reasons every day on topics of their own choice. This is in conjunction with teaching sessions during which the teacher not only teaches aspects of writing and the writing process according to students' learning needs, but also models, motivates, shares and encourages students to share aspects of their personal writing. As part of the programme students also 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 to produce a published piece of work. Students may craft pieces of personal writing for purposes other than those they write for in other curriculum areas, such as writing to farewell a loved one or writing a poem or waiata to express emotions. Through sharing published works with others they also develop their sense of authorship.

---

[26] (Orbell, 2003, p. 161). Margaret Orbell notes that this chant must often have been sung "in situations where people were seen to be following a leader, as kūaka do."

[27] *He Manu Tuhituhi* focuses on purposes for writing, which include the teaching of structures and language features.

[28] 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.

Writers begin their journey into the world of writing through free writing. When children first enter school, most of their writing, if not all, is free writing. Indeed, for students at the Ka Oho (emergent) and Ka Whai Huruhuru (emerging) stages, writing freely on topics of their own choice is the foundation of the writing programme. However, as students get older the opportunity to write for themselves is often taken over by writing for curriculum purposes on topics frequently designated by the teacher. The free writing programme is designed so that students are able to continue to write for themselves about what they know, what they are experiencing and what they are interested in. This is a valuable time during which students explore their own lives through writing.

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

Although free writing time will take place daily, the other two components of the programme will not necessarily occur every day. Teaching the art of writing may be a weekly event, although when students are involved in crafting a piece of free writing the teacher may decide to have a daily session. How often students are engaged in crafting a piece of free writing for publication will depend on the timetable of work and which developmental stages the writers in the classroom are at.

Te Wā mō te Tuhituhi Māhorahora
Free Writing Time

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 teachers and kaiāwhina too value this time when they can sit and reflect and develop ideas through writing. This regular opportunity to write for themselves has many benefits for students. Firstly, they learn to write by writing; secondly, they learn that what they have to write is important; thirdly, through noticing, wondering, questioning and exploring ideas through writing they learn about themselves. Finally, students learn that writing has benefits that will help sustain them throughout their lives.

Te Wā Whakaako i te Tuhituhi
Teaching the Art of Writing

A session devoted to teaching the art of writing may take place before or after a free writing session. 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, to sharing insights and entries and interesting and inspiring pieces of writing by students and other authors. At other times, this time will be used for mini-lessons: for example, for teaching aspects of how print works, for modelling and teaching aspects of the writing process (drafting, revising, editing, publishing, sharing), and for teaching students how to ask questions and how to be a good listener, in preparation for becoming good conference partners.

Te Wā Waihanga i te Tuhinga Māhorahora
Crafting for Publication

During this time, students are expected to select a piece of their writing from their tuhinga māhorahora books to craft for publication. After selecting a seed idea or an entry that they wish to develop, they work through the phases of the writing process to publication and sharing and responding. Teacher modelling and conferencing are essential parts of this process.

Whereas Ka Oho students may publish one or more pieces of writing each week, more fluent writers will publish less frequently, partly because of the length of time required to craft a piece of writing to publication, but also because they will be crafting writing for other purposes in other curriculum areas. However, all students should publish a piece of free writing at least once a term.

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).

The following are three important aspects to consider when using instructional strategies (see also MOE, 2003a, p.78):

1. Provide direct instruction.

- Give focused and explicit instruction when teaching writing. Make visible to students what writers do. This might include, for example, discussions about a text, such as the author's purpose, his or her selection of words, and the way the author has structured the writing to get the message across.

2. Be deliberate.

- Know what the instructional strategies are (see the following page) and use them appropriately.
- Share the learning goal with students at the beginning of the lesson and be deliberate about how, why and what you are teaching.

3. Provide goal directed instruction.

- Walk students through lessons in manageable 'chunks', ensuring that they remain focused on meeting the learning goal you shared with them at the outset of the lesson. This could mean referring to the learning goal again at least twice during the lesson (Davis, 2007, online)

The instructional strategy or strategies selected for a particular objective will depend on that objective and the learning styles and needs of the students. It is important to remember that students will vary in their needs, the way in which they learn, and the speed at which they may learn. In order to cater for different learning styles, the teacher needs to have a range of strategies to select from.

Throughout the course of the day teachers will use a range of instructional strategies. Remember, not all of us learn things the first time, so repeat when necesary or try showing students in another way, and provide ample opportunities for them to practise what they have learnt in a range of learning contexts.

The following list of six strategies, 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: • Shows how to. • Is deliberate. • Makes the learning explicit. • Directs or explains along the way.
Te akiaki Prompting	Through prompting the teacher: • 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: • 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: • 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: • 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: • Gives a specific instruction to serve a particular purpose.

Ngā Huarahi Whakaako Tuhituhi e Toru
Three Approaches to Teaching Writing

The three main teaching approaches outlined in this manual are the shared, guided and independent approaches. Each teaching approach serves a different purpose. For example, in the shared approach, during which the teacher scribes and the students contribute verbally, children are engaged in the act of communally creating a text at a low level of risk. In the guided approach the teacher shows, tells, explains or models writing to a group of students. After a guided approach session most students should be able to go away and practise what they have just learnt. The independent approach is used when students are either practising newly learnt skills or are working through parts of the writing process.

> Not all writers require the same treatment – remember some learn faster or differently to others.

Knowing *how to do* what is being asked of you is the key to successful student achievement. This is best taught through the selection of an appropriate writing approach or combination of approaches. Regular exposure to all of these approaches helps provide essential scaffolding for students' learning. Planning which teaching approach or combination of approaches will be used with groups of writers in a lesson helps to ensure that each writer has access to a learning opportunity that will develop their skills as a writer.

Through the writing approaches the teacher can, for example, model strategies, model the use of particular language features, and help students develop their thinking through explaining and questioning. Through the use of a combination of approaches, over time students will have multiple scaffolded experiences of a type of writing and will eventually be able to craft a complete text of this type independently.

When planning a writing lesson within a curriculum area, teachers identify which aspect or aspects of the writing they want their students to learn. They then select one or more of the approaches based on how much support the students will need. If, for example, the students are learning a new strategy, skill, or purpose for writing, the teacher will select from either the guided or shared writing approaches.

> Before students are introduced to writing for a particular purpose, it is important that they see how someone else has written for that purpose. Basing your reading programme around what you would like your students to achieve in the writing programme is helpful as it provides students with an idea of what types of writing or aspects of writing look like in print, before having to write.

The following chart summarises the main features of the three approaches.

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 tuhinga 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.

The purpose of the approach

In the shared writing approach, 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 purpose[29] 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.

Using this teaching approach offers writers:

- An entry level into new learning.

- Participation in a supportive group writing activity.

- Opportunities to contribute ideas to a jointly constructed text.

- Experience of the writing process.

- Participation in a range of purposes for writing from across the curriculum; for example, recounts, instructions, explanations, narratives, acknowledgements.

- Experience in responding to texts.

- Enjoyment in constructing a text with others.

- Opportunities to develop vocabulary and knowledge of grammar and sentence structures.

---

[29] See 'Ngā Pūtake Tuhituhi', pp. 87-95, for suggestions on when to teach the purposes for writing and which teaching approaches to use with students at each of the four developmental stages: Ka Oho, Ka Whai Huruhuru, Ka Marewa and Ka Rere.

He Akoranga Tuhituhi Ngātahi[30]
A Shared Writing Session

The following lesson sequence shows the stages that teacher and students may go through during a shared writing session; for example, when teaching writing for a particular purpose. Depending on the purpose for the lesson and individual student needs the teacher may decide to work with the whole class, or with a few students at a time. The session may take up to 15 minutes.

> The production of a complete shared text may require more than one session.

1. Settling time

This is a transition, focus and settling time, where the students and the teacher move from the previous lesson and prepare mentally for the writing session. Teacher and students may recite a preparatory rotarota, or waiata, such as the one below to assist with the transition from another learning area to a focused writing session.

He Waiata Tuhituhi

Kua tae ki te wā
Ki te mirimiri e
I a mahara
Kia rere noa ngā whakaaro
O te puna hōhonu
Kei roto i ahau
Hutia mai ngā ariā pai
Kia korikori ai te pene nei!
AE!
Toro atu aku ringa
Mau ai ngā rākau hei whakairo e
Tōku nei hā ki te iwi
Kia tau ai te mārama
Tū te ihiihi, tū te wanawana
Aku kupu tuhituhi e!

nā Trish Awhimate
(This waiata is sung to the tune of 'Sadie the Cleaning Lady')

This is also a good time to prepare students for the lesson by reminding them of a text they have previously read or a teaching point that has been previously introduced (see also 'Te Whakarite i te Akoranga Tuhituhi', pages 136–137) before introducing the new learning focus.

---

[30] See the *He Manu Tuhituhi* manual for teachers of emergent writers, *Ka Oho te Manu ki te Ao Tuhituhi*, pp. 98-99, for a description of a shared writing session in which a recount of a class trip is produced by the class.

2. Vocabulary building time

In order for children to be able to contribute towards building a written text, it is important that they have appropriate words available to use. It is unlikely, especially for children learning in te reo Māori, that students will receive enough vocabulary input from their everyday environment; therefore, it is essential to incorporate vocabulary building into a lesson. This is a good time to introduce new words, phrases and concepts which will need to be accompanied by explanations and examples of the words used in context.

3. Teaching time

During this time the teacher explains the purpose and the key ideas for this type of writing. The teacher then scribes a text, or part of a text, discussing what he or she is doing and why. During the writing the teacher asks students for input and discusses and includes their contributions.

4. Read and question time

Once the shared text is complete, the teacher goes back over it and reads it with the students. This not only provides an opportunity to consider what has been written, it also provides an opportunity for teaching students how to revise what they have written. The teacher can question students about the message the text gives to a reader. This provides an opportunity to make students aware of the need to check that the message of the writing is clear; if the message is not clear, students can be asked to look at the parts that might need revising.

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.

The purpose of the approach

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 consider grouping students according to their instructional needs.

Some aspects of writing, such as the following, are particularly well suited to teaching using the guided writing approach:

• Phases of the writing process.

• Conventions of print, such as sentence structure, paragraphing, aspects of grammar.

• Strategies for writing, such as mind mapping and flow-charts.

• Conveying a message to a specific audience.

• Characteristics of different text forms.

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.

The purpose of the approach

The purpose of the independent writing approach is to provide students with the opportunity of writing text independently. During this time they can put what they have learnt into practice. They can also try out their own ideas and create texts that can be read by others, sometimes for their own enjoyment and sometimes to meet curriculum goals and/or social requirements.

The stage for writing independently will have been set during shared and guided writing time, during which students will have previous experiences of constructing this type of text in a scaffolded learning situation. Too often students are asked to write independently before they know what to do and how to do it. Being asked to write independently before having been taught the necessary skills and strategies can dramatically lessen students' motivation for writing.

When writing independently, students should first be clear about the following:

• The purpose of the writing.

• The audience for the writing.

• The structure of the text.

• Language features appropriate to the writing purpose and audience.

Through the independent writing approach the writer will:

• Manage his or her writing resources.

• Learn some independent management strategies.

• Learn how to seek assistance appropriately.

Students will need to be taught self-management skills and strategies in order to become effective independent writers.

Ngā Huarahi Whakaako Tuhituhi e Toru me ngā Pūtake Tuhituhi[31]
Using the Three Writing Approaches to Teach Purposes for Writing

When introducing a new purpose for writing, for example, a general description (whakaahua whānui), the class or group will first read and discuss several descriptions during shared reading sessions. Descriptions will then be constructed jointly during shared writing sessions in which the teacher and students plan and write together and the teacher acts as scribe. During these sessions, the teacher demonstrates aspects of writing a description.

The guided approach will then be introduced. The teacher and students plan together, but the students construct their own texts, which may be built up in sections. The teacher models aspects of writing for this purpose that students will be expected to reproduce, leading students through each step, with the students then writing independently.

The following is an outline of a guided writing session for writing a general description which was carried out after students had previously read, discussed and constructed several general descriptions through shared reading and writing. As shown in the outline, during a guided writing session the three approaches (shared, guided and independent) may all be operating in the classroom at one time. In this session the students initially work collaboratively in groups to pool and discuss knowledge.

He Akoranga Tuhituhi me te Arahanga
Outline of a Guided Writing Session

Te whāinga
Students will write a general description (whakaahua whānui) using the correct structure.

Ngā putanga ako

- Students will classify known knowledge under subject headings.

- Students will write a clear opening statement and construct other paragraphs around the known information.

- Students will use a range of nouns (kupu ingoa), adjectives (kupu āhua) and verbs (kupumahi) to describe the topic.

- The information will be clear and logically presented.

Te ara tuhituhi

1. Select a subject that students know quite a bit about.
   The topic of 'te ngeru' (cats) was selected by the class.

---

[31] The following summary and the outline of a guided writing session are based on material in *Left to Write Too* (Hood, 2000, pp. 52-59).

2. In groups students record all the knowledge they have.

   Students then worked in groups to record their previous knowledge about cats.

Ngeru (semantic web):
Piki rākau, Kararehe ngāte ū, taringa pai, maikuku koi, pai ki te moe, huruhuru roa, niho koi, hei mo te tangata, tere ki te oma, pai te hongi, whā waewae, whiore roa, whai mana me te kiore, whanaunga no te taika
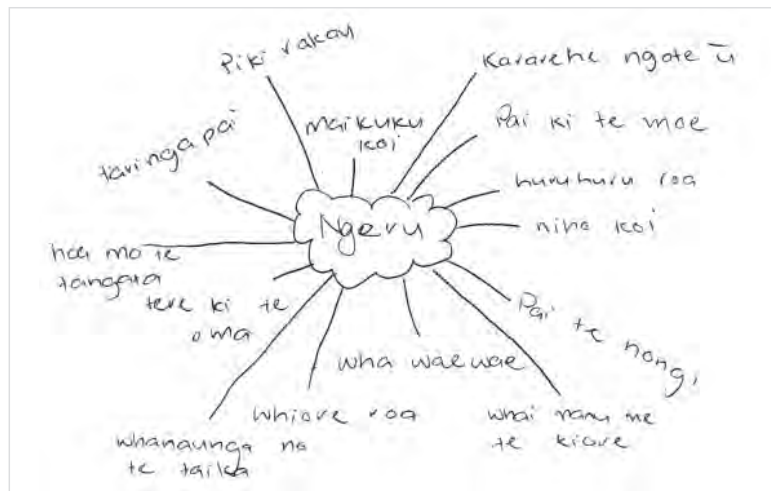
3. Look for likely topic headings and classify.

   The teacher and class discussed their ideas together. Words that students might need in their writing were contributed and discussed. The class then decided on some topic headings and classified their information using a semantic web (whakarōpūtanga-ā-kaupapa).

   Note that in this session, as the goal was to teach students how to write a general description using the basic structure, no research component was introduced.

Ngeru (classified semantic web):

Kāinga
- Roto whare
- Ki runga rākau
- Ki roto pātri

Tōna āhua
- Karareh ngāte ū
- whiore roa
- waewae e whā
- huruhuru roa
- maikuku koi
- niho koi

Kai
- manu
- maramara āhi
- miraka
- kiore
- pi hinaere
- wai

Whanonga
- Pai ki te moe
- hei mo te tangata
- Pai te whakauchewhe
- te nunga
- kai ki te o(kaiko)

Before beginning to write, the class discussed the main parts of a general description which are set out on page 39 in *He Tuhinga Whakaahua*:

Ngā Wāhanga o te Whakaahua Whānui

Te tapanga: Hei tāutu i te kaupapa o te whakaahua.

Te whakamāramatanga: Hei whakamōhio atu ki te kaipānui i te kaupapa o te tuhinga, hei whakamārama hoki i ētahi o ōna āhuatanga matua.

Te whakaahuatanga: Hei whakamōhio atu ki te kaipānui i te āhua me ngā mahi o te kaupapa kua whiriwhiria.

Te whakakapinga: Hei whakarāpopoto, hei whakakapi hoki i te tuhinga ki tētahi whakaaro whānui.

---

4. Students try out an opening statement for the introductory explanation (whakamāramatanga).
   Students were then asked to write an opening statement to explain the topic and identify some of its important characteristics, using information from the semantic web. While the students were attempting to write their statements, the teacher made a circuit of the class. Students who were unable to cope with the task were brought together and constructed a statement together.

Te Ngeru

He maha ngā momo ngeru e noho ana i te taha o te tangata Ahakoa he whanaunga te ngeru hi te taika me te raiona, he tino hoa ia ki te tangata.
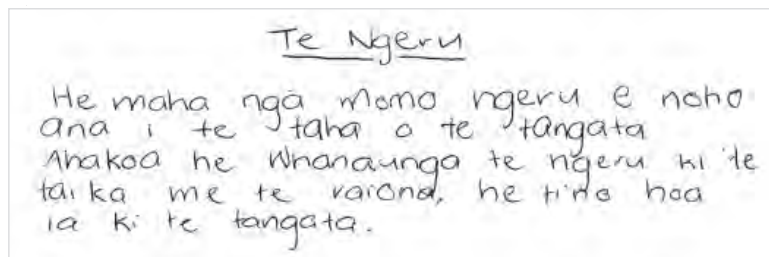
5. Students work through the main part of the description (whakaahuatanga) paragraph by paragraph, reading to a neighbour, questioning and revising under teacher guidance.
   The teacher and class then decided that the next paragraph would describe the general appearance (āhua) of cats. They discussed how this paragraph could be constructed and what might be included, identifying some nouns (kupu ingoa) and adjectives (kupu āhua) they might use. Students then set to work to write the paragraph. The shared group considered their first sentence while the teacher made another circuit of the class, this time identifying those students who were finding the task too easy. The teacher returned to the shared group who wrote the paragraph together. The whole class then shared their efforts. The group of fluent writers were encouraged to continue to write the next paragraph on their own. The teacher continued to work with the rest of the class on a paragraph about the behaviour of cats, related to their nature as predators (kaikikokiko), using a guided approach.

> He Kararehe ngote ū te ngeru. Ka whāngōtea ngā punua ngeru e te Whaea. He huruhuru ngohengohe tō te ngeru. He huruhuru roa tō ētahi ngeru, he huruhuru poto tō ētahi atu. He whiore roa tō te nuinga.
>
> He kaikōkiko te ngeru. Ka whai i te manu me te kiore. He koi ōna maikuku me ōna niho. Tino pai tōna ihu ki te whakawehewehe i ngā haunga, tino pai ōna taringa ki te rongo i ngā oro. He tere hoki te ngeru ki te oma me te piki rākau. Heoi, he tino pai hoki te ngeru ki te moe mō te wā roa.

6. Students try out a concluding statement for the conclusion (whakakapinga).

    Students were then asked to write a statement summarising the topic to complete the text.

> Ahakoa kei te noho tahi, te ngeru me te tangata, ahakoa kei te whāngai te tangata i te ngeru, he whanonga kaikōkiko tonu tā te ngeru.

7. Work may stay in draft, or may be proofread, edited or published if desired.

Te Ngeru

He maha ngā momo ngeru e noho
ana i te taha o te tangata.
Ahakoa he whanaunga te ngeru ki te
taika me te raiona, he tino hoa
ia ki te tangata.

He kararehe ngote ū te ngeru. Ka
whāngotea ngā punua ngeru e te
whaea. He huruhuru ngohengohe tō
te ngeru. He huruhuru roa tō ētahi
ngeru. he huruhuru poto tō ētahi
atu. He whiore roa tō te nuinga.

He kaikōkiko te ngeru. Ka whai i te
manu me te kiore. He koi ōna
maikuku me ōna niho. Tino pai
tōna ihu ki te whakawehewehe i
ngā haunga, tina pai ōna taringa
ki te rongo, ngā oro. He tere hoki
te ngeru ki te oma me te piki
rākau. Heoi, he tino pai hoki te
ngeru ki te moe mō te wā roa.

Ahakoa kei te noho tahi te ngeru
me te tangata, ahakoa kei te
whāngai te tangata i te ngeru, he
whanonga kaikōkiko tonu tō te
ngeru.

Thus it can be said that three writing approaches were operating in the classroom at one time:

1. Shared writing – with the teacher.

2. Guided writing – paragraph by paragraph.

3. Independent writing – by those who understood what to do.

This writing experience would be followed soon after by a session in which students try out this structure on a topic of their choice. Students should try to write the text independently; however, some will need to be taken through the guided sequence above many times before they are able and confident enough to write a text independently.

Once students have mastered writing a general description, and have been taught research skills, they can incorporate research as part of the preparation for writing.

It is essential that children are scaffolded appropriately if they are to gain a good grasp of writing for the various purposes. Setting students the task of independently constructing a type of text before they have sufficient experience through shared and guided writing, or have developed sufficient understanding, will lead to frustration and a dislike of writing.
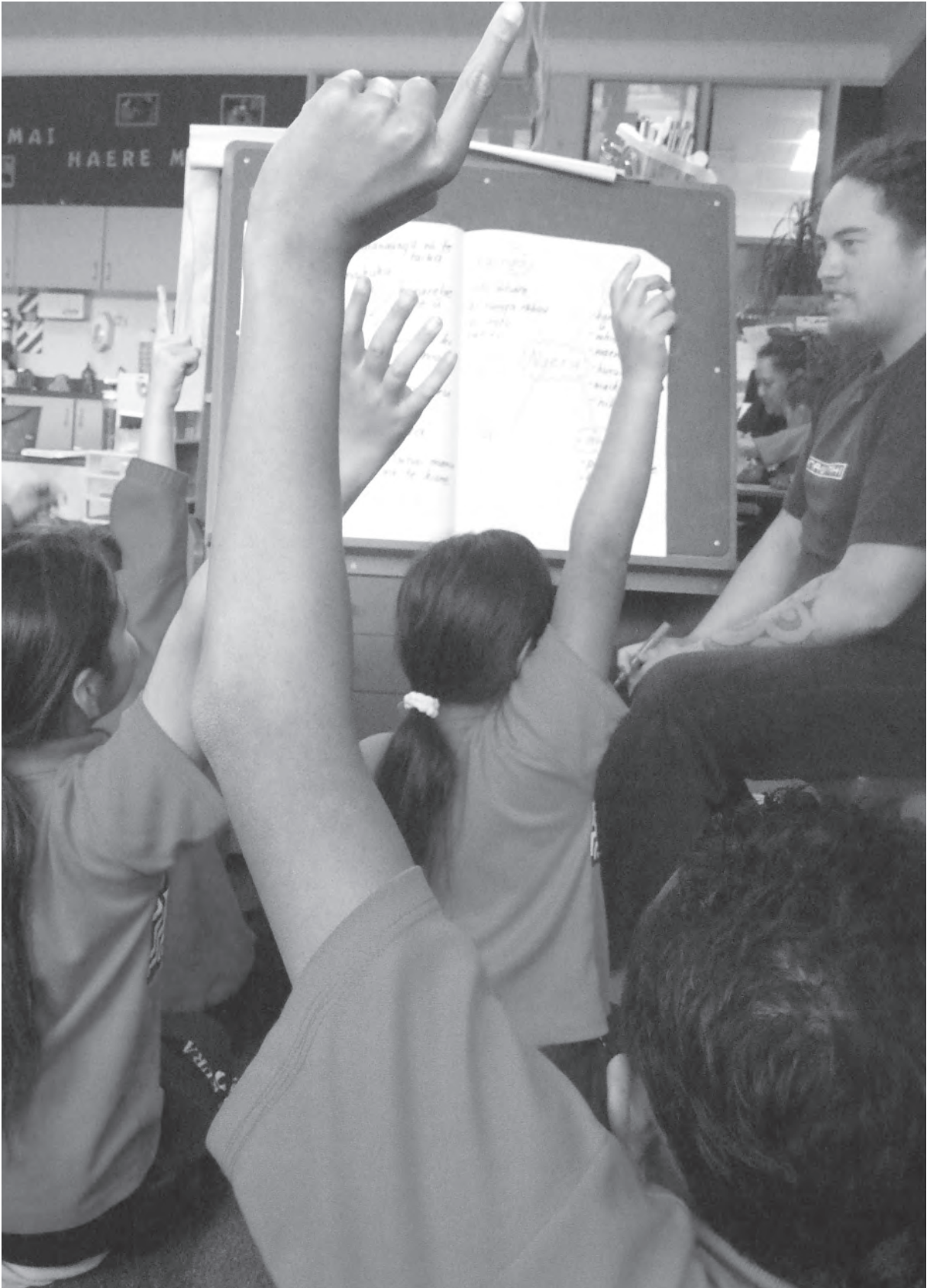
Te Matapaki
Conferencing

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

All writers need feedback and/or feed forward on their work, whether to get feedback on their ideas, gain another reader's viewpoint on the clarity of the text, or seek help when unsure what to do next. Having regular conferences with someone (a mentor, teacher, parent, or friend) to help evaluate what they have written and what they might do next is essential to the development of all writers.

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. Students will need to be taught listening, questioning and responding skills in order to be able to help and inspire their peers.

This section discusses the following aspects of conferencing:

- **Ngā Mātāpono o te Matapaki**
  Principles of Conferencing

- **Ngā Momo Matapaki**
  Conference Types

- **He Whakaakoranga Matapaki**
  Teaching How to Conference

- **Ngā Huarahi Matapaki**
  Conference Approaches

Ngā Mātāpono o te Matapaki
Principles of Conferencing

There is no set way of conferencing with a writer, but there are some basic principles for 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).

A conference will have a particular purpose or focus as outlined in the conference types below; however, there are four broad purposes for all conferences:

- For students 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 students 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[32] 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

Te matapaki mō te kaupapa
Content conferences

Content conferences focus on what the writing is about; that is, on the information the writer wants to share with the reader. During the conference the writer and the conference partner or partners focus on the information that is being conveyed by the writer and also discuss other information that may be useful for the reader.

In a content conference the teacher will often focus on drawing out what the writer already knows as well as new information he or she may have found on the topic. The conference frequently takes the form of the writer teaching the listener about the subject, and then adding more information (Calkins, 1994, p. 237).

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. Texts such as recounts, narratives, instructions and explanations describe a sequence of events or a process. The conference partner, or writers themselves, may ask, "He tika rānei te raupapatanga o ngā mahi?" (Did/does it really happen this way?) For other types of texts, the writer may need to categorise information; for example, by using a semantic web (see page 69), by sorting facts into piles or by composing a list of chapters.

---

[32] The first five types of conferences are based on Calkins (1994, see chapters 14 and 18).

When a student has selected an entry from his or her tuhinga māhorahora (free writing) book to develop, the conference partner can help the writer consider the basic form which the text will take; for example: Do I want to write a poem, or several poems? A picture book? A letter? A short story? An article for the class journal? Once the form has been decided, the writer and conference partner can consider details about how to organise the information.

Te matapaki mō ngā momo rautaki tuhituhi
Process conferences

Process conferences are about the strategies students use when they write. In a process conference students are given the opportunity to tell the teacher what they do when they write. This helps the teacher to learn how each student goes about writing, to find out the strategies they use, and to help them develop more efficient strategies. The teacher can also tell students what he or she notices about how they approach writing. In this way students learn to plan what they will do when they write as well as learning new strategies to help them in their writing. Lucy Calkins (1994, p. 243) gives the following examples of the types of writing strategies that children may need to develop:

> If a child does a lot of sitting in front of a blank page, we'll want to help that child know ways to jump-start his or her writing. If a child keeps writing and writing and writing without ever pausing to reread and to judge what he or she has done, we'll want to teach that youngster ways to shift from being a writer to being a reader, from being a creator to being a critic. If a youngster seems to tape every related entry together into a big, shapeless piece of writing, we may want to teach the youngster how to mine several small, well-shaped pieces from the quarry of entries in that child's notebook.

Calkins (1994, pp. 242-243) uses questions, such as the following, during a process conference to prompt students to talk about what they do when they write.

1. **He aha ngā rautaki tuhituhi i whakamahia e koe ki te tīmata i tāu tuhinga? I tuhituhi noa iho, i tū rānei koe me te āta whakaaro ki tāu i tuhituhi ai, i hoki rānei ki āu tuhinga me te āta pānui anō? He aha koe i tū ai?**
   How did you go about writing this? Did you just pick up your pencil and write straight through, or did you stop and think, or did you reread? What made you stop?

2. **He aha ētahi raruraru i puta i a koe e tuhi ana? I ahatia ērā raruraru e koe kia oti pai ai te mahi tuhituhi?**
   What problems did you run into while you wrote this? What did you do to wrestle with that problem?

3. **I pēhea tāu kōwhiringa kaupapa mō tāu tuhinga?**
   How did you go about choosing the seed idea for your piece?

4. **I muri mai i te kōwhiringa kaupapa, i ngāwari noa iho te kimi whakaaro hei tautoko i taua pūtake?**
   Once you found the seed idea, was it easy to gather entries about it?

5. **Kua rerekē pēhea nei āu rautaki tuhituhi?**
   How is your writing process changing?

6. **Kua kite au i ētahi kupu/rerenga kua whakarerekētia e koe. I pēhea tāu whakatau kia pērā ai te whakarerekē?**
   I notice you made some cross-outs here. What led you to do that?

Once students become accustomed to thinking about such questions, they will also begin to ask them of themselves.

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. For students to become critical readers of their own writing, they need to understand that when their teacher asks at the beginning of the conference, "What do you think?" the teacher expects a really thoughtful answer from the student (Calkins, 1994, p. 246).

Lucy Calkins (1994, p. 246) also suggests giving students a special pen and asking that they reread their draft. As they read, they mark parts that work really well with stars and mark parts that are causing difficulties with crosses. The reasons why parts do or do not work well are then discussed.

During this type of conference, the teacher may also help students to do some evaluation research on their writing over a period of time by getting them to lay out all their work and getting them to think about one of the following questions (Calkins, 1994, p. 246):

1. **He aha taku mahi tino pai rawa atu, taku mahi āhua pai, taku mahi ngoikore?**
   What's my best work, less good work, worst work?

2. **Kua rerekē pēhea nei āku tuhituhi?**
   How is my writing changing?

3. **He aha nga mea hou e whakamātau ana au i aku tuhituhi?**
   What new things am I attempting to do?

4. **He aha ngā mea e kitea ana i te nuinga o aku tuhinga?**
   What patterns do I see across much of my writing?

Te matapaki mō te whakatika tuhinga
Editing conferences

In the editing conference the conference partners focus on aspects of language conventions, such as punctuation, spelling and grammar, that are appropriate to the skills of the writer whose work is being edited. The aim is to help students understand how to use language conventions, rather than just fixing the errors in one piece of writing.

Before an editing conference, students are expected to carefully proofread their own work. Harry Hood (2000, p. 68) suggests that students attempt to correct conventions that they have already mastered, and also focus on an item that they are learning to use. After the student has proofread a piece of writing, the teacher will also read through the text before the editing conference, noting what the student has and has not done, using the student's editing checklist,[33] and deciding on the focus of the conference.

It is important to begin an editing conference by first celebrating what the student *has* done (Calkins, 1994, p. 304). The teacher may then focus on one or two items for teaching. A focus item may be one the student has selected that they are learning to use. The student may then independently proofread the text again for this item.

When a student has repeated an error throughout the text for a convention that they are learning, Lucy Calkins (1994, p. 306) suggests that teachers ask students to teach them what they are thinking as they write, as such errors most likely arise from some understanding the student has developed about a convention. Teacher and student can then discuss this understanding. It may be useful to ask a student to explain why, for example, he or she is inserting exclamation marks in places where it is

---

[33] See the example of a student's editing checklist on page 78.

not appropriate. The answer the student gives may enable the teacher to help the student gain an understanding of the correct use of this convention. It is important not to focus on all the 'mistakes' in a piece of writing, as this has the potential to knock a writer's confidence, but rather to focus on one or two conventions that the student is learning to use.

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. This can be done by complimenting writers when they have used particularly effective expressions in their writing, or when they have modelled language patterns or other aspects of a text on a work by an author they have read. For example, the teacher may say, "He āhua rite te hanga o tēnei rerenga tuhituhi ki tētahi i te pukapuka a Tākuta Hōhepa," or, "Ki ahau nei, he āhua rite tēnei wāhanga o tāu tuhinga ki tā Kāterina Mataira tuhituhi."

During a publishing conference, student and teacher/conference partner discuss and decide on the following types of questions together:

1. He aha te momo hanga o te tuhinga kua tā – he pānui whakaahua, he pānui whakamārama, he pukapuka, he aha rānei?
   What form will the published work take, e.g. poster, pamphlet, book, etc.?

2. Ka tuhituhi koe mā te ringa, mā te rorohiko rānei?
   Will it be hand-written or computer-written?

3. Mēnā ka tuhi ki te rorohiko, mā wai e tā – māu, mā te kaiako, mā tētahi kaiāwhina rānei?
   If written on computer, who will type it – student, teacher or kaiāwhina?

4. He pēhea te āhua o te tuhi me te rahi o te tuhi?
   What font and font size will be used?

5. He aha ētahi pikitia e pai ana?
   What will be in the illustration?

6. Ka meatia he pikitia kua tuhia ā-ringa, ā-rorohiko, he whakaahua rānei?
   Will the illustration be hand drawn, computer-generated, photo?

The purposes of the six basic types of conferences are summarised in the chart on the following page, together with examples of questions that the conference partner might use during each type of conference. This chart is included at the back of each of the *He Kura Tuhituhi* and *He Manu Taketake* books and can be used as a reference point, both when teaching how to conference effectively and during conferences. An English translation of the chart follows.

Ngā Momo Matapaki	Ngā Pātai Ārahi
He whakamārama i ngā pūtake o ngā momo matapaki	Ētahi pātai hei ārahi i ngā momo matapaki
Matapaki mō te Kaupapa E hāngai ana tēnei matapaki ki ngā mātauranga e hiahia ana te kaituhi kia mau i te kaipānui. Hei tauira, i te tuhinga takenga pūtaiao ka tuhi pea te kaituhi mō te take i pērā ai tētahi tū āhuatanga.	• He aha te pūtake o te tuhinga? • Mā wai te tuhinga? • He aha tētahi tapanga mō te tuhinga? • He aha ōu whakaaro matua mō te tuhinga? • He aha ngā whakaaro ka tautoko i ōu whakaaro matua? • Whakamāramatia mai ōu whakaaro. • He mōhiotanga anō me rapu? • He pātai atu anō āu mō te tuhinga?
Matapaki mō te Momo Tuhinga E hāngai ana tēnei matapaki ki te momo tuhinga e tika ana mō ngā mātauranga ka whakaaturia. Hei tauira, i te tuhinga taki whaiaro ka ahu mai te hiahia i te kaituhi ki te tuhi mō tētahi wheako whaiaro ōna, ā, ka raupapahia tērā wheako i te taki.	• He aha te momo tuhinga e tika ana? • He aha te tino take o tāu tuhinga e hiahia ana koe kia mau i te kaipānui? • Kua whakaritea ngā whakaaro matua me ngā whakaaro tautoko? • He tika rānei te raupapatanga o ngā mahi? • Kua whai whakaaro ki ngā mātauranga katoa e tika ana mō te tuhinga? • Ka aha i nāianei?
Matapaki mō ngā Momo Rautaki Tuhituhi E hāngai ana tēnei matapaki ki ngā rautaki tuhituhi kua whakamahia e te kaituhi i a ia e tuhituhi ana, ā, nā te aha hoki i pērā ai. Ko te pūtake o tēnei matapaki ko te āwhina i te kaituhi ki te tāutu i ngā rautaki kua whakamahia kē e ia, ki te whakawhanake hoki i tāna āheinga ki te whakamahi i ētahi atu rautaki tuhituhi.	• He aha ngā rautaki tuhituhi i whakamahia e koe ki te tīmata i tāu tuhinga? • He aha ētahi raruraru i puta i a koe e tuhi ana? I ahatia ērā raruraru e koe kia oti pai ai te mahi tuhituhi? He aha māku hei āwhina i a koe? • I pēhea tāu kōwhiringa pūtake mō tāu tuhinga? • I muri mai i te kōwhiringa pūtake i ngāwari noa iho te kimi whakaaro hei tautoko i taua pūtake? • Kua rerekē pēhea nei āu rautaki tuhituhi? • Kua kite au i ētahi kupu/rerenga kua whakarerekētia e koe. I pēhea tāu whakatau kia pērā ai te whakarerekē?
Matapaki mō te Arotake Tuhinga He matapaki tēnei hei āwhina i te kaituhi ki te pānui i ōna ake tuhinga mai i te tirohanga o te hunga pānui. Ka tuku pātai te kaituhi ki a ia anō mō te māramatanga, te painga me te tutukitanga o ana tuhinga ki te kaipānui.	• He aha ōu whakaaro mō te tuhinga? • He kupu pai ake i ērā kua whakamahia? He kupu pai ake kia mau ai i te kaipānui te pānga/kiko o te tuhinga? • Kua tuhia katoatia ngā mātauranga e hiahia ana 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 pai te raupapatanga o ōu whakaaro? • Me whai āwhina te kaipānui kia mārama pai ai ia ki āu tuhinga?

Matapaki mō te Whakatika Tuhinga	
E hāngai ana tēnei matapaki ki ngā āhuatanga kua whakatikaina kē e te kaituhi, ki te whakatika hoki i ngā tikanga tuhituhi pēnei me te tātaki kupu, te kārawarawatanga me te takotoranga o ngā kupu.	• 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 koe ngā tohu tuhituhi i ngā wā, i ngā wāhi hoki e tika ana? • Ko tēnei te tino kounga o āu mahi tuhituhi? • Kua tutuki i a koe tētahi o āu whāinga ako? Ka aro tāua ki ēhea o ngā whāinga ako i nāianei?
Matapaki mō te Whakaputa Tuhinga	
E hāngai ana tēnei matapaki ki ngā momo whakatau e tika ana mō te whakaputa, arā, te tā tuhinga. Hei tauira, mā tēnei matapaki ka whakatauria mehemea ka tuhituhi mā te ringa, mā te rorohiko rānei me te whiriwhiri i ngā pikitia e tika ana mō te tuhinga.	• He aha te momo hanga o te tuhinga kua tā – he mahere, he pukapuka, he aha rānei? • He aha tētahi ara kia tutuki pai ai te tā i te tuhinga? • Ka tuhituhi koe mā te ringa, mā te rorohiko rānei? • Mā wai e tā – māu, mā te kaiako, mā tētahi kaiāwhina rānei? • He aha ētahi pikitia e pai ana? • Ka meatia he pikitia kua tuhia ā-ringa, ā-rorohiko, he whakaahua rānei?

Conference Types	Questions to Guide the Conferences
Content Conference A content conference focuses on the information or knowledge the writer wants to share with a reader; for example, in a scientific explanation, the writer may talk about the reason why a particular phenomenon occurs.	• What is the purpose of the writing? • Who is the writing for? • What is a title for the writing? • What is the main idea for the writing? • What ideas will support the main idea? • Explain your ideas. • Is there any other information you may need? • Do you have any more questions?
Design Conference A design conference focuses on the form of the text and the order in which the information is being presented; for example, the writer might want to share a personal experience and will recount the event in the order in which it happened.	• What form will the writing take? • What is the main thing you want the reader to grasp? • Have the main ideas and supporting ideas been sequenced? • Did/does it really happen this way? • Have you thought about all the information that should be included in the writing? • What will you do next?

Process Conference A process conference focuses on how the writer went about their writing, e.g. what strategies they used, and why they selected them. The purpose is to help writers improve their use of effective writing strategies and develop their awareness of the writing strategies they have used.	• How did you go about writing this? • What problems did you run into when you wrote this? What did you do to resolve the problem/s? How can I help you? • How did you go about choosing the seed idea? • Was it easy to gather entries about it? • How is your writing process changing? • I notice you made some cross-outs here. What led you to do that?
Evaluation Conference An evaluation conference focuses on the writer learning how to read his or her writing from the point of view of the reader. Writers ask themselves questions about what the reader will understand and whether they have written what they wanted to say efficiently and effectively.	• What do you think about the writing? • Are there any words better than those you have used that will help the reader understand the writing better? • Have you included all the information the reader will need to grasp the ideas of the writing? • Is the language used appropriate to convey the ideas of the text? • Have your ideas been well sequenced? • Will the reader need help to understand the writing?
Editing Conference The focus of the editing conference is to discuss students' proofreading efforts and then help them to correct the language conventions of the writing, such as spelling, punctuation and grammar.	• Does it sound right? • Have you used macrons correctly? • Are the sentences structured correctly? • Have you included punctuation where needed? • Is this the very best you can do? • Which of your learning goals have you achieved? Which one should we look at today?
Publishing Conference The publishing conference occurs only if the writer is going to publish his or her work. The focus of the publishing conference is to make decisions about how the work will be published; for example, whether it will be handwritten, typed, illustrated or bound in a book.	• What form will the published work take, e.g. chart, book, etc.? • How will you go about publishing your text? • Will it be hand-written or computer-written? • If written on the computer, who will type it – student, teacher or kaiāwhina? • What will be in the illustration/s? • Will the illustration be hand-drawn, computer-generated or photo?

He Whakaakoranga Matapaki
Teaching How to Conference

Children need to be taught how to conference. This can be done through teacher modelling and through a series of mini-lessons. Teachers can model how to be a respectful listener, how to ask appropriate questions, and how to provide specific feedback. It is also important to model responses using the language of writing.

Children will need to be taught the routines of conferencing, how to be effective and responsive listeners and how to ask questions that will assist the writer. It is also important that they are taught the purposes of the conferences so that they understand which aspects of the writing to focus on.

Learning how to become an effective conference partner will help to enhance children's beliefs about themselves as writers and readers. The insights they gain into how others think when writing will help children in their own writing and observing the strategies others use to overcome difficulties will help them to think about their own difficulties and strategies they may use to overcome them. Children will also develop their own self-questioning and self-conferencing skills through being conference partners.

The purposes of mini-lessons on conferencing are to:

- Set the ground rules for each of the conferences (e.g. how to be a respectful listener, how to ask appropriate questions and how to provide specific feedback).

- Let students know what is expected of them.

- Ensure students know the purpose of the different conferences.

- Teach students how to receive and give feedback.

Other important skills students will be required to learn are:

- How to read a draft aloud.

- How to ask questions of the writer.

- How to make useful suggestions.

- How to use the language of writing.

Questioning is an important skill to master. Children need to learn how to ask appropriate questions of other writers and of themselves as writers. 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.

After listening to the writer read his or her writing to the class or group, the teacher can encourage students to respond by asking what they can remember, what the writing reminds them of, and if there are parts of the text that are not clear, or that require more information.

The sample questions for the six types of conferences on page 121-122 can be copied onto cards. Students can then select the appropriate card to use to help them develop questioning skills when conferencing.

Ngā Huarahi Matapaki
Conference Approaches

While most conferences will be discussions between the teacher and the writer, other conferences will include other members of the class. Different combinations will be used at different times within the classroom: the writer and the teacher (matapaki takirua me te kaiako); the writer and a friend (matapaki takirua me tētahi hoa); the writer and a group or class (matapaki takitini).

Te matapaki takirua me te kaiako
Student-teacher conferences

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

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 writers evaluate what they have written.

The teacher can help students by asking questions that will help them 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. The following questions are designed to probe students' thinking around their writing and to further extend their ideas.

WHERE	**I haere koe ki hea?**	Where did you go?
	Ka kitea ki hea?	Where can you find it?
	Kei hea rātou?	Where are they?
	Kei hea tērā (wāhi/mea)?	Where is it?
WHEN	**I nahea koe i haere ai?**	When did you go?
	Āhea koe wātea ai ki te haere?	When can you go?
	Āhea rātou haere ai?	When are they going?
	Āhea te mahi tū ai?	When is it happening?
WHY	**He aha te take i pērā ai?**	Why did it happen?
	Mā te aha ka pērā ai?	Why can it happen?
	He aha rātou i haere ai?	Why are they going?
	Nā te aha ka pērā ai tō rātou whakaaro/hiahia/rongo?	Why are they feeling like that?
WHO	**Nā wai i mahi?**	Who did it?
	Mā wai e mahi?	Who can do it?
	Ko wai rātou?	Who are they?
	E haere ana a wai?	Who is going?
	Ko wai mā i haere?	Who went?

HOW	Nā te aha i pērā ai?	How did it happen?
	He pēhea koe e mōhio ai?	How can you find out?
	Mā te aha rātou haere ai?	How are they going?
	He aha ō rātou kare-ā-roto?	How are they feeling?
WHAT	He aha tāu i kite ai?/ I kite koe i te aha?	What did you see?
	He aha ētahi āhuatanga ka puta mai?	What can happen?
	I aha koe?/ He aha tāu mahi?	What did you do?
	He aha te raruraru?	What is the problem?

The following are some examples of open-ended questions for conferencing (see Calkins, 1994, p.113):

- **He aha te tino take o tō tuhinga e hiahia ana koe kia mau i te kaipānui?**
  What is the main thing that you want the reader to grasp?

- **He aha koe i whakatau ai kia pēnei te mahi tuhituhi?**
  Why did you decide to write it this way?

- **Ka aha koe i nāianei?**
  What will you do next?

- **He aha māku hei āwhina i a koe?**
  How can I help you?

Avoid turning peer and group conferences into "recitations of preset questions", rather, gently coach students to become more responsive and more helpful listeners by encouraging them to use particular questions only if they are appropriate to the text (Calkins, 1994, p. 207).

Te matapaki hāereere
Roving conferences

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. This type of guidance is impromptu and responsive, thus enabling students to make quick revisions to their work and realign their focus.

The role of the teacher is:

- To provide guidance if needed.

- To troubleshoot and problem solve.

Te matapaki takirua me tētahi hoa
Peer conferences

The peer conference is between the writer and a writing partner. In a peer conference writers know that they have an active listener whose role is to provide feedback about their writing. The following chart provides guidelines for the peer conference partner.

Ngā tohutohu mō te matapaki takirua me tētahi hoa	Peer conference guidelines
Ko te mahi o te kaiwhakarongo: • Ko te āta whakarongo ki ngā kōrero a te kaituhi. • Ko te tautoko i tā te kaituhi whakatau mō āna tuhinga. • Ko te āwhina i te kaituhi kia kite me te arotake i tērā kua tuhia e ia. Tērā pea, ka pēnei te āhua o te matapaki: 1. Ka whakamāramatia te tuhinga e te kaituhi. 2. Ka whakarongo koe ki tētahi wāhanga o te tuhinga. 3. Ka tuku pātai mehemea he āhuatanga o tāna tuhinga kāore anō koe kia tino mārama. 4. Ka tuku kōrero me tētahi whakamārama e pā ana ki tētahi wāhanga o te tuhinga e pai ana ki a koe.	The role of the writing partner is: • To be a listening ear for the writer. • To support the writer in making decisions about his or her writing. • To help the writer to see and evaluate what he or she has written. The conference may follow the outline below: 1. Have your partner tell you about his or her writing. 2. Listen to a passage of your partner's writing. 3. Ask questions about anything you do not understand. 4. Comment about something in the writing you like (give a reason).

Te matapaki takitini
Group conferences

The group conference brings together groups of writers who are prepared to share their drafts. Writers may choose a group conference because they need others to help them solve a problem in their writing, or because they want to share their writing with a wider audience than a single partner.

In a group conference writers will:

• Broaden the audience for their writing.

• Hear the response of others to their writing.

• Get feedback on whether the meaning of their writing is clear.

Ngā tohutohu mō te matapaki takitini	Group conference guidelines
• Ka whiriwhiria tētahi ākonga hei kaihautū, māna te matapaki e ārahi. • Mā te kaituhi e whakamārama atu he aha ōna hiahia mai i te wā matapaki. • Mā te kaituhi te nuinga o ngā kōrero mō tana tuhinga. • Mā te kaihautū te matapaki e ārahi kia tutuki pai ai ngā whāinga o te kaituhi. • I te mutunga o te matapaki ka kōrero atu te kaituhi ki ōna hoa matapaki ka ahatia tana tuhinga i nāianei.	• One student leads the conference. • The writer explains what help he or she is seeking. • The writer does most of the talking about his or her writing. • The leader steers the conference towards achieving the writer's objectives. • At the conclusion of the conference the writer tells the group what he or she will do next.

Te matapaki takitahi
Self-conferencing

Good writers self-conference; that is, they ask themselves questions about their text that other readers would ask. By answering these questions they may add to the text, delete part or parts, or change text. They look for the best word or phrase to convey the meaning to the reader (Hood, 2000, p. 62).

The following are some questions (see Calkins, 1994, pp. 222-3) that children can be encouraged to ask themselves about their own texts. When children have been frequently asked these questions by teachers and peers during other types of conferences, they are likely to be able to ask them of themselves.

• **He aha atu anō hei tuhituhi māku?**
What else can I say?

• **Kei te tika te takoto o aku tuhinga?**
Does this make sense?

• **Kei te tika te raupapatanga mahi?**
Is this really what happened?

- **Ki te pānui tētahi atu i taku tuhinga, he aha ana pātai ki ahau?**
  What will a reader ask me?

- **He aha kua tuhia kē? He aha hei tuhituhi māku?**
  What have I said so far? What am I trying to say?

- **He pai rānei ki ahau taku tuhinga? He painga atu anō hei whanaketanga māku?**
  Do I like it? What is good here that I can build on?

- **He mea me whakapai e au?**
  What is not so good that I can fix?

- **He pai te whakarongo atu? He pai te takotoranga?**
  How does it sound? How does it look?

- **He aha tētahi atu ara kia tutuki pai ai te tuhituhi?**
  How else could I have done this?

- **Ka pēhea ngā whakaaro o te kaipānui i a ia e pānui ana?**
  What will my readers think as they read this?

- **He aha ētahi tū pātai a te kaipānui?**
  What questions will they ask?

- **Ka rongo te kaipānui i te aha ā-wairua, ā-hinengaro hoki?**
  What will they notice? Feel? Think?

- **Me aha au i nāianei?**
  What am I going to do next?
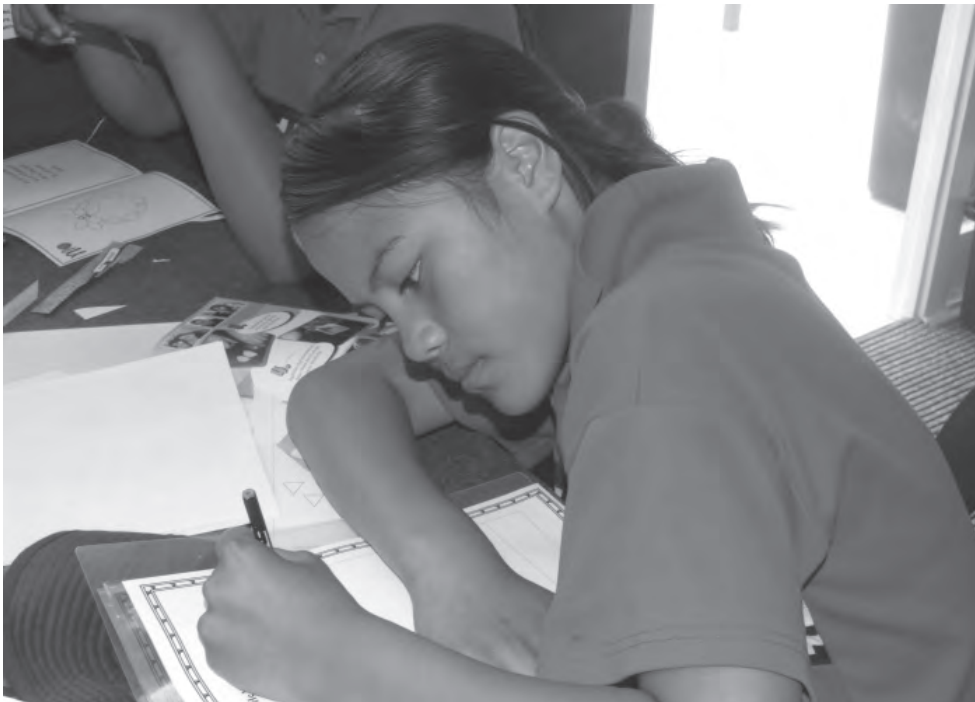
Te Aromatawai

Monitoring Students' Progress

In *Left to Write Too* (2000), Harry Hood has called the chapter on assessment 'Monitoring the Individual – Assessing the Curriculum'. This title emphasises the fact that teachers have the responsibility for two important aspects of assessment: monitoring their students' progress and assessing the learning programme.

Effective monitoring of students' progress enables teachers to make informed decisions about what to do next based on what they find out about their students' learning and achievement. This is an important part of the teaching cycle which helps teachers to tailor the learning programme around student needs, rather than tailoring students around the programme.

Teachers need to know and record the following aspects (based on Hood, 2000, p. 90) about their learners in relation to writing:

- Ability to get thoughts down in te reo Māori.

- Attitude towards writing.

- Spelling ability.

- Control over a range of conventions of print (see 'Ngā Tikanga Tuhituhi', Te Wāhanga Tuarua).

- Control over writing for a range of purposes (see 'Ngā Pūtake Tuhituhi', Te Wāhanga Tuarua).

- Ability to work through the writing process and make appropriate decisions relating to planning, revision, proofreading and publishing (see 'Te Tukanga Tuhituhi', Te Wāhanga Tuarua).

Each school has its own systems for assessing and recording. Therefore, rather than focusing on the details of specific assessment systems, a general approach to assessing writing is proposed here. In this context, the following concepts underpin assessment.

Assessment is:

- For learning.

- An integral part of learning and teaching that can motivate and engage students in the learning process.

- A partnership between teacher and student.

- Manageable.

There are three key ways in which assessment in the classroom can be carried out:

1. **Te Uiui Ākonga**
   Interviewing Students

2. **Te Aromatawai i te Tuhituhi o Ia Rā**
   Assessment as Part of Daily Writing

3. **Te Kohikohi Mōhiotanga**
   Taking 'Snapshots' along the Way.

Te Uiui Ākonga
Interviewing Students

Harry Hood (2000, p. 94) suggests that one way to gather data is to ask students. If they can explain how they work and how they think, the teacher will be better able to help them. The following are a selection of questions that teachers can ask students. The answers to such questions will provide information about their learners and about their classroom programme.

- **Kōrero mai mō tēnei tuhinga āu.**
  Tell me about this piece of writing.

- **He aha tōna kaupapa?/ He aha te kaupapa o te tuhinga?**
  What is it about?

- **I te whakaaro koe mō wai i a koe e tuhituhi ana?**
  Who did you have in mind when you were writing it?

- **I aha koe ki te waihanga/tuhituhi i tēnei tuhinga?**
  What did you do to write this piece of writing?

- **I whakaritea e koe he mahere mō te tuhituhi i te tīmatanga?**
  Did you make a plan before starting writing?

- **Ka aha koe ina mōhio ai koe i tētahi kupu ki te reo Pākehā engari kaua ki te reo Māori?**
  What do you do when you know what the word is in English but not in Māori?

- **Ka āta whakatika koe i āu tuhinga?**
  Do you proofread your work?

- **Ka pēhea koe e mōhio ai ko ēhea o ngā hapa me whakatika e koe?**
  How do you know what needs correcting?

- **I te mahi tuhituhi, he aha te mea uaua mōu?**
  What part of writing do you find the hardest?

- **I te mahi tuhituhi, he aha te mea ngāwari mōu?**
  What part of writing do you find the easiest?

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 the learning intentions are and how they will know if they have improved. In this way they will experience control over their own learning. These learning intentions will form the basis of focused conferences between teacher and student.

Recording learning intentions
There are various ways of recording these learning intentions. For example, the teacher can:

- Glue a page of learning intentions into the back of the students' tuhinga tauira (draft writing) books.

- Write the learning intention on a card so that students can have it in front of them when they are writing.

- Discuss/display the class learning intention at the beginning of the lesson.

Recording progress with learning intentions
As well as recording learning intentions, there needs to be some way of recording a student's progress towards meeting the learning intentions. Student and teacher can together fill in a learning intentions chart such as the one on page 78. Each student's list should be reviewed at least monthly (Hood, 2000, p. 67). It is also important that teachers develop a recording system for themselves that indicates when students are making improvement with assistance, and when they show they are able to use a skill independently.

The use of sad, neutral and smiley faces is not recommended, as a sad face denotes failure.

Te Kohikohi Mōhiotanga

Taking 'Snapshots' along the Way

At regular times during the year, perhaps indicated by a school-wide assessment timetable, samples of work can be collected from each student. These samples, when annotated and collected in student portfolios, will provide 'snapshots' of student progress over a period of time. A folder for published work (kōpae tuhinga tā – see page 140) may also serve this purpose.

Harry Hood (2007) suggests informing students at the beginning of the term what will be assessed and making public the learning intention for this assessment. Teachers can provide many learning opportunities to produce the type of writing to be assessed and allow the students to choose what they think is their best sample to be put forward for assessment.

Annotating samples

Annotations should provide *specific* information about the aspects of writing illustrated by the sample, rather than general comments. The learning outcomes in He Ara Rērere (see Te Wāhanga Tuarua) appropriate to the student's level of development may be used to assist in describing a student's writing. If a text has been developed for a particular purpose through guided or independent writing using one of the *He Kura Tuhituhi* or *He Manu Taketake* books, annotations can be made using aspects of text structure or language features from the relevant book, provided that these have been specifically taught. Each sample should also indicate 'where to next' for the student.

Using samples for reporting

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 made progress in and what they will learn next. These samples can also be used to report to whānau and as a source for school-wide data analysis. Students' folders for published work (kōpae tuhinga tā) or draft work (kōpae tuhinga tauira) can also serve this purpose.

Be careful of providing only published samples of writing. It is important that whānau see samples of drafts as well.

Te Whakahoki Kōrero Arotake

Feedback

Feedback has an important role in the learning to write cycle. Feedback can either be written or verbal. Whereas written feedback is useful in that students can return to it at a later date, verbal feedback is immediate and offers an instant learning and teaching opportunity. By asking the student to explain what they were doing or why they were doing it in that way, the teacher gains a glimpse of what the student knows – the crux of effective assessment procedures.

It is important that the feedback is informative, positive and useful, and offers either guidance or support that will help the writer the next time he or she writes. Feedback should do all or some of the following:

- Provide further guidance.

- Build the writer's confidence.

- Give some detail of what the writer has achieved.

- Indicate the next learning steps.

- Provide future writing focus.

- Enhance achievement.

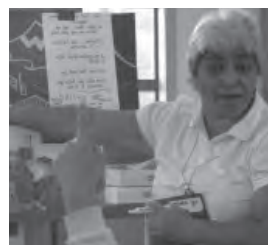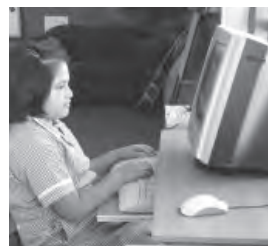- Be viewed as a necessary part of the teaching/learning cycle.

Comments about neatness belong in a handwriting lesson, unless you are unable to read the writing.

Te Wāhanga Tuawhā

Me He Manu Rere

Organising for Writing

Te kāhu i runga whakaaorangi ana e rā,
Te pērā koia tōku rite, inawa e![34]

He kupu whakataki

In order to operate a successful writing programme in the classroom teachers need to plan for and manage three important areas:

- Ngā akoranga – the learning experiences.

- Te wairua ako – the learning climate.

- Te akomanga – the physical environment.

These three important areas, which all have a central role in the effective teaching of the developing writer, are discussed in this chapter.

Ngā Akoranga
The Learning Experiences

Teachers have to carefully plan what they want their students to learn and how and when they will teach it. Management of the learning experiences therefore includes organising the following aspects:

- **Te Whakarite i te Akoranga Tuhituhi**
  Planning for Writing

- **Te Whakahaere Ākonga**
  Managing Students

- **Ngā Pukapuka Tuhituhi**
  The Writing Books

- **Te Whakahaere Rōpū**
  Managing Groups

- **Te Ngohe Takitahi**
  Independent Writing Activities

Te Whakarite i te Akoranga Tuhituhi
Planning for Writing

When planning for writing, there are four basic principles to be considered:

1. Students are first introduced to a purpose for writing or type of writing in the oral and reading programmes, before they begin to learn how to write this type of text.

2. Purposes and types of writing are purposely taught within the context of the appropriate learning/curriculum area.

---

[34] (Orbell, 2003, p. 40)

3. Aspects of writing such as grammar and punctuation are taught in context; that is, as they occur in students' writing, not in isolation.

4. Free writing time (te wā mō te tuhituhi māhorahora)[35] is a time when everyone writes freely on topics of their own choice.

1. **Students are first introduced to a purpose for writing or type of writing in the reading programme, before they begin to learn how to write this type of text.**
   It is unrealistic to ask students to write for a purpose if they have not already been introduced to this purpose in the oral language programme and studied some texts written for this purpose in the reading programme. During shared and guided reading sessions, the features of texts written for particular purposes, such as recounts (taki), explanations (takenga pūtaiao), explanatory narratives (paki whakamārama), etc., can be explored. Teacher and students can discuss, for example:

- **Kua tutuki i te kaituhi te pūtake o tana tuhinga?**
  Has the writer achieved his or her purpose?

- **He aha ētahi o ngā āhuatanga reo kua whakamahia e te kaituhi?**
  What language features has the writer used?

- **I pēhea i whakamahia ai e te kaituhi ngā kārawarawatanga; hei tauira, te piko, te tohu whakaoho, ngā tohu kōrero?**
  How has the writer used particular aspects of punctuation, such as, for example, commas, exclamation marks, speech marks?

- **Kua whai pānga te kōwae tuatahi?**
  How effective is the introductory paragraph?

- **He aha ngā momo tīmatanga rerenga kua whakamahia?**
  What sentence beginnings has the writer used?

- **I pēhea te kaituhi i whakaraupapa ai i te tuhinga?**
  How has the writer shaped the text?

  Exposing students to texts in this way will help them see how they can use aspects of others' texts in their own writing.

2. **Purposes and types of writing are purposely taught within the context of the appropriate learning/curriculum area.**
   For children to appreciate that writing has real purposes and to become familiar with various purposes for writing, it is important that they are taught how to write for a particular purpose inside a real learning context. Learning to write for various purposes across the curriculum helps students recognise that types of writing have authentic purposes, such as explaining a scientific process after carrying out an experiment, instructing others how to play a game, attempting to persuade the regional council to prohibit the dumping of waste in a waterway, or writing a pānui for a whānau hui.

It is important that teaching writing within a particular curriculum area is done in a way that maintains the integrity of the curriculum area, the writing session and the students' interest and engagement.

The table[36] on the following page is an example of a planning format for a term plan to teach reading and writing skills across the curriculum.

---

[35] See page 98.
[36] This table has been adapted from a plan presented by Harry Hood (2007).

Kaupapa Ako	TE TAIAO Te Hangarua		
Marau	Tikanga-ā-iwi	Pūtaiao	Hauora
Pūtake Tuhituhi	Tautohe whānui: He tautohe kia whakaae te kaipānui ki tā te kaituhi tirohanga mō tētahi kaupapa whānui.		
Putanga Ako Pānui	E ako ana ngā ākonga ki te: • Whakamārama mai i ngā whakataukī kei roto i ngā tuhinga. Explain proverbs in the literature. • Rapu i ngā whakataukī whenua e hāngai ana ki ngā mātāpono o te hangarua. Relate proverbs about land to principles of recycling. • Whakamārama i ngā pikitia, mahere ripo hoki e kīnaki ana i ngā tuhinga. Explain pictures and flow charts that support the texts. • Rangahau i tētahi kaupapa mā te āta whiriwhiri i ngā momo pukapuka e hāngai ana ki te kaupapa kua whiriwhiria. Research a topic by selecting texts that relate specifically to the chosen topic. • Āta tīpako atu i ngā mātauranga mai i ngā pukapuka kua whiriwhiria mā te titiro ki ngā wāhanga o ngā pukapuka pēnei i ngā ihirangi, ngā upoko, te tohu ā-kupu, ngā tohutoro rānei. Select information from the texts chosen by using the appropriate parts of the book such as contents page, chapters, index, references. • Kaperua hei tāutu i ngā kaupapa matua o ngā kōwae. Skim read in order to grasp the main ideas of paragraphs.		
Putanga Ako Tuhituhi	E ako ana ngā ākonga ki te: • Whakamahi i ngā pūkenga rangahau ki te rapu, te kohi me te whakaraupapa i ngā momo mātauranga kua rangahaua. Use research skills to look for, gather and sequence information. • Tuhi i ngā tohutoro mō ngā mātauranga kua rangahaua. Write references for the information they have researched. • Whakarite i ngā tohenga matua me ngā tohenga tautoko mō te tuhinga. Organise main and supporting arguments for a text. • Whakarite i te tuhinga ki ngā kōwae. Organise writing into paragraphs. • Whakamahi i te reo raupapa, te reo tūhono i te take me te pānga, te reo whakaputa whakaaro, me te reo whakakapi i te tuhinga. Use sequencing expressions, cause and effect expressions, expressions which introduce an opinion and concluding expressions in their writing. • Titiro anō ki ā rātou tuhinga hei arotakenga me te whakamārama ake. Reread their texts to evaluate what they have written and revise it. • Whai wāhi ki te matapaki i ā rātou tuhinga me tētahi hoa, me tētahi rōpū rānei hei tūmomo arotakenga. Discuss their writing in peer or group conferences. • Whakaputa i ā rātou ake tuhinga. Publish their own work.		

3. **Aspects of writing such as grammar and punctuation are taught in context.**

   Aspects of writing such as grammar and punctuation, appropriate to a student's stage of development,[37] are best taught in context; that is, as they occur in students' writing. If a particular aspect is identified from a student's writing, or is common to a group of students, this aspect can be taught to a group during a guided writing session or to an individual during conferencing time.

4. **Free writing time is a time when everyone writes freely on topics of their own choice.**

   Free writing time is a time when children are writing. It is not the time to teach grammar, or spelling, or what to write, it is the time *to write*. *Te Hōtaka Tuhituhi Māhorahora*, a manual in this resource, outlines how to organise a free writing programme and how to take a piece of writing through to publishing.

Te Whakahaere Ākonga
Managing Students

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.

In a writing session, the teacher will need to teach students the following aspects:

- 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.

Time spent teaching these routines at the beginning of the year, and maintaining them regularly throughout the year, frees the teacher to get on with the teaching.

[37] See 'Ngā Tikanga Tuhituhi' learning outcomes in Te Wāhanga Tuarua.

Ngā Pukapuka Tuhituhi
The Writing Books

It is suggested that each student has two exercise books and two folders for writing at school and a free writing book for home:

1. **Tuhinga Māhorahora** (free writing book): a writing book to be used during free writing time. This book is a storehouse of ideas, a place for describing thoughts and feelings, a place for developing ideas, for dreaming and wondering, for explaining and exploring one's own world. The ideas are written in any way the writer pleases.

2. **Tuhinga Tauira** (draft book): a book for drafting and revising work in progress. These texts may be developed from entries in students' tuhinga māhorahora books. Texts that are crafted during guided or independent writing sessions in other curriculum areas can also be written in these books.

3. **Tuhinga Māhorahora ki te Kāinga** (free writing at home book): students can be encouraged to keep a free writing book for home use. They can carry this book around and use it to write in whenever they wish; for example, for jotting down lists and ideas, writing poems, stories, waiata, etc.

4. **Kōpae Tuhinga Tauira** (folder for draft work): a folder used to store drafts that have been written on paper.

5. **Kōpae Tuhinga Tā** (folder for published work): a folder containing some of the student's published work, both personal writing and writing for other purposes. This folder can be available in the classroom as reading material for other students if it is bound with fasteners.

Students write directly into their tuhinga māhorahora books during free writing time. They look through these books when they select a seed idea, or a piece of writing, to craft for publication once or twice a term. After selecting a piece for publishing students develop or recraft it in their tuhinga tauira books. They use these books to take their writing through the phases of the writing process (te tukanga tuhituhi) from the initial planning stages (te whakarite) to the first draft stage (te whakatakoto) through to the revision (te whakamārama) stage. Tuhinga tauira books can also be used for drafting and revising texts for other writing and curriculum purposes, so that these drafts are kept in one easily accessible place.

Drafts can also be written on sheets of paper, which can be more easily manipulated during revision; for example, if a student is cutting up a text to reorder it, or adding information by cutting and pasting. Drafts and work published on sheets of paper can be stored in the respective folders, both of which can also be used for reporting to parents and other members of whānau.

Not all work in progress will go through all the phases of the writing process. Many pieces of writing will remain in draft form.

The diagram below shows which books and folders can be used when crafting a text through to the publishing stage.

Ngā pukapuka tuhituhi

Tuhinga māhorahora, tuhinga mō ngā kaupapa ako
Free writing, writing for other curriculum areas
- Tuhinga Māhorahora.
- Tuhinga Māhorahora ki te Kāinga.
- Pukapuka tuhituhi mō ngā kaupapa ako.
- Pepa.

Te whakatakoto
Drafting
- Tuhinga Tauira
- Pepa (Kōpae Tauira)

Te whakamārama
Revising
- Tuhinga Tauira
- Pepa (Kōpae Tauira)

Te whakatika
Editing
- Tuhinga Tauira
- Pepa (Kōpae Tauira)

Te whakaputa
Publishing
- Pepa (Kōpae Tuhinga Tā)
- Pānui whakamārama (pamphlet)
- Pānui whakaahua (poster)
- Pukapuka
- Niupepa ā-akomanga, ā-kura
- Aha atu, aha atu!

Te Whakahaere Rōpū
Managing Groups

For the purposes of a guided writing approach in the classroom, writers should be grouped based on their learning needs. Refer to the outline of a guided writing session on pages 110-14 for an example of how groups can be formed and managed using a combination of shared, guided and independent writing approaches.

While the smooth running of a writing session is dependent on the number of students in a class, four groups would be the maximum that a teacher could effectively manage.

When grouping according to instructional needs, or for other purposes, careful planning is required in order to manage more than one group at a time and to ensure that time is used effectively for each group. Some teachers operate a timer to help them keep to time, and students may also occasionally act as time keepers for tasks.

Te Ngohe Takitahi
Independent Writing Activities

Students need to have something meaningful to do when they have finished their writing. Independent activities give students the opportunity to select their own activities, which can be motivating for them. This also frees the teacher to work with other students. However, before independent activities can be integrated into the programme, time must be set aside to set them up and to teach students the purpose of each activity and how to use it.

In order to maintain interest and motivation, some of the activities should be changed at the beginning of each term and, if possible, midway through the term.

Here are some suggestions for independent writing activities:

- Tēpu tuhituhi – writing table.

- Ngohe tuhituhi – handwriting excercises.

- Pouaka poutāpeta – post box.

- Whakangungu kupu waiwai – practising sight words.

- Tuhituhi me te tioka – pavement chalk.

- Papatuhituhi iti – mini writing boards.

- Waea me te pepa tuhituhi – play telephone and memo pad.

- Hanga pukapuka iti – creating mini-books.

- Hanga kāri (pērā i ngā kāri huritau) – creating cards (such as birthday cards).

- *Te Tuhi ā-Hiko,* a resource on CD for assisting students to write recounts, instructions and arguments, which may be used independently by Year 5 students onwards, once they have been introduced to these purposes for writing through shared and guided writing sessions.

- Older students can be introduced to activities associated with purposes for writing that they have already studied during shared and guided sessions; for example, writing a character description for a story, filling in a plot framework for a narrative or play, or writing a poem.

Te Wairua Ako
The Learning Climate

He taunga wairua, he taunga mataara!

Developing writers need a positive and creative learning environment. The following are three essential aspects to consider when creating a positive learning environment.

- **Te Kaitiakitanga**
  Child-centred Practice

- **Ngā Tikanga o te Akomanga**
  Classroom Protocols

- **Te Kaiakotanga**
  Being an Effective Teacher

Effective teachers manage and operate all three aspects simultaneously in their classrooms.

Te Kaitiakitanga
Child-centred Practice

Kaitiakitanga means establishing and maintaining a nurturing environment for learning, ensuring that practice is centred around the well-being of the child. It means not only attending to children's academic needs, but also attending to their social, cultural and developmental needs. It is important to make the effort to nurture *all* the learners in the classroom. For the teacher, this includes:

- Learning about each child within the classroom context, their fears, their passions, strengths and weaknesses, taking time to listen to each child and showing care for each child.

- Developing a climate of respect in the classroom so that the children feel it is a safe place to be and learn, a place where they will be free of 'put downs' from fellow students and others.

- Showing enthusiasm and enjoyment when teaching. A teacher who teaches with enthusiasm usually finds that the children too are enthusiastic about their learning.

Ngā Tikanga o te Akomanga
Classroom Protocols

Students learn better when they are in an environment where all members of the class are valued as equal partners in learning. Teachers who involve students in developing classroom protocols acknowledge that students too have a vested interest in how the classroom operates. Protocols may be negotiated with students at the beginning of the year and reviewed periodically.

Ensure protocols are stated in a positive way; for example, 'Āta hīkoi haere ki rō akomanga', rather than 'Kaua e oma ki rō akomanga'.

Some teachers set up a treaty with the class. Setting up waka, iwi or hapū groups within the class can also help to engender a positive atmosphere as students are motivated to work for their groups. Students will also be positively motivated when given roles and responsibilities within the class.

Te Kaiakotanga
Being an Effective Teacher

Teaching is a journey of discovery, not only for students but for teachers as well. This involves teachers continually exploring their teaching practice by asking themselves questions such as: Why did that strategy work for one child and not another? How might I have improved that lesson? What am I doing that stops some students from taking risks in my classroom? For effective practitioners are not only passionate about children's learning, but are also passionate about being successful teachers and are continually evaluating their practice and looking for ways of improving their knowledge, skills and teaching strategies.

Effective practitioners:

• Are committed to continually looking for new and innovative ways of teaching writing, either by way of professional development opportunities or by trial and error.

• Are committed to ensuring that their students achieve learning objectives, and will use different approaches and strategies to accommodate students' different learning styles and rates of learning.

• Are well-planned and well-prepared for lessons, and understand and apply the learning cycle of planning, preparing, teaching and evaluating.

Teachers may consider establishing some protocols for their own teaching, such as the following:

• Make learning fun.

• Learners are not over-extended.

• Include some healthy competition.

• Find new ways of teaching old things.

• Use modern technology effectively and appropriately.

• Acknowledge good behaviour.

• Let learners know why they are learning something.

Teaching reluctant writers

Part of being a reflective teacher is to consider why so many children become reluctant writers and to try to remedy this. Research in Māori medium schools[38] shows that younger writers tend to be confident and well motivated to write. However, around Year 5 the phenomenon of the reluctant writer emerges, with the numbers gradually increasing as students move into the upper primary area. Moreover, more boys than girls tend to be reluctant writers.[39] There are various reasons for this increase in the number of reluctant writers in the senior school. For some students, the difficulty centres on not knowing what to write; others have difficulty in focusing on their writing for long periods of time; and for some it is also a matter of physical discomfort.

---

[38] During the research phase of the development, the He Manu Tuhituhi team found that as students moved through to the upper levels of school their motivation for writing decreased.

[39] A research finding by the He Manu Tuhituhi team, which surveyed the attitudes of 180 students, from Year 0 to Year 8, towards writing.

Part of the reason for this dislike of writing among some older students appears to be related to the fact that they do not fit the model of what they mistakenly perceive a 'good writer' to be: that is, a writer who writes neatly and produces long pieces of writing. The teacher may be unintentionally promoting this view. If the feedback students receive from the teacher focuses chiefly on spelling and handwriting, and not on the message in the writing, they grow to believe that their words do not matter and, as a consequence, may become despondent and disinterested during writing time.

Because writing requires children to 'put themselves out there' and have their ideas examined by someone else, many writers have an inclination to protect themselves by being non-responsive. This is a learnt response and is one that can be overcome by being responsive to the writers in the classroom and promoting their sense of self and their motivation for writing. If teachers focus on nurturing writers and their messages, the bright-eyed, confident and well-motivated new entrant writer should grow into a confident and well-motivated writer in the senior school.
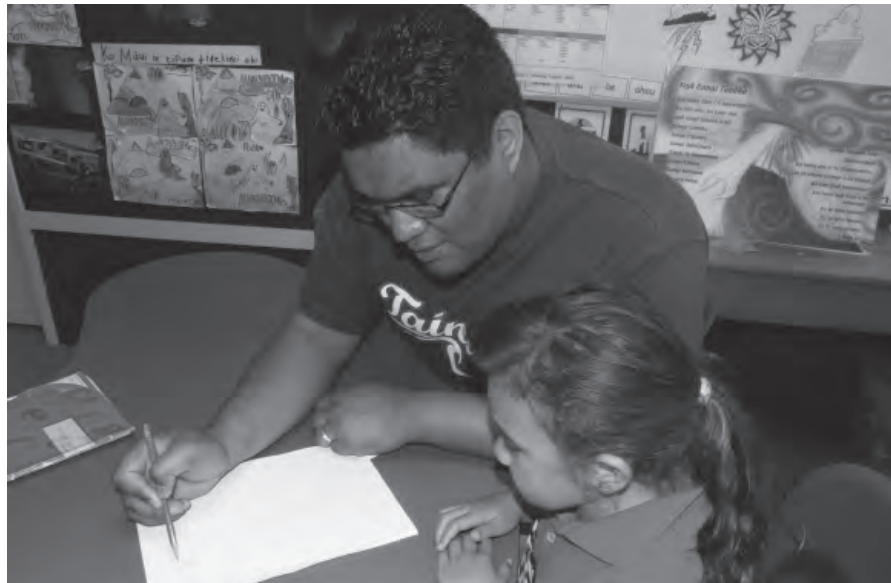
Te Akomanga
The Physical Environment

He whakarite akomanga, he whakarite whare ako.

Te Akomanga Kikī ana i te Kupu
The Print-rich Classroom

Immersing students in a world of speech and print means providing access for students to language in all its forms, oral and written. In the physical sense this means having print-rich classrooms and schools – ones in which books, notices, stories, poems, signs, letters and other texts are everywhere. This not only helps to stimulate students' interest in their classroom surroundings and in the power of the written word, it also increases their motivation to read and write, and gives them access to the written forms of words and phrases that they can use in their own writing.

Te Whakaritenga o te Akomanga
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 some considerations when organising for writing in the classroom:

- **Position the focused teaching space to allow a 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 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.

Ki te Pae Tawhiti Tātou Rere Ai

How can we help our children to become confident, fluent writers who will continue beyond their schooling years to develop ideas and communicate through writing for personal, general and community purposes? By careful planning of our writing programme based around the needs of our learners; by scaffolding learning through the use of effective teaching approaches and strategies; by careful monitoring of both our students' learning and our own teaching practice; by focusing on teaching our writers rather than their writing; by facilitating their learning within a nurturing, supportive and creative learning environment where they are not afraid to make mistakes and take risks; and by incorporating writing for a variety of purposes within our learning programmes. Only then will they develop confidence and success as writers as they prepare to fly up and out into their world, taking with them the gift of the written word. Not only will they gain individual benefit, but collectively they will become part of the wider plan, to uplift and secure for our people a language that will live on.

Ko tā te kaiako hei whakarākei i ngā parirau o te kāhui ako,
Kia oho, kia whai huruhuru, kia marewa, kia rere!

Te Kuputaka

āheinga	ability
āhuatanga	characteristics
āhukahuka	recognise
akiaki	prompt, encourage
akomanga kikī ana i te kupu	print-rich classroom
ākonga	student
akoranga	lesson
āputa	space between words
arapū	alphabet
arohaehae	analyse
aromatawai	assessment
arotahi	focus
arotakenga	evaluation
hoahoa rākau	tree diagram
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
irapiko	semi-colon
irarua	colon
iratohu	bullet point
kaipānui	reader, reading audience
kaperua	skim read
kārawarawatanga	punctuation
kare-ā-roto	feeling, emotion
kīwai	handle of a basket
kohikohi whakaaro	brainstorm
kōpae	folder
kōwae	paragraph
kōwhiringa	choice
kūoro	syllable
kupu huarite	rhyming words
kupu ihiihi	expressive words
kupu waiwai	sight words
kupu whaiaro	personal word bank
kupuhono	conjunction, joining word
mahere	chart, plan
māhorahora	free, without restraint
māramatanga	understanding
marea	large gathering of people

matapaki	conference
- matapaki hāereere	roving conference
- matapaki takitahi	self-conference
- matapaki takitini	group 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
ohia manomano	brainstorm
oro puare	vowel
- oro puare poto	short vowel sound
- oro puare roa	long vowel sound
orokati	consonant
orokē	dipthong (ae, ai, ao, au, oe, oi, ōu, ei, eu)
orotahi pūrua	digraph (ng, wh)
paenga	margin
paki	narrative, story
pānui	announcement
pānui whakaahua	poster
pānui whakamārama	pamphlet
pihipihinga	shoot (of a plant)
piko	comma
pū	letter
pukapuka whakaaturanga	modelling book
pūkenga	skill
pūmatua	capital (upper case) letter
puna kupu	vocabulary
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 mārō	compound sentence
rerenga tuhituhi	sentence (written)
takenga pūtaiao	scientific explanation
taki	recount
takitahi	independent(ly)
takitini	in a group
tātaki kupu	spelling
tātaki-ā-tene	invented spelling

tauira	model
tauira tuhinga	sample of writing
tautohe	argument
tāutu	identify
tikanga tuhituhi	conventions of print
tīraha	lie in state
tohu kōrero	quotation or speech marks
tohu pātai	question mark
tohu whakaoho	exclamation mark
tohuhono	hyphen
tohutō	macron
tohutohu	direct, instruct, instructions
tohutoro	reference
tohuwhai	dash
torotoro haere	explore
tuhinga	text
tuhinga māhorahora	free writing texts
tuhinga tauira/tuhinga tuatahi	draft
tuinga	binding
tukanga	process
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
uiui	interview
waihanga	form, create
weteoro	phonological awareness
whakaahua	description
whakaatu(ria)	model
whakaauaha	develop creativity
whakahoki kōrero	feedback
whakahounga	revision
whakamārama(tia)	revise
whakamātau(ria)	attempt
whakaputa(ina)	publish
whakaraupapa	arrange in sequence
whakarōpūtanga-ā-kaupapa	semantic web
whakatakoto tuhinga	print protocols
whakatika(hia)	proofread, edit
whakawehewehe(a)	distinguish
whakawhanake	develop
whanake	develop
whenumi	blend

Glossary

ability	āheinga
activity	ngohe
alphabet	arapū
analyse	arohaehae
announcement	pānui
argument	tautohe
assessment	aromatawai
attempt	whakamātau(ria)
audience (for written text)	kaipānui, hunga pānui
binding	tuinga
brainstorm	kohikohi whakaaro, ohia manomano
blend	whenumi
bullet points	iratohu
capital (uppercase) letter	pūmatua
characteristics	āhuatanga
chart, plan	mahere
choice	kōwhiringa
colon	irarua
comma	piko
compound sentence	rerenga mārō
conference	matapaki
- group conference	matapaki takitini
- peer conference	matapaki takirua me tētahi hoa
- roving conference	matapaki hāereere
- self-conference	matapaki takitahi
- student-teacher conference	matipaki takirua me te kaiako
conjunction	kupuhono
consonant	orokati
context	horopaki
conventions of print	tikanga tuhituhi
dash	tohuwhai
description	whakaahua
develop	whanake, whakawhanake
develop creativity	whakaauaha
digraph	orotahi pūrua (ng, wh)
dipthong	orokē (ae, ai, ao, au, oe, oi, ou, ei, eu)
direct, instruct	tohutohu
distinguish	whakawehewehe(a)
draft	tuhinga tauira/tuhinga tuatahi
evaluation	arotakenga
exclamation mark	tohu whakaoho
explore	torotoro haere
expressive words	kupu ihiihi
feedback	whakahoki kōrero

feeling, emotion	kare-ā-roto
focus	arotahi
folder	kōpae
form, create	waihanga
free writing texts	tuhinga māhorahora
full stop	irakati
group (in a)	takitini
guided writing approach	huarahi whakaako tuhituhi me te arahanga
hyphen	tohuhono
identify	tāutu
independent(ly)	takitahi
independent writing approach	huarahi whakaako tuhituhi takitahi
instructional strategies	rautaki whakaako
invented spelling	tātaki-ā-tene
knowledge	mātauranga, mōhiotanga
learning outcomes	putanga ako
lesson	akoranga
letter	pū
lower case letter	pūriki
macron	tohutō
margin	paenga
model (noun)	tauira
model (verb)	whakaatu(ria)
modelling book	pukapuka whakaaturanga
narrative, story	paki
origin story	pūrākau
pamphlet	pānui whakamārama
paragraph	kōwae
personal wordbank	puna kupu whaiaro
phonological awareness	weteoro
poster	pānui whakaahua
print-rich classroom	akomanga kikī ana i te kupu
process	tukanga
prompt, encourage	akiaki
proofread/edit	whakatika(hia)
print protocols	te whakatakoto tuhinga
publish	whakaputa(ina)
punctuation	kārawarawatanga
purpose for writing	pūtake tuhituhi
question mark	tohu pātai
quotation marks	tohu kōrero
recognise	āhukahuka
recount	taki
reference	tohutoro
revise	whakamārama(tia)
revision	whakahounga

rhyme	huarite
rhyming words	kupu huarite
sample (of writing)	tauira tuhinga
scientific explanation	takenga pūtaiao
semantic web	whakarōpūtanga-ā-kaupapa
semi-colon	irapiko
sentence (written)	rerenga tuhituhi
sequence, arrange in order	whakaraupapa(tia)
shared writing approach	huarahi whakaako tuhituhi ngātahi
sharing and responding	tuku atu, tuku mai
sight words	kupu waiwai
skill	pūkenga
skim read	kaperua
space (between words)	āputa
speech marks	tohu kōrero
spelling	tātaki kupu
strategy	rautaki
student	ākonga
syllable	kūoro
teaching approach	huarahi whakaako
text	tuhinga
text form, type of writing	momo tuhinga
together, jointly	ngātahi
tree diagram	hoahoa rākau
understanding	māramatanga
vocabulary	puna kupu
- personal vocabulary	puna kupu whaiaro
- vocabulary related to community needs	puna kupu ā-hapori
- vocabulary related to particular forms of writing	puna kupu ā-pūtake
- vocabulary related to theme work	puna kupu ā-kaupapa
- vocabulary of expressive words	puna kupu ihiihi
vowel	oro puare
- long vowel sound	oro puare roa
- short vowel sound	oro puare poto
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

Ngā Tohutoro

Select Bibliography

Ada, F. A., with Campoy, F. I. (2004). *Authors in the Classroom: A Transformative Education Process*. Boston, MA: Allyn and Bacon.

Allen, R. (2008). *Igniting the Flame*. Seminar given in Rotorua, 31 January 2008.

Aronui. (2008). *He Manu Tuhituhi*. Te Papa-i-oea: Aronui.

Benton, R. A. (ed.). (1982). *Ko ngā Kupu Pū o Te Reo Māori. The First Basic Māori Word List*. Wellington: New Zealand Council for Educational Research.

Biggs, B. (1990). *Me Ako Taatou i te Reo Maaori. He Whakamaaramatanga moo ngaa Mahi Ako i te Reo Maaori*. He mahi whakamāori nā Cleve Barlow. Auckland: Billy King Holdings.

Binney, J. (1990). Kendall, Thomas 1778 - 1832. In Department of Internal Affairs*, The Dictionary of New Zealand Biography, Volume One*, 1769-1869. Wellington: Allen & Unwin, pp. 224-225.

Bishop, M., Berryman, M., & Richardson, C. (2001). *Te Toi Huarewa. Effective Teaching and Learning Strategies, and Effective Teaching Materials for Improving the Reading and Writing in Te Reo Māori of Students Aged Five to Nine in Māori-medium Education*. Final Report to the Ministry of Education, Research Division, Wellington: Ministry of Education.

Calkins, L. M., with Harwayne, S. (1991). *Living Between the Lines*. Portsmouth, New Hampshire: Heinemann.

Calkins, L. M. (1986). *The Art of Teaching Writing* (1st edition). Portsmouth, New Hampshire: Heinemann.

Calkins, L. M. (1994). *The Art of Teaching Writing* (2nd edition). Portsmouth, New Hampshire: Heinemann.

Cambourne, B. (1988). *The Whole Story: Natural Acquisition and the Acquisition of Literacy in the Classroom*. Auckland: Ashton Scholastic.

Christensen, I. (2001). *Ko te Whare Whakamana: Te Whakaora i te Reo Māori*. He kaupapa i tuhia mō te Tohu Kairangi. Te Pūtahi-ā-Toi, te Kunenga ki Pūrehuroa.

The Church of the Province of New Zealand, Te Haahi o te Porowini o Niu Tireni. (1989). *A New Zealand Prayer Book: He Karakia Mihinare o Aotearoa*. Auckland: Collins.

Clay, M. (1985). *The Early Detection of Reading Difficulties* (3rd edition). Auckland: Heinemann.

Clay, M. (1991). *Becoming Literate: The Construction of Inner Control*. Portsmouth, New Hampshire: Heinemann.

Collins New Zealand School Dictionary (2nd edition). (2002). Auckland: HarperCollins.

Davis, A. (August, 2007). English Online. National Literacy Symposium 2007. *Eye on the Classroom: Teaching to Raise Achievement in Reading*. Retrieved on 30 November 2008 from http://english.unitechnology.ac.nz/resources/literacy_symposium_2007.html.

Derewianka, B. (1991). *Exploring How Texts Work*. Rozelle, N.S.W.: Primary English Teaching Association.

Dubin, L. G. S. (2003). *Theories of Curriculum and Instructions*. Bridgewater State College. Retrieved on 10 October 2007 from http:/www.bridgew.edu/Library/CAGS-Projects/LDUBIN/Literacy.html.

Duffy, G. G. (2003). *Explaining Reading: A Resource for Teaching Concepts, Skills, and Strategies*. New York: The Guildford Press.

Dyson, A. H. (2000). *Writing and the Sea of Voices: Oral language In, Around, and About Writing*. In R. Indrisano and J. R. Squire (eds.), *Perspectives on Writing*. Newark, DE: International Reading Association, pp. 45-65. Retrieved on 10 January 2008 from http://www.reading.org/Library/Retrieve.cfm?D=10.1.1598/0872072681.2&F=b`k268-2_Dyson.html.

Education Department of Western Australia. (1997). *Writing Resource: First Steps*. Melbourne: Rigby Heinemann.

Eggleton, J., & Windsor, J. (2000). *Linking the Language Strands: The Management of a Balanced Language Programme*. Auckland: Wings Publication.

Foster, J. (1991). *He Tuhituhi Māori: A study of Māori texts by well-known writers*. Auckland: Reed.

Francis, N., & Reyhner, J. (2002). *Language and Literacy Teaching for Indigenous Education: A Bilingual Approach*. Clevedon: Multilingual Matters.

Freethy, R. (1982). *How Birds Work: A Guide to Bird Biology*. Poole, Dorset: Blandford Press.

Graves, D. H. (1983). *Writing: Teachers and Children at Work*. Exeter, New Hampshire: Heinemann.

Graves, D. H. (1994). *A Fresh Look at Writing*. Portsmouth, New Hampshire: Heinemann.

Harlow, R. (2001). *A Māori Reference Grammar*. Auckland: Pearson Education.

Haynes, J. (1998-2007). *Explaining BICS and CALP.* Retrieved on 28 February 2008 from http://www.everythingesl.net/inservices/bics_calp.php.

He Tohu Ūmanga Mātauranga. (2001). *Kia Puāwai ai te Reo: Strategies and activities to help students write in Māori and English*. Wellington: He Tohu Umanga Mātauranga Specialist Education Services.

Holdaway, D. (1979). *The Foundations of Literacy*. Auckland: Ashton Scholastic.

Hood, H. (2000). *Left to Write Too* (2nd edition). Palmerston North: Dunmore Press.

Hood, H. (2007). *Developing a Quality Literacy Programme*. Seminar given in Palmerston North, 25 May 2007.

Hood, H. (2008). Personal communication.

Hunia, M. (2006). *Te Kete Kupu: He Aratohu mā ngā Kaiako*. Te Whanganui-a-Tara: Huia Te Manu Tuku Kōrero.

Huia Te Manu Tuku Kōrero. (2006). *Te Kete Kupu: Ngā Kupu Waiwai o Tōku Reo*. Te Whanganui-a-Tara: Huia Te Manu Tuku Kōrero.

Joseph, D. (2005). *RT3: Ki Tua o K-t-Pae*. Te Whanganui-a-Tara: Huia Te Manu Tuku Kōrero.

Joseph, D. (June, 2006). *He Momo Kōrero Māori, He Momo Tuhinga, He Nuka Reo: Māori Text Types, Genre and Literary Devices*. Unpublished report for the Ministry of Education, Māori Language Education Team. Palmerston North: Te Pūtahi-ā-Toi.

Killen, R. (1998). *Effective Teaching Strategies: Lessons from Research and Practice* (2nd edition). Katoomba, NSW: Social Science Press.

Kucer, S. (2005). *Dimensions of Literacy: A Conceptual Base for Teaching Reading and Writing in School Settings*. Mahwah, New Jersey: Lawrence Erlbaum Associates.

McNaughton, S. (2002). *Meeting of Minds*. Wellington: Learning Media.

Mead, H. M., & Grove, N. (2001). *Ngā Pēpeha o ngā Tīpuna*. Wellington: Victoria University Press.

Ministry of Education. (1992). *Dancing with the Pen: The Learner as a Writer*. Wellington: Learning Media.

Ministry of Education. (1996). *Describe, Explain, Argue: Teaching and Learning Transactional Writing from level 1 – level 4*. Christchurch: User Friendly Resources.

Ministry of Education. (2001). *Ready to Read Teacher Support Material*. Wellington: Learning Media.

Ministry of Education. (2003a). *Effective Literacy Practice in Years 1 – 4*. Wellington: Learning Media.

Ministry of Education. (2003b). *The New Zealand Curriculum Exemplars*. Wellington: Learning Media Limited and The Learning Centre Trust of New Zealand.

Ministry of Education. (2003c). *Sound Sense: Phonics and Phonological Awareness*. Wellington: Learning Media.

Moorfield, J. C. (1989). *Te Pihinga*. Auckland: Longman Paul.

Moorfield, J. C. (1992). *Te Māhuri*. Auckland: Longman Paul Limited.

Morrow, L. M. (2005). *Literacy Development in the Early Years: Helping Children Read and Write* (5th edition). Boston: Pearson Education, Allyn and Bacon.

Nohotima, P. (2007). *Ko Wai Ka Hua*. Papa-i-oea: He Kupenga Hao i te Reo.

Orbell, M. (ed.). (1991). *Waiata: Maori Songs in History*. Auckland: Reed Books.

Orbell, M. (2003). *Birds of Aotearoa*: *A Natural and Cultural History*. Auckland: Reed.

Rau, C. (1998). *He Mātai Āta Titiro Ki Te Tūtukitanga Mātātupu Pānui, Tuhi*, a Māori version of Marie Clay's work *An Observation Survey of Early Literacy Achievement*. Ngāruawahia: Kia Ata Mai Educational Trust.

Rau, C. (2001). *He Ara Angitu: A Framework for Capturing the Literacy Achievement of Year One Students in Māori Medium*. A paper presented at the Assessment Hui for the Ministry of Education, Wellington, September 2001.

Riley, M. (2001). *Māori Bird Lore: An Introduction*. Paraparaumu: Viking Sevenseas N.Z. Ltd.

Smith, J., & Elley, W. (1997). *How Children Learn to Write*. Auckland: Longman.

Soderman, A. K., Gregory, K. M., & McCarty, L. T. (2005). S*caffolding Emergent Literacy: A child centered approach for pre-school through grade 5* (2nd edition). Boston: Pearson Education, Allyn and Bacon.

Te Taura Whiri i te Reo Māori. *Orthographic Conventions*. Retrieved on 29 November 2005 from http://www.tetaurawhiri.govt.nz/english/pub_e/conventions2.shtml.

Te Tāhuhu o te Mātauranga. (1996). *Te Reo Māori i roto i te Marautanga o Aotearoa*. Te Whanganui-a-Tara: Te Pou Taki Kōrero.

Te Tāhuhu o te Mātauranga. (2004). *Ngā Tauaromahi Marautanga o Aotearoa: Te Reo*. Wellington: Te Pou Taki Kōrero Whāiti.

Te Tāhuhu o te Mātauranga. (2006a). *Tirohia Kimihia: He Aratohu mā ngā Pouako*. Te Whanganui-a-Tara: Huia te Manu Tuku Kōrero.

Te Tāhuhu o te Mātauranga. (2006b). *Tirohia Kimihia: He Kete Wherawhera*. Te Whanganui-a-Tara: Huia Te Manu Tuku Kōrero.

Te Tāhuhu o te Mātauranga. (2007). *Te Tuhi ā-Hiko*. Te Whanganui-a-Tara: Te Pou Taki Kōrero Whāiti.

Taurere, Rev. M. (1993). Te Kuaka. *Te Wharekura* 40, wh. 20-25.

Whitehead, D. (2001). *Top Tools for Literacy and Learning*. Auckland: Pearson Education New Zealand Limited.

Whitehead, M. (1999). *Supporting Language and Literacy Development in the Early Years*. Buckingham: Open University Press.

Whitehead, M. (2002). *Developing Language and Literacy with Young Children*. London: Paul Chapman Publishing.

Taku ingoa _____

	a awa	e eke	i ika	o oma	u ua
h harakeke	ha	he	hi	ho	hu
k kurī	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	māmā
He	mātou	haere	ka
I	ki	ko	ahau
tēnei	pāpā	taku	

He Tīmatanga 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

Ngā Putanga Ako o He Ara Rērere

Ngā Tikanga Tuhituhi

Ka Oho	Ka Whai Huruhuru	Ka Marewa	Ka Rere
E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te:	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
Te weteoro • Whakarongo me te tāutu i ngā kupu i roto i te rerenga 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.**	• Whakawehewehe i ngā oro puare poto me ngā oro puare roa. • Whakarongo me te tāutu i ngā oro o ngā kūoro poto; hei tauira: **ha, ka, mi, ni, po, ro, tu, ngu, we, whe.** • Whakaaro me te whakahua i ētahi kupu huarite.	• Whakarongo me te tāutu i ngā oro o ngā orokē[1]; hei tauira: **mau, hoe, tai, hae, pao, hei, toi, kou, heu.** • Whakawehewehe i te **ai** i te **ae**; hei tauira, **pai, pae.** • Whakawehewehe i te **ue** i te **ui**; hei tauira, **hue, hui.**	
Te arapū • 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 tīmatahia ngā kūoro poto; hei tauira: **ha, he, hi, ho, hu.** • Tapa me te āhukahuka i ngā orotahi pūrua – **ng** me te **wh.** • Tapa i ngā ingoa o ngā pū. • Whakamahi i ngā pūriki me ngā pūmatua. • Āhukahuka ko te tikanga o te tohutō he whakatōroa i te oro o te oro puare.	• Tuhi i ngā kūoro poto; hei tauira: **ha, pu, ri, ko, me.** • Āhukahuka ko te tikanga o te tohutō he whakatōroa i te oro o te oro puare.	• Āhukahuka me te tuhi i ngā whakatinananatanga o ngā orokē; hei tauira: **au, moe, pou, hue, kei, pai.** • Āhukahuka me te tuhi i ngā whakatinananatanga o ngā oro puare e rua whenumi; hei tauira: **hia, roa, kua, hue, hui.**	
Te tātaki kupu • 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.	• Whakamātau ki te tātaki kupu mā te raupapatanga o ngā kūoro poto ka rangona; hei tauira: **ha/ka, ka/ra/ka.** • Whakamahi i te tohutō hei whakatōroa i te oro o te oro puare.	• Whakamātau ki te tātaki kupu me ngā orokē, me ngā oro puare e rua whenumi hoki; hei tauira: **au, moe, pou, hui, koa, heu.** • Tātaki tika i ngā kupu waiwai me ngā kupu o ia rā.	• Tātaki tika i te nuinga o ngā kupu e whakamahia ana. • Whakamahi i te papakupu mō te tātaki tika i te kupu.

[1]Ko te orokē he raupapa o ngā oro puare rerekē hei hanga i te kūoro kotahi. Ko ēnei ngā orokē: ae, ai, ao, au, oe, oi, ou, ei, eu (Harlow, 2001, pp. 10-11).

Ka Oho	Ka Whai Huruhuru	Ka Marewa	Ka Rere
E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te:	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
		• Whakamātau ki te tātaki i ngā kupu hou mā te raupapatanga o ngā kūoro ka rangona. • Whakamahi i te papakupu mō te tātaki tika i te kupu. • Whakamahi i te tohutō hei whakatōroa i te oro o te oro puare.	• Whakamahi i te tohutō hei whakatōroa i te oro o te oro puare.
Te puna kupu • Tuhi i tōna ake ingoa. • Tuhi i ētahi kupu waiwai. • Tuhi i ētahi kupu whaiaro e mōhiotia ana.	• Tuhi i te maha o ngā kupu waiwai. • Tuhi i te maha o āna kupu whaiaro. • Tuhi i ētahi kupu hiringa ki te hapori. • Tuhi i ētahi kupu ihiihi hei whakaatu i ngā whakaaro me ngā kare-ā-roto.	• Tuhi kupu e hāngai pū ana ki te kaupapa kua whakaritea. • Tuhi kupu e hāngai pū ana ki te pūtake o te momo tuhinga. • Tuhi i ētahi kupu hiringa ki te hapori. • Tuhi i ētahi kupu ihiihi hei whakaatu i ngā whakaaro me ngā kare-ā-roto.	• Tuhi kupu e hāngai pū ana ki te kaupapa kua whakaritea. • Tuhi kupu e hāngai pū ana ki te pūtake o te momo tuhinga. • Tuhi i ētahi kupu hiringa ki te hapori. • Tuhi i ētahi kupu ihiihi hei whakaatu i ngā whakaaro me ngā kare-ā-roto.

Te whakatakoto tuhinga
• 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 tīmatanga waiwai mō te rerenga tuhituhi. Hei tauira:
  He…   Kei te…
  Ko…   I…
	• Whakatakoto tika i ngā tuhinga ki te whārangi, arā, te tuhi i runga i te rārangi, te tuhi mai i te paenga, te waiho i te wāhi wātea o runga me te wāhi wātea o raro.
	• Whakamahi i ngā kārawarawatanga pēnei me te irakati, ngā pūmatua, te tohu pātai me te tohu whakaoho.
	• Tuhituhi i ngā rerenga tuhituhi ngāwari.
		• Whakatakoto tuhinga i runga anō i te ara tika mō te momo tuhinga.
		• Tuhi i nga rerenga mārō.[2]
		• Whakamahi tika i te irakati, te pūmatua, te tohu pātai me te tohu whakaoho.
		• Whakamahi i te piko me ngā tohu kōrero i ngā wā e tika ana.
			• Whakatakoto tuhinga i runga anō i te ara tika mō te momo tuhinga.
			• Whakaraupapa tuhinga ki te kōwae.
			• Whakamahi i te maha o ngā momo tīmatanga mō te rerenga tuhituhi.
			• Whakamahi tika i te piko me ngā tohu kōrero.
			• Whakamahi i te irapiko, te irarua, te tohuhono, te tohuwhai me te iratohu.

Te mahi-ā-ringa • Pupuri tika i te pene. • Waihanga tika i ngā pū.	• Pupuri tika i te pene. • Waihanga tika i ngā pū.	• Waihanga tuhituhi e ai ki tā te kura whakarite mō ngā mahi o te kura.	• Waihanga tuhituhi e ai ki tā te kura whakarite mō ngā mahi o te kura.

[2] Ko te rerenga mārō he rite ki ngā rerenga ngāwari e rua kua honoa e te piko, e te kupuhono rānei, pēnei me 'ā', 'engari', 'heoi', 'i te mea' (tirohia te whārangi 54).

Te Tukanga Tuhituhi

Ka Oho E ako ana te kaituhi kei te reanga Ka Oho ki te:	Ka Whai Huruhuru E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te:	Ka Marewa E ako ana te kaituhi kei te reanga Ka Marewa ki te:	Ka Rere E ako ana te kaituhi kei te reanga Ka Rere ki te:
Te whakarite • Kōrero mō te kaupapa o tana tuhinga i mua i te tuhituhi. • Tā pikitia hei whakarite whakaaro mō te tuhituhi.	• Whakaaro ki te pūtake me ngā kaipānui i a ia e whakarite ana ki te tuhituhi. • Tā pikitia hei whakarite whakaaro mō te tuhituhi. • Tuhituhi i tētahi tapanga mō tana tuhinga kia hāngai pū ōna whakaaro ki te kaupapa.	• Whakaaro ki te pūtake me ngā kaipānui i a ia e whakarite ana ki te tuhituhi. • Whakamahi i ngā mahere tuhituhi e pā ana ki te momo tuhinga. • Whakamahi i ōna pūkenga rangahau ki te rapu, te kohi me te whakaraupapa i ngā momo mātauranga kua rangahaua. • Tuhi i ngā tohutoro mō ngā mātauranga kua rangahaua.	• Whakaaro ki te pūtake me ngā kaipānui i a ia e whakarite ana ki te tuhituhi. • Whakamahi i ngā mahere tuhituhi e pā ana ki te momo tuhinga. • Whakamahi i ōna pūkenga rangahau ki te rapu, te kohi me te whakaraupapa i ngā momo mātauranga kua rangahaua. • Tuhi i ngā tohutoro mō ngā mātauranga kua rangahaua.
Te whakatakoto • Whakahua i te rerenga kōrero i mua i te whakatakoto hei rerenga tuhituhi. • Whakamahi i ngā pūkenga me ngā mōhiotanga ake ki te tuhituhi takitahi i ngā tuhinga māhorahora. • Whakamahi i ngā tuhinga a te kaiako hei tauira mā ana ake tuhinga.	• Whakamahi i ngā pūkenga me ngā mōhiotanga ake ki te tuhituhi takitahi i ngā tuhinga māhorahora.	• Āta mahi me tētahi tuhinga mō te wā roa. • Waihanga i te tuhinga tuatahi hei arotakenga mōna.	• Āta mahi me tētahi tuhinga mō te wā roa. • Tuhituhi me te whakamārama i te maha o ngā tuhinga tauira mō tētahi kaupapa.
Te whakamārama • Āhukahuka ko te kawe māramatanga te pūtake o te tuhituhi. • Kōrero mō ana tuhinga kia mārama pai ai te pūtake o te tuhinga.	• Whai wāhi ki te matapaki i ana tuhinga me tētahi hoa, me tētahi rōpū hoki hei tūmomo arotakenga i raro anō i te tautoko o te kaiako. • Titiro anō ki ana tuhinga hei arotakenga me te tāpiri atu ki te tuhituhi.	• Whai wāhi ki te matapaki i ana tuhinga me tētahi hoa, me tētahi rōpū hoki hei tūmomo arotakenga mō ana tuhinga. • Titiro anō ki ana tuhinga hei arotakenga me te tāpiri atu, te tango mai, te tuhi anō rānei i ana tuhituhi.	• Whai wāhi ki te matapaki i ana tuhinga me tētahi hoa, me tētahi rōpū hoki hei tūmomo arotakenga mō ana tuhinga. • Titiro anō ki ana tuhinga hei arotakenga me te tāpiri atu, te tango mai, te tuhi anō rānei i ana tuhituhi.
Te whakatika • 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.	• Tāutu me te whakatika i ngā hapa e pā ana ki ngā tikanga tuhituhi e akongia ana e ia, i a ia e tuhituhi ana.	• Whakamahi i tētahi ara kua whakaūngia e te kaiako ki te tāutu me te whakatika i ngā hapa o te tuhinga i a ia e tuhi ana, e pānui ana hoki. • Whakamahi i te papakupu hei whakatika kupu.	• Whakamahi i tētahi ara kua whakaūngia e te kaiako ki te tāutu me te whakatika i ngā hapa o te tuhinga i a ia e tuhi ana, e pānui ana hoki. • Whakamahi i te papakupu hei whakatika kupu.

Ka Oho E ako ana te kaituhi kei te reanga Ka Oho ki te:	**Ka Whai Huruhuru** E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te:	**Ka Marewa** E ako ana te kaituhi kei te reanga Ka Marewa ki te:	**Ka Rere** E ako ana te kaituhi kei te reanga Ka Rere ki te:
Te whakaputa • 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.	• Whai wāhi ki te mahi i ētahi o ngā mahi hei whakaputa i ana tuhinga.	• Whai wāhi ki te mahi i ētahi o ngā mahi hei whakaputa i ana tuhinga.	• Whakaputa i āna ake tuhinga.
Tuku atu, tuku mai • Whakawhitiwhiti kōrero mō ana tuhinga me ngā tuhinga a ētahi atu ina tautokohia e te kaiako. • Whai wāhi atu ki te hunga pānui.	• Whakawhitiwhiti kōrero mō ana tuhinga me ngā tuhinga a ētahi atu ina tautokohia e te kaiako. • Whai wāhi atu ki te hunga pānui.	• Whakawhitiwhiti kōrero mō ana tuhinga me ngā tuhinga a ētahi atu. • Whakamahi i te reo e pā ana ki te kaituhi me te tuhituhi i a ia e whakawhitiwhiti kōrero ana.	• Whakamahi i te reo e pā ana ki te kaituhi me te tuhituhi i a ia e whakawhitiwhiti kōrero ana mō ana tuhinga me ngā tuhinga a ētahi atu.

	Ka Oho	Ka Whai Huruhuru	Ka Marewa	Ka Rere
	E ako ana te kaituhi kei te reanga Ka Oho ki te:	E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te:	E ako ana te kaituhi kei te reanga Ka Marewa ki te:	E ako ana te kaituhi kei te reanga Ka Rere ki te:
Te huarahi whakaako tuhituhi ngātahi	**Te huarahi whakaako tuhituhi ngātahi** • Mahi tahi hei tuhituhi mō ngā pūtake maha; 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 pānui. - Te pepeha.	• Mahi tahi hei tuhituhi mō ngā pūtake maha; 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 whakapapa. - Te whiti whakangahau. - Te whakaari whakangahau. - Te paki whakamārama.	• Mahi tahi hei tuhituhi mō ngā pūtake maha; hei tauira: *He Kura Tuhituhi* - Te taki whānui. - Te whakaahua whānui. - Te tohutohu mō te tākaro kēmu. - Te tautohe whaiaro. *He Manu Taketake* - Te pūrākau whakamārama. - Te paki whakangahau. - Te paki tūhono. - Te paki whakamārama. - Te whakaari whakangahau. - Te whiti whakangahau.	• Mahi tahi hei tuhituhi mō ngā pūtake maha; hei tauira: *He Kura Tuhituhi* - Te taki pohewa tuku iho. - Te tautohe whānui. *He Manu Taketake* - Te pūrākau whakamārama. - Te paki tūhono.
Te huarahi whakaako tuhituhi me te arahanga		• Waihanga tuhituhi me te arahanga o te kaiako mō ngā momo pūtake maha; hei tauira: *He Kura Tuhituhi* - Te taki whaiaro. *He Manu Taketake* - Te whakapapa. - Te pepeha. - Te pānui. - Te mihi.	• Waihanga tuhituhi me te arahanga o te kaiako mō ngā momo pūtake maha; hei tauira: *He Kura Tuhituhi* - Te tohutohu mō te mahi i tētahi mahi. - Te tohutohu mō te haere ki tētahi wāhi. - Te takenga pūtaiao. - Te whakaahua whaiaro. - Te taki whānui. *He Manu Taketake* - Te pūrākau whakamārama. - Te whiti whakangahau. - Te paki whakangahau. - Te paki whakamārama. - Te pepeha. - Te whakapapa.	• Waihanga tuhituhi me te arahanga o te kaiako mō ngā momo pūtake maha; hei tauira: *He Kura Tuhituhi* - Te tautohe whaiaro. - Te tautohe whānui. - Te whakaahua whānui. - Te tohutohu mō te tākaro kēmu. - Te taki pohewa tuku iho. *He Manu Taketake* - Te paki tūhono. - Te whakaari whakangahau. - Te paki whakangahau. - Te whiti whakangahau. - Te paki whakamārama.

Ka Oho E ako ana te kaituhi kei te reanga Ka Oho ki te:	Ka Whai Huruhuru E ako ana te kaituhi kei te reanga Ka Whai Huruhuru ki te:	Ka Marewa E ako ana te kaituhi kei te reanga Ka Marewa ki te:	Ka Rere E ako ana te kaituhi kei te reanga Ka Rere ki te:
Te huarahi whakaako tuhituhi takitahi		• Waihanga tuhinga takitahi mō ngā momo pūtake kua ākona kētia mā te huarahi whakaako tuhituhi me te arahanga; hei tauira: *He Kura Tuhituhi* - Te taki whaiaro. *He Manu Taketake* - Te mihi. - Te pānui. - Te pepeha. - Te whakapapa.	• Waihanga tuhinga takitahi mō ngā momo pūtake kua ākona kētia mā te huarahi whakaako tuhituhi me te arahanga; hei tauira: *He Kura Tuhituhi* - Te tohutohu mō te mahi i tētahi mahi. - Te tohutohu mō te haere ki tētahi wāhi. - Te tohutohu mō te tākaro kēmu. - Te takenga pūtaiao. - Te taki whānui. - Te taki pohewa tuku iho. - Te whakaahua whaiaro. - Te whakaahua whānui. - Te tautohe whaiaro. - Te tautohe whānui. *He Manu Taketake* - Te pūrākau whakamārama. - Te paki whakamārama. - Te whiti whakangahau. - Te paki whakangahau. - Te whakaari whakangahau.

Te hōtaka tuhituhi māhorahora
- Tuhi mō ngā pūtake whaiaro.

He Ara Rērere
Learning Outcomes

Ka Oho Ka Oho writers are learning to:	Ka Whai Huruhuru Ka Whai Huruhuru writers are learning to:	Ka Marewa Ka Marewa writers are learning to:	Ka Rere Ka Rere writers are learning to:
Phonological awareness • 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.**	• Distinguish between short and long vowel sounds. • Hear and identify the sounds formed by the consonant-single vowel syllables, e.g. **ha, ka, mi, ni, po, ro, tu, ngu, we, whe.** • Say words that rhyme with a given word.	• Hear and identify sounds formed by the dipthongs,[1] e.g. **mau, hoe, tai, hae, pao, hei, toi, kou, heu.** • Distinguish between the **'ae'** and **'ai'** dipthongs, e.g. as in **pae** and **pai.** • Distinguish between the **'ue'** and **'ui'** double vowel blends, e.g. as in **hue** and **hui.**	
Alphabet • 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.	• Write the consonant-single vowel syllables, e.g **ha, pu, ri, ko, me.** • Recognise the macron as the symbol for the lengthened vowel sound.	• Recognise and write the printed form of the dipthongs, e.g. **au, moe, pou, heu, kei, pai.** • Recognise and write the printed forms of the double vowel blends, e.g. **hia, roa, kua, hue, hui.**	
Spelling • Attempt the spelling of words by using sound/letter association. • Use the macron to represent a long vowel sound.	• Attempt to spell words by sound sequencing the consonant-single vowel syllables, e.g. **ha/ka, ka/ra/ka.** • Use the macron to represent a long vowel sound.	• Attempt to spell words using the dipthongs and double vowel blends, e.g. **au, moe, pou, hui, koa, hue.** • Spell frequently used words correctly. • Use invented spelling for new words by sound sequencing the syllables. • Use the dictionary for checking words. • Use the macron to represent a long vowel sound.	• Spell most words correctly. • Use the dictionary for checking words. • Use the macron to represent a long vowel sound.

[1] Dipthongs are sequences of two or three vowels that form a single syllable. The double vowel dipthongs are: ae, ai, ao, au, oe, ou, ei, eu (Harlow, 2001, pp. 10–11).

	Ka Oho Ka Oho writers are learning to:	**Ka Whai Huruhuru** Ka Whai Huruhuru writers are learning to:	**Ka Marewa** Ka Marewa writers are learning to:	**Ka Rere** Ka Rere writers are learning to:
Vocabulary	• Write their own names. • Write some basic sight words. • Write frequently used words from their personal vocabularies.	• Write an increasing number of high frequency sight words. • Write words from their personal vocabularies. • Write words of particular value to their community. • Write expressive words to convey their thoughts and feelings.	• Write words related to theme work. • Write words related to particular forms of writing. • Write words of particular value to their community. • Write expressive words to convey their thoughts and feelings.	• Write words related to theme work. • Write words related to particular forms of writing. • Write words of particular value to their community. • Write expressive words to convey their thoughts and feelings.
Print protocols	• 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. For example: He… Kei te… Ko… I…	• Organise print on the page, including writing on the line, writing from the margin, and leaving spaces at the top and bottom of the page. • Use full stops, capital letters, question marks and exclamation marks. • Write simple sentences.	• Organise texts according to the form of the writing. • Write compound sentences.[2] • Correctly use full stops, capital letters, question marks and exclamation marks. • Use commas and quotation marks.	• Organise texts according to the form of the writing. • Organise written texts into paragraphs. • Use a range of sentence beginnings. • Correctly use commas and quotation marks. • Use colons, semi-colons, hyphens, dashes and bullet points.
Fine motor skills	• Hold the pen correctly. • Form letters correctly.	• Hold the pen correctly. • Form letters correctly.	• Craft handwriting according to school-wide expectations.	• Craft handwriting according to school-wide expectations.

[2] A compound sentence is like two simple sentences which are joined by a comma or by a conjunction such as 'ā', 'engari', 'heoi', or 'i te mea' (see page 54).

Ka Oho Ka Oho writers are learning to:	Ka Whai Huruhuru Ka Whai Huruhuru writers are learning to:	Ka Marewa Ka Marewa writers are learning to:	Ka Rere Ka Rere writers are learning to:
Getting ready to write • Talk about the topic before starting to write. • Draw in order to generate ideas.	• Consider purpose and audience as part of planning for writing. • Draw in order to generate ideas. • Think of a working title to help focus their ideas on the topic.	• Consider purpose and audience as part of planning for writing. • Use appropriate planning frameworks according to the form of the writing. • Use research and study skills to locate, gather and organise information. • Reference sources appropriately.	• Consider purpose and audience as part of planning for writing. • Use appropriate planning frameworks according to the form of the writing. • Use research and study skills to locate, gather and organise information. • Reference sources appropriately.
Getting it down • Say a sentence aloud before they write it. • Use their existing skills and knowledge to create free texts independently. • Use the teacher's writing as a model to create their own texts.	• Use their existing skills and knowledge to create free texts independently.	• Keep working on the same piece of writing over several days. • Write a first draft for further revision.	• Keep working on the same piece of writing over several days. • Create and revise a number of drafts as part of the writing process.
Clarifying the message • Understand that print conveys meaning. • Talk about their writing in order to clarify the message.	• Participate in pair and group conferences for revision, with support from the teacher. • Revise writing by adding on.	• Participate in pair and group conferences for revision. • Revise writing by adding on, deleting, and re-wording.	• Participate in pair and group conferences for revision. • Revise writing by adding on, deleting, re-wording, and re-organising.
Editing and proofreading • 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.	• Identify errors in the conventions that they have been focusing on at the time of writing and self-correct where possible.	• Use an established system to identify and correct errors, both at the time of writing, and as a result of proofreading. • Use a dictionary to check spelling.	• Use an established system to identify and correct errors, both at the time of writing, and as a result of proofreading. • Use a dictionary to check spelling.
Publishing • Provide illustrations for teacher-published work. • Understand that writing is published to make it available to others to read.	• Take responsibility for aspects of the publishing process.	• Take responsibility for aspects of the publishing process.	• Publish their own writing.
Sharing and responding • With teacher support, share their writing and respond to the writing of others. • Develop a sense of audience.	• With teacher support, share their writing and respond to the writing of others. • Develop a sense of audience.	• Share their writing and respond to the writing of others. • Begin to use the language of writers and writing when sharing.	• Share their writing and respond to the writing of others using the language of writers and writing.

Ka Oho Ka Oho writers are learning to:	**Ka Whai Huruhuru** Ka Whai Huruhuru writers are learning to:	**Ka Marewa** Ka Marewa writers are learning to:	**Ka Rere** Ka Rere writers are learning to:
Shared writing approach • Participate in creating texts for differing purposes, 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).	• Participate in creating texts for differing purposes, 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* - Expressions of collective identity (whakapapa). - Entertaining poems. - Entertaining plays. - Narratives that explain aspects of the natural world.	• Participate in creating texts for differing purposes, for example: *He Kura Tuhituhi* - Factual recounts. - General descriptions. - Instructions for how to play a game. - Personal arguments. *He Manu Taketake* - Narratives that explain the origin of aspects of our world. - Entertaining narratives. - Narratives that explain a collective identity. - Narratives that explain aspects of the natural world. - Entertaining plays. - Entertaining poems.	• Participate in creating texts for differing purposes, for example: *He Kura Tuhituhi* - Imaginative historical recounts. - General arguments. *He Manu Taketake* - Narratives that explain the origin of aspects of our world. - Narratives that explain a collective identity.
Guided writing approach	• Create texts with support for differing purposes, for example: *He Kura Tuhituhi* - Personal recounts. *He Manu Taketake* - Expressions of collective identity (pepeha and whakapapa). - Announcements. - Acknowledgements.	• Create texts with support for differing purposes, for example: *He Kura Tuhituhi* - Instructions for how to carry out a task. - Directions for how to get to a destination. - Scientific explanations. - Personal descriptions. - Factual recounts. *He Manu Taketake* - Narratives that explain the origin of aspects of our world. - Entertaining poems. - Entertaining narratives.	• Create texts with support for differing purposes, for example: *He Kura Tuhituhi* - Personal arguments. - General arguments. - General descriptions. - Instructions for how to play a game. - Imaginative historical recounts. *He Manu Taketake* - Narratives that explain a collective identity. - Entertaining plays. - Entertaining narratives. - Entertaining poems.

Independent writing approach

- Narratives that explain aspects of the natural world.
- Expressions of collective identity (pepeha and whakapapa).

• Create texts independently for differing purposes that they have already learnt through guided writing, for example:

He Kura Tuhituhi
- Personal recounts.

He Manu Taketake
- Acknowledgements.
- Announcements.
- Expressions of collective identity (pepeha and whakapapa).

- Narratives that explain aspects of the natural world.

• Create texts independently for differing purposes that they have already learnt through guided writing, for example:

He Kura Tuhituhi
- Instructions for how to carry out a task.
- Directions for how to get to a destination.
- Instructions for how to play a game.
- Scientific explanations.
- Factual recounts.
- Imaginative historical recounts.
- General descriptions.
- Personal descriptions.
- Personal arguments.
- General arguments.

He Manu Taketake
- Narratives that explain the origin of aspects of our world.
- Narratives that explain aspects of the natural world.
- Entertaining poems.
- Entertaining narratives.
- Entertaining plays.
- Expressions of collective identity (pepeha and whakapapa).
- Narratives that explain a collective identity.
- Announcements.

Free writing programme
• Write for personal purposes.