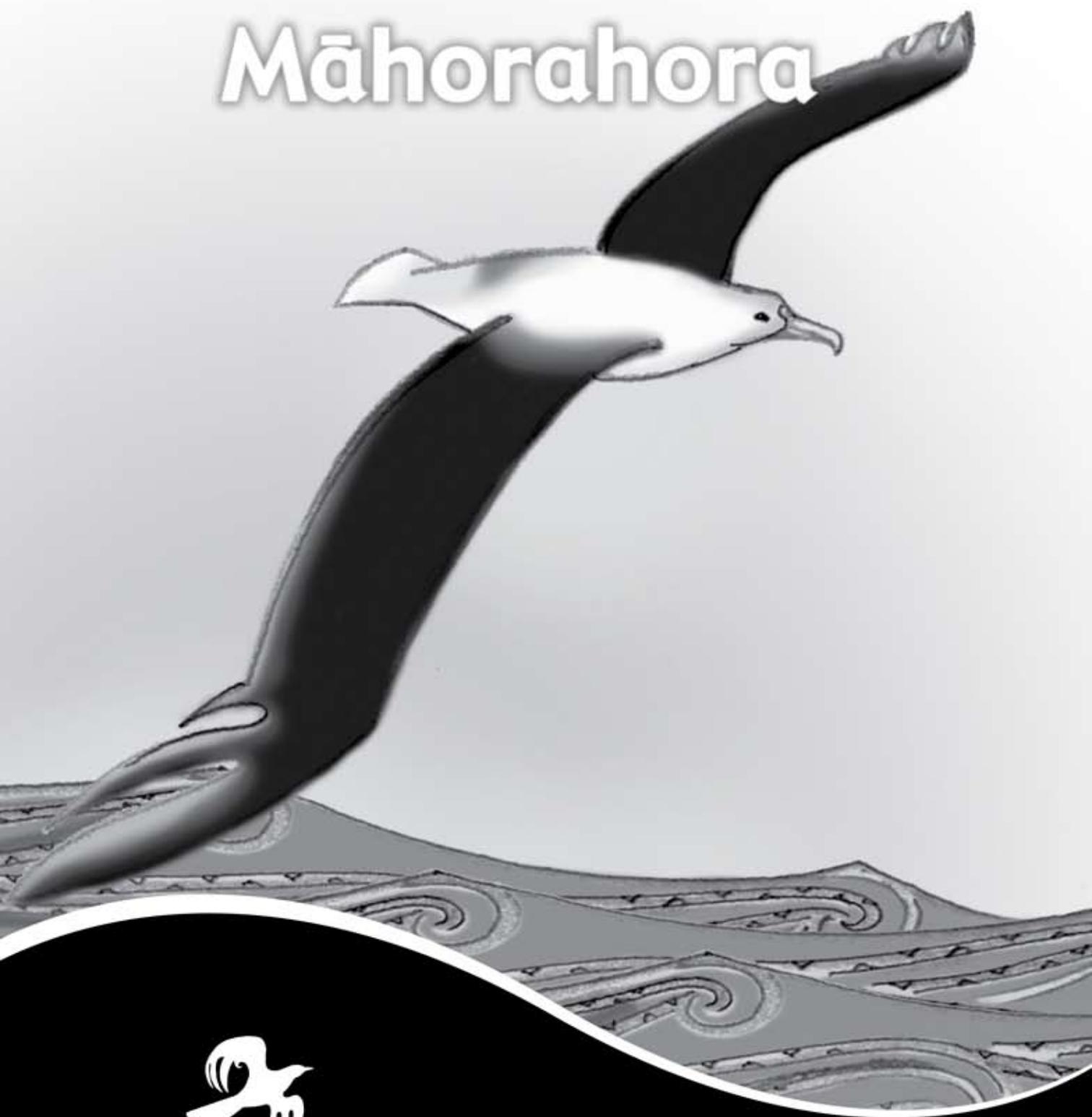


Te Hōtaka Tuhituhi Māhorahora



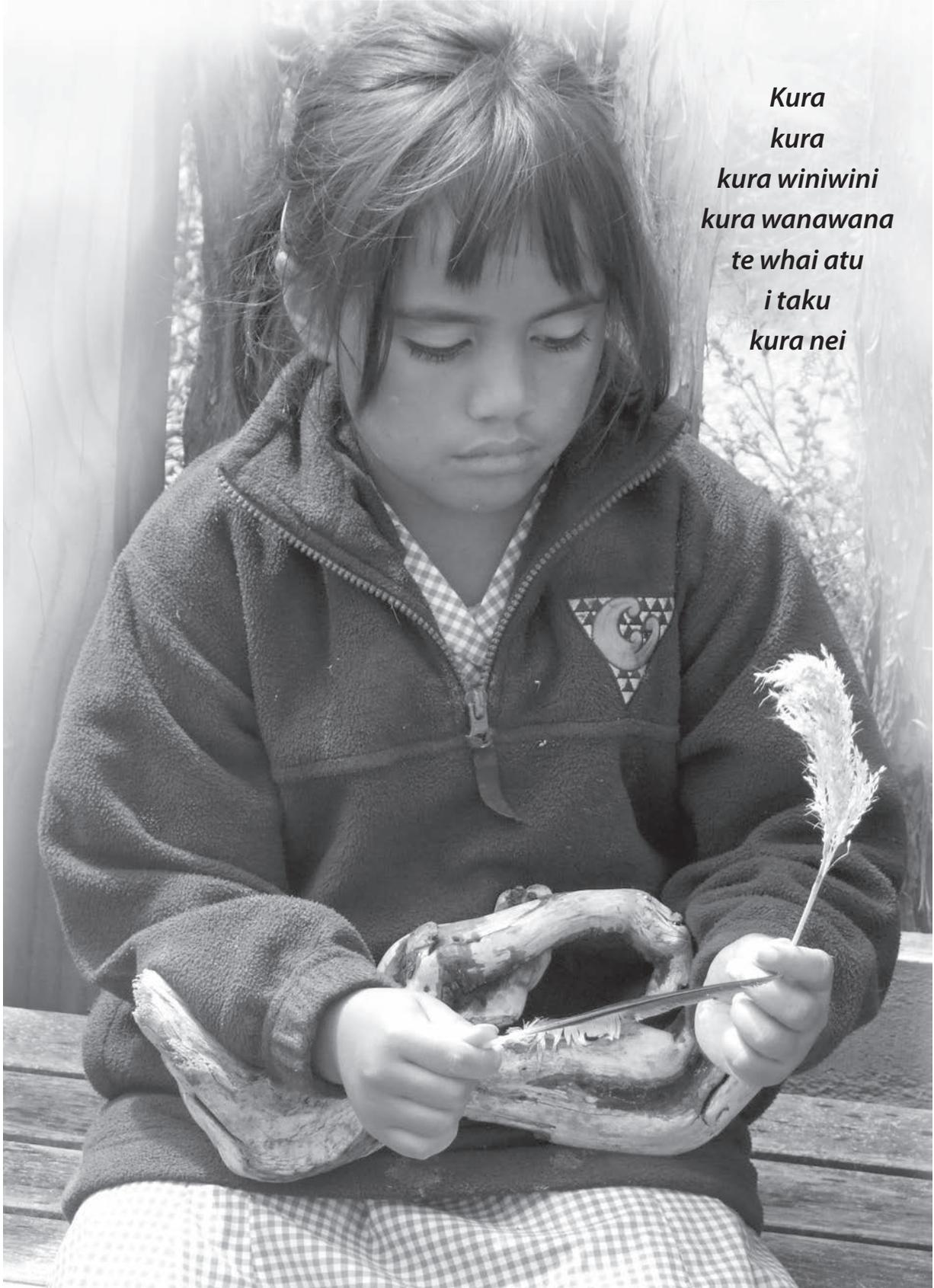
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*Kura
kura
kura winiwini
kura wanawana
te whai atu
i taku
kura nei*

He Kupu Whakamārama

Te hōtaka tuhituhi māhorahora (the free writing programme) is a writing programme designed to help children develop their own personal writing voice. The programme is made up of three main components:

- Te wā mō te tuhituhi māhorahora – a daily 10 minute free writing time.
- Te wā whakaako i te tuhituhi – a weekly ‘teaching the art of writing’ session.
- Te wā waihanga i te tuhinga māhorahora – a two-week period once a term that is devoted to crafting pieces of free writing.

This book explores how you, the teacher, might go about teaching these three components of the free writing programme and how you might implement it as part of your wider classroom writing programme. Our goal is, using the basic metaphor of *He Manu Tuhituhi*, that through this free writing programme students (and teachers!) can be assisted to become ‘flying birds’; that is, writers who can access and use the written word in ways that can help them to explore their world and find meaning in their lives.

During ‘te wā mō te tuhituhi māhorahora’, there is no prescribed set of topics to write about, nor is the writing confined by rules and writing structures. Rather, all writers are free to express their individual identity through writing in any way they wish about any topic they choose. Sometimes writers may be writing intently on a topic they have already thought about. At other times, they may be quietly capturing thoughts as they float by, or they may be recalling and writing down thoughts about moments and people in their lives. ‘Tuhinga māhorahora’ books are like blank canvases, waiting to be painted on by the authors in our classrooms.

The second component of the free writing programme, ‘te wā whakaako i te tuhituhi’, is a time when teachers bring their writers together to motivate, inspire and assist them to develop their personal writing. The teacher chooses an aspect to focus on that will enhance children’s personal writing. For example, the session might focus on what authors do to make writing more exciting for their readers, or it may consist of a mini-lesson on how to ask thoughtful, helpful questions during a peer conference.

If we ask children to write, and do nothing more than offer them snippets of advice along the way without giving them the opportunity to publish their writing and therefore to validate their authorship, then we will have failed them. In the third part of the programme, ‘te wā waihanga i te tuhinga māhorahora’, with the teacher’s help students will work through the process of publishing their own stories – stories that they have written and created and that they are willing to share. For what is the point of writing if it merely sits in books, unnoticed and unread?

This book is organised into three chapters. Te Wāhanga Tuatahi discusses four basic principles that underpin the free writing programme. Te Wāhanga Tuarua focuses on the implementation of the free writing programme using respectful, non-judgemental and non-controlling ways of teaching and learning. The final chapter, Te Wāhanga Tuatoru, consists of posters that can be photocopied and used when introducing the programme in the classroom. These pages can also be found on the CD-ROM which accompanies the *He Manu Tuhituhi* teachers’ manual, *He Kura Tuhituhi me He Manu Taketake: Te Pukapuka Aratohu mā te Kaiako*, and can be used as part of a data show with students.



Te Wāhanga Tuatahi

Te Whai Atu i Taku Kura Nei!

Setting a Foundation for 'Writing for Life'



Ngā Mātāpono o te Hōtaka Tuhituhi Māhorahora
The Principles of the Free Writing Programme

8

He kupu whakataki

The free writing programme promotes ‘writing for life’. Exploring and writing about our own experiences is one way of helping us to learn what the written word can do for us in our everyday lives. Free writing is an activity that can be encouraged as a way of life that extends beyond the school gates – when we go somewhere or do something we can take our tuhinga māhorahora book along with us, just in case something, big or small, occurs or comes to mind. We can record thoughts and experiences then and there, as they occur, and return to them later to ponder over or to enjoy again, or we may simply put them aside. Free writing enables us to carry our words, thoughts and ideas around with us inside our precious books.

The purpose of free writing is not to meet curriculum objectives, nor to write for others, but to write for ourselves: through writing we are using our language to develop and express our sense of self, our ideas about our world and our relationships with others. We are using written expressions to describe our emotions, our desires and our goals, as well as to express and analyse our own ideas. Therefore, through developing our ability to use language in these ways, free writing is also potentially a very powerful way in which we can help preserve, generate and develop our language, not only for ourselves as individuals, but also for our communities.

In other words, free writing has the potential to:

- Enhance and transform our lives.
- Help ensure that te reo Māori flourishes.
- Establish a strong community of writers within the school and wider community environment.
- Validate students’ and communities’ ways of thinking.

This chapter explores four principles that are essential to the development of a successful free writing programme:

1. **Kia tutuki ai ngā hiahia whaiaro**
Free writing meets personal needs
2. **Kia whakakitea te māramatanga**
Free writing reveals meaning in our lives
3. **Kia whakamanahia te kaituhi**
Free writing promotes authorship
4. **Kia whakatūria he hapori kaituhi**
Free writing takes place within a community of writers





Ngā Mātāpono o te Hōtaka Tuhituhi Māhorahora

The Principles of the Free Writing Programme



1. Kia tutuki ai ngā hiahia whaiaro

Free writing meets personal needs

"Writing matters when it is personal and interpersonal."

(Calkins, 1994, p. 14)

The fundamental principle that underlies the free writing programme is that students write to meet their own personal needs. This means that each student chooses what he or she wants to write about. When children first enter the classroom as new entrants, all of their writing is free writing. However, as they gain more control over the technical skills of writing they are able to use this time to explore aspects of their lives through writing. Unfortunately, due to curriculum demands and the need to 'cover' certain forms of writing, the free writing programme tends to get sidelined for 'school' writing. If writing is to become more than a tool for meeting the functional demands of school life, it is important that students are regularly allowed time that is devoted to writing that meets their own personal needs. Free writing has the potential to do two important things for children: firstly, to instil in them the habit of writing for life; and secondly, to develop within them a curiosity about life.

2. Kia whakakitea te māramatanga

Free writing reveals meaning in our lives

The art of helping children to believe in themselves as writers by building on what they already know lies at the heart of the free writing programme. Although some children will instinctively understand that what they know and what they experience is important, most children will not and so will need to be taught to see their lives as a limitless source of experiences, each of which is rich material for writing.

Through free writing, children will learn that writing is more than just recording information, events, ideas and experiences. As writers develop, so too does their capacity to reveal meaning in their lives through writing. That is, writers develop the ability to examine and re-examine their lives through setting down their thoughts and ideas in writing, and then reading and revising these ideas. This development can be facilitated by using a clearly defined teaching pathway (see pages 42-51) that validates writers and encourages them to share writing in a safe environment.

Meaning is also revealed through the responses of others to our writing. When talking with students about their writing and giving written feedback, it is essential that, as teachers, we heed Lucy Calkins' (1986, p. 118) message to respond to the writer and his or her message, rather than to the writing, as, for example, the teachers have done in their comments on the samples of writing on the following two pages.





Inanahi i uru tōku māma ki
 roto hohi pera. Kei ai a
 tetehi mamae nui i roto i tona
 tinana. He olite ki te poro.
 Menaka nui ka mate ia.
 E rima anō ngā rā katahi
 ka puta ia i te hohi pera.
 Kei ai a te mara o ngā
 poi hau me ngā patipati. Kei ai a
 tetehi pouaka whakata he
 whare parahi me te Uwhiwhi.
 He tino rawe ā tuhinga, kōtiro. Kei te aoha
 tonu ki tō māma. Kaore i te pai mena he māuiui.

Ka mau ke! He hararei kei te haere!
Kua mutu ngā mahi mō te wāhanga
o te tau, kua whai wā mātou ki te
whakatā. He nui aku mahi pārekare ka
rawa ki ahau kua whakaritea mō
ngā hararei. He haere ki te mātakitaki
kiriata, he haere hoki ki te kainga o
taku tino tuakana, arā, ko Hepi tērā.
Kei tētahi pāmu a ia e noho ana,
~~he~~
he pāmu hipi. Kua mea mai a Hepi,
tērā pea ka whānau moata mai
ngā kuao hipi i tēnei tau, ā ka waimarie
au i tērā. Tērā pea ka whakaae
mai taku māmā kia whakahokia
mai tētahi kuao hei mōkai mōky.
Engari anō mō tēnā.

Tō waimarie hoki, e Jamie, ka whai wā
koe ki te noho i te taha o tō tuakana
i te pāmu! He rawe hoki ki ahau te
noho pāmu! Tērā pea ka kai whiore
reme koutou?



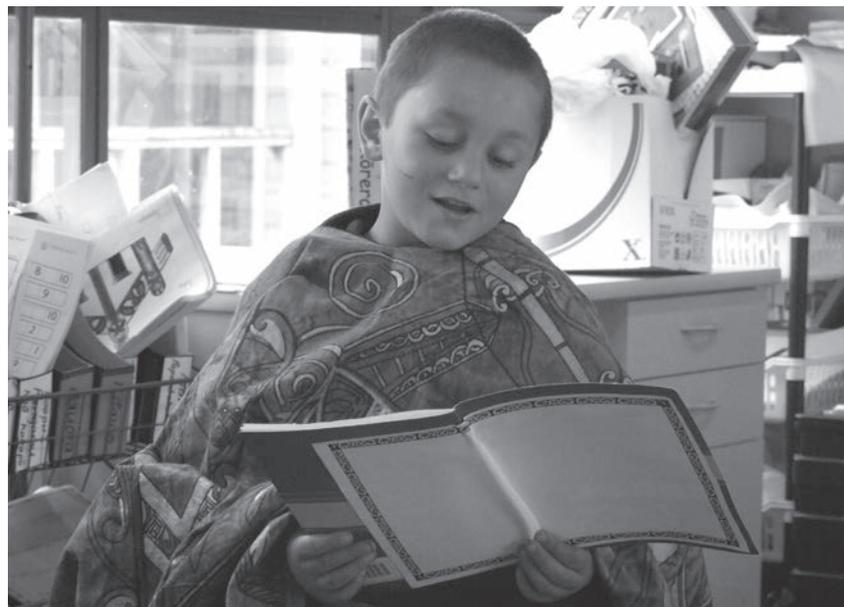


Writers also learn about themselves and others when sharing with peers. For this to happen, writers must be working within a supportive community of writers. The writer's thinking and writing will develop through reading to, talking with and sharing with others. Sharing with others, responding to their questions, and listening to their feedback assists the writer to develop the ability to peel back layers of meaning in search of deeper meanings. Therefore, writers need not just the luxury of time to write for personal reasons, but also opportunities to interact with others who will provide support and encouragement, thoughtful feedback and affirmation that what the writer is writing about matters. In an atmosphere of support and encouragement, children's belief in themselves as writers will grow.

3. Kia whakamanahia te kaituhi

Free writing promotes authorship

The experience of being an author and having your writing read by others is not restricted to published writers. In a classroom writing community everyone (including the teacher) can experience being an author. Many students do not believe they are authors, perhaps because their writing is rarely published, or because the only person who ever reads their writing is the teacher. The free writing programme provides a wonderful opportunity to affirm and celebrate all the authors in our classrooms – not because they have written neatly or because they have written a whole page – but because they have carefully prepared and crafted a piece of their personal writing through the phases of the writing process to publication so that it may be read by an audience.



In order to help our students to become writers for life, it is important that they regularly experience what it means to be an author when they share a piece of personal writing. In other words, when students decide to share an entry from their tuhinga māhorahora books, or when they select an idea or a piece of writing from their book to craft for publishing, they expect that other readers will engage with and respond to their writing. As they go through the process of planning, drafting, revising and editing their texts, students will hear the responses of others to their writing. Most important of all, when a student's text has been published, time will be set aside in the writing programme for the author to share his or her work and to hear and benefit from the responses of the audience.

4. Kia whakatūria he hapori kaituhi

Free writing takes place within a community of writers

The free writing programme is not just about developing the individual, but is also about developing a community of writers. When everyone writes, children understand that writing is important. They understand that everyone writes because they have something that is worth writing about, that in fact even the smallest incidents in our lives are worth writing about.

Therefore, in order to develop a writing community in the classroom, everyone must write, including the teacher. It is important that students see their teachers writing for personal reasons, not just for instructional purposes. Writing with the class during free writing time also creates space for you, as the teacher, to develop your own writing and thinking, and to explore your own life through writing. Through publishing a piece of your own personal writing you will also gain a deeper understanding of what your students experience when they go through the process of crafting for publication.

Ideally, everyone within the school grounds is part of the writing community and all members of the community write for ten minutes at a set time every day. What a powerful message this conveys to students when they know that everyone in their school stops to write at the same time every day: their teachers, their secretary, their caretaker, their principal, and any others who may be in the school at the time. That way, children are left in no doubt that writing every day for personal purposes is a natural and important part of life.

Calkins (1994, p. 143) claims that “we cannot write well if we are afraid to let our individual voice stand out from other voices”. In order for children to feel secure to write about and share ideas, no matter how bizarre they may seem, it is essential to build a climate of respect within a safe and supportive classroom environment by building a relationship of trust between all members of the classroom. This can be done by involving all class members in establishing and maintaining positive and effective classroom protocols, by giving students roles and responsibilities, and by setting up support groups within the classroom community, which may also involve other classes, other schools and other parts of the community.

The purpose of the writing community is to promote commitment to the concept of writing for life and to promote the cultural prosperity of our communities. By writing in te reo Māori within a community of writers we are contributing to a literate Māori future.

We invite you to take the next step and to create a community of writers in your school community. It is our hope that the energy created will flow out into the community and will enhance our lives as Māori as we share our stories.



Te Wāhanga Tuarua

Te Whakaū i te Hōtaka Tuhituhi Māhorahora

Implementing the Free Writing
Programme



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Crafting a Piece of Free Writing	

He kupu whakataki

In this chapter, we discuss the various elements that need to be considered when establishing the free writing programme in the classroom:

- The relationship between free writing and the classroom writing programme.
- The importance of conferencing.
- Aspects to consider when establishing a regular free writing time.
- Teaching the art of writing sessions.
- Crafting free writing texts for publication.

In the last part of the chapter, we show how one student selected an entry from her tuhinga māhorahora book and crafted it through the phases of the writing process to publication and sharing and responding with her classmates.

Te Hōtaka Tuhituhi o te Akomanga

The Classroom Writing Programme

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

1. Free writing programme.
2. Teaching writing structures¹ during the reading programme using shared and guided approaches.
3. Within other curriculum areas using shared, guided and independent writing approaches.

The free writing programme is designed to help writers to develop their personal voice in writing. Writing for other purposes is best taught within the context of the various curriculum areas; for example, writing for curriculum and Māori purposes can be taught during reading, theme work, and study in other curriculum areas using shared, guided and independent teaching approaches.²

¹ *He Manu Tuhituhi* focuses on purposes for writing that include teaching structures and language features relevant to each purpose.

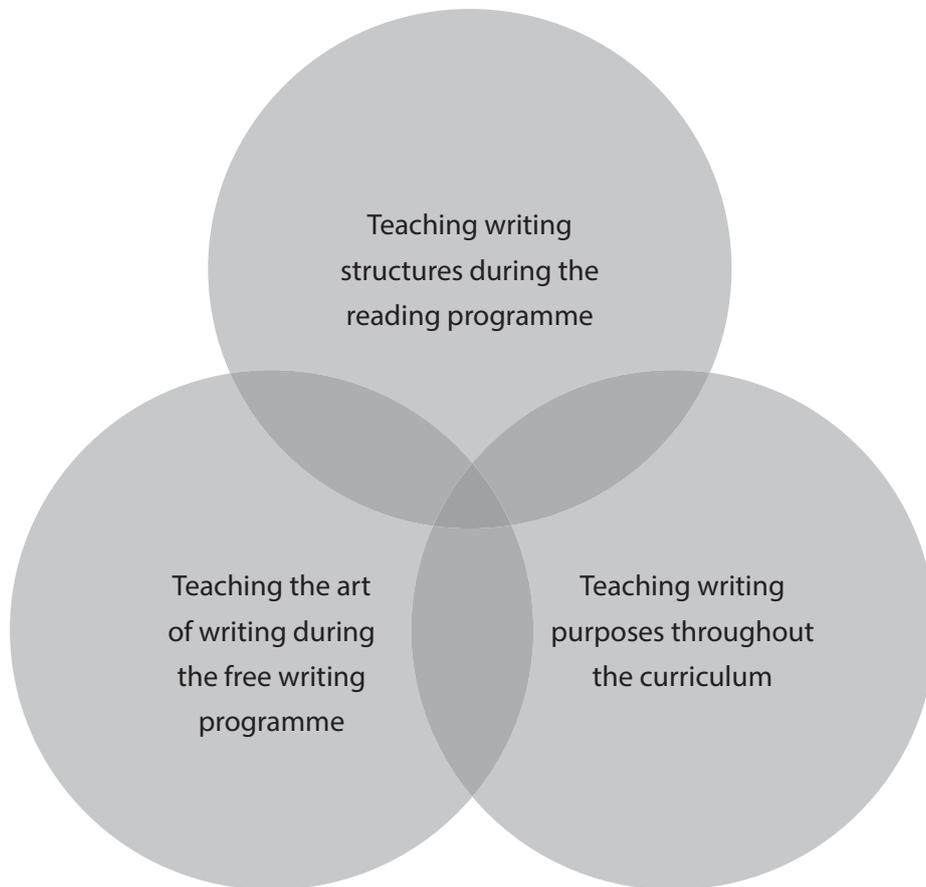
² These three approaches to teaching writing are explained in Te Wāhanga Tuatoru of the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*. Teaching suggestions for using the three approaches can also be found in the *He Manu Tuhituhi* teachers' manual *He Kura Tuhituhi me He Manu Taketake: Te Pukapuka Aratohu mā te Kaiako* in the sections on each purpose for writing.





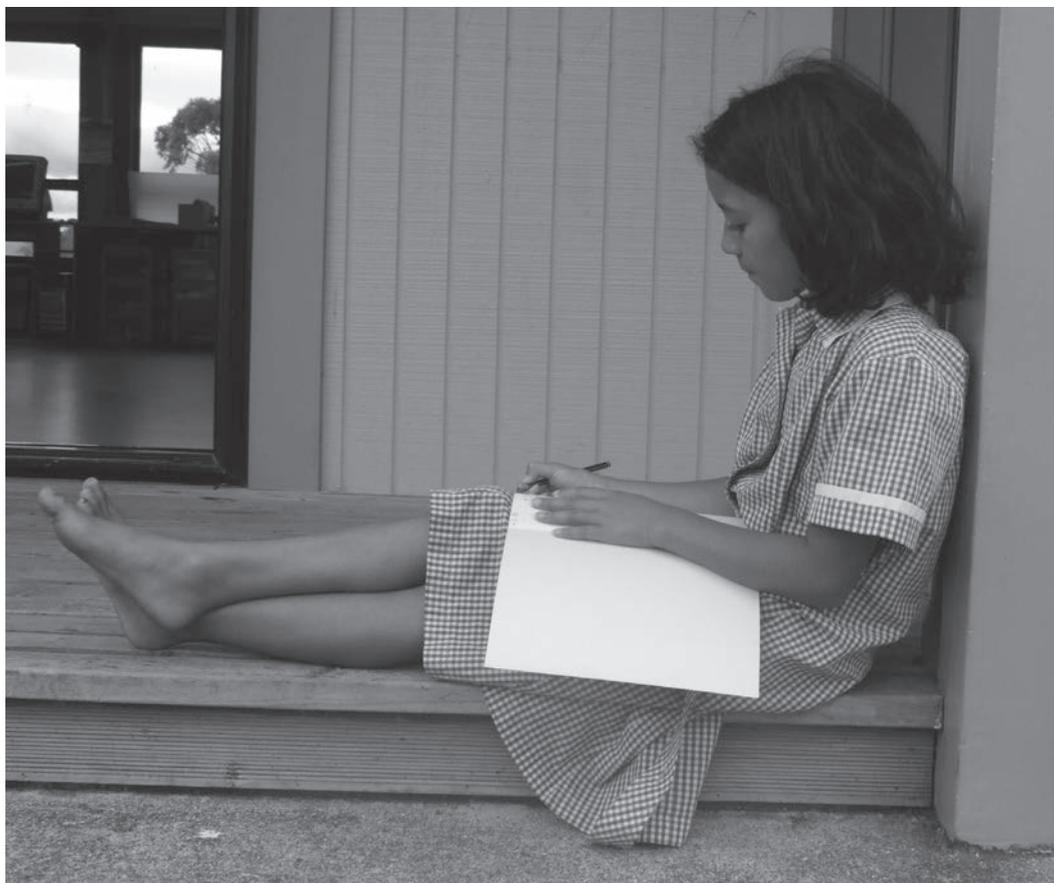
The following diagram shows how the classroom writing programme is integrated across the whole learning programme.

Inakitia kia ākona



The *He Kura Tuhituhi* and *He Manu Taketake* teacher-student books in the *He Manu Tuhituhi* resource are focused on writing that meets curriculum and Māori purposes. The resource also includes a teachers' manual, *He Kura Tuhituhi me He Manu Taketake: Te Pukapuka Aratohu mā te Kaiako*, which explains how to use these books and how to integrate writing for particular purposes when planning the classroom programme.

Te tuhituhi takitahi
Writing independently



Ka Oho (emergent)³ and Ka Whai Huru (emerging) writers will be writing independently during free writing. They will also be beginning to learn about writing for other purposes; however, this will be through shared and guided reading and writing. By the time they reach the Ka Marewa (early) and Ka Rere (fluent) stages students will be learning to write independently for purposes that they have studied in shared and guided writing sessions.

³ An outline of characteristics of writers at each of the four stages along He Ara Rēre (a developmental pathway for writers learning in te reo Māori) and charts of learning outcomes for students at each of these stages can be found in Te Wāhanga Tuarua of the *He Manu Tuhituhi* foundation manual *Ka Rere te Manu ki te Ao Tuhituhi*.





The following diagram shows how the relative amount of time students spend writing independently for personal purposes (free writing), for general curriculum purposes and for Māori community purposes changes over time as they move through the four developmental stages: Ka Oho, Ka Whai Huru, Ka Marewa and Ka Rere. It is essential to remember that free writing should continue throughout students' schooling years.

He wātaka tuhituhi takitahi

Ka Oho	Free writing		
Ka Whai Huru	Free writing		
Ka Marewa	Free writing	Writing for general purposes	Writing for Māori purposes
Ka Rere	Free writing	Writing for general purposes	Writing for Māori purposes

Te Matapaki

Conferencing

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

The importance of conferencing in the development of students' writing skills cannot be overemphasised. This section provides a brief introduction to some general aspects of teacher-student conferences. Aspects of conferencing are also discussed throughout this book where appropriate.

Teacher-student conferences provide students with opportunities to show what they know about their writing, to discuss how to revise or proceed with their writing, and to decide what they will do next. The focus of the conference⁴ will vary depending on the phase of the writing process and the student's needs. Consequently, there is no set way of conferencing with a writer; however, there are some basic principles for all conferences:

⁴ See also the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, pp. 117-123, for an explanation of the following six types of conferences: content conferences (te matapaki mō te kaupapa), design conferences (te matapaki mō te momo tuhinga), process conferences (te matapaki mō ngā momo rautaki tuhituhi), evaluation conferences (te matapaki mō te arotake tuhinga), editing conferences (te matapaki mō te whakatika tuhinga), and publishing conferences (te matapaki mō te whakaputa tuhinga), with examples of questions that may be asked during these types of 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 might help the *writer* rather than what might help the *writing* (Calkins, 1994, p. 228).

The teacher's role is:

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

It is important to use some open-ended questions when conferencing, so that students think carefully about their writing and the strategies they are using. The following are some examples of open-ended questions.⁵

- **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 ia o tō tuhinga?**
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?

When decisions are guided by what might help the writer rather than what might help the writing, writers will be able to use what they have learnt in a conference the next time they write. For example, after observing how a particular student generally approaches writing, the teacher may decide to have a conference about the writing strategies the student uses and how these could be improved. As Lucy Calkins (1994, p. 243) notes:

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.

⁵ The second, third and fourth questions are based on suggestions in Calkins (1994, p. 113).

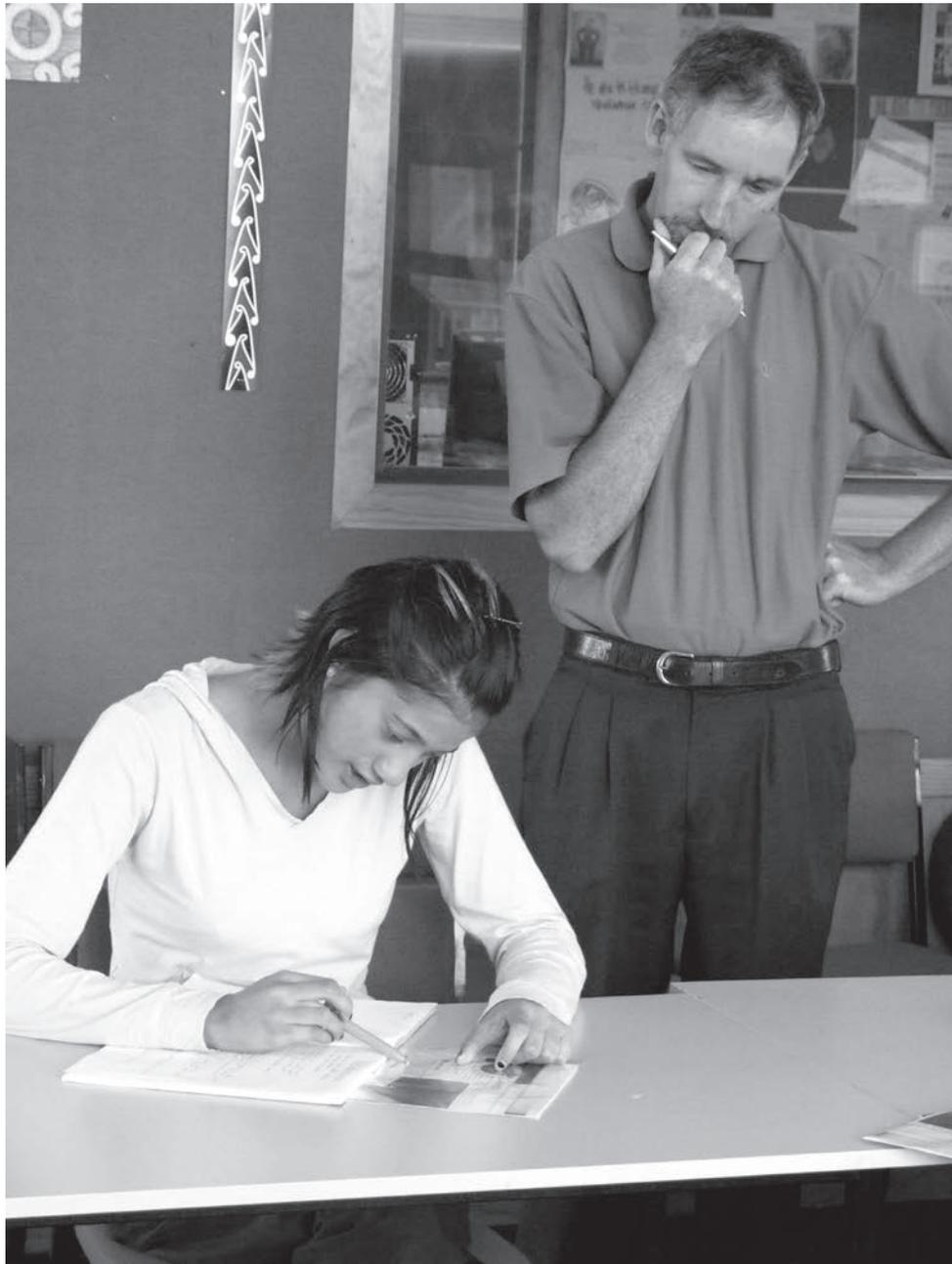




The teacher will sometimes hold roving conferences while students are writing. During this time, the teacher moves freely around the room observing, and identifying and assisting students who require further guidance. While roving, the teacher lets the students know that he or she is accessible for any 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 during a roving conference is:

- To provide guidance if needed.
- To troubleshoot and problem solve.



Te Hōtaka Tuhituhi Māhorahora

The Free Writing Programme

The free writing programme is made up of the following three components:

1. Te Wā mō te Tuhituhi Māhorahora

Free Writing Time

A daily 10 minute free writing time.

2. Te Wā Whakaako i te Tuhituhi

Teaching the Art of Writing

A weekly 'teaching the art of writing' session.

3. Te Wā Waihanga i te Tuhinga Māhorahora

Crafting for Publication

A two-week period once a term that is devoted to crafting pieces of free writing for publication.

Te Wā mō te Tuhituhi Māhorahora

Free Writing Time

Free writing time is when all members of the classroom, including teachers, kaiāwhina, and any visitors to the classroom do exactly that: sit and write, uninterrupted, for a period of ten minutes every day. It is very important that students see the adults around them taking the opportunity to write too, as this helps them see that writing is not only something that students do at school but that it can be a life-long, life-enhancing activity. Teachers and kaiāwhina who take the opportunity to write during free writing time have reported back that this time is of great value to them as well as to their students.

This regular opportunity to write for themselves has many benefits for all writers; for example, the students themselves decide what they will write about; they build up writing mileage; and they have the regular opportunity to reflect on any aspect of their life that they choose to write about. Through "noticing, wondering, remembering, questioning, yearning" writers grow their pieces of writing (Calkins, 1994, p. 4) and explore meaning in their own lives.

In this section, the following aspects of free writing time are discussed:

Ngā tikanga o te wā mō te tuhituhi māhorahora

Protocols for free writing time

Te pukapuka tuhinga māhorahora

Free writing books

Te akoranga tuatahi

The first session

Ngā tikanga mahi

Getting into a routine

Te tuhituhi māhorahora me te ākonga kei te reanga Ka Oho

Free writing and the emergent writer

He āhuatanga o ngā ākonga kei ngā reanga e whā

Characteristics of writers across the four developmental stages

Te whakarite i ngā raruraru ka puta mai

How to manage issues that may occur





Ngā tikanga o te wā mō te tuhituhi māhorahora⁶

Protocols for free writing time

It is important to establish the protocols for free writing time when the programme is first being introduced and to ensure that all students clearly understand the reasons for each of these protocols. The following protocols remain the same for all students, regardless of the writing stage they are at:

- **Kia tekau miniti o ia rā mō te tuhituhi māhorahora.**
Free writing takes place for 10 minutes every day.
- **E tika ana kia noho puku te katoa tuhituhi ai – ākongā mai, kaiako mai.**
Everybody writes.
- **Mā te kaituhi anō te kaupapa tuhituhi e whiriwhiri.**
Each writer chooses what he or she will write about.
- **He wā ngū te wā tuhituhi māhorahora.**
Free writing time is a quiet time (the only sound heard is the movement of the pen across paper).
- **E kore e taea e ngā ākongā te whai āwhina i ngā kaiako, i ngā kaiāwhina hoki i te wā tuhituhi, i te mea ko te tikanga kei te tuhituhi hoki rātou.**
Teacher and kaiāwhina are not available to help as they are also busy writing.
- **He kura pounamu, me kī, te pukapuka tuhinga māhorahora. Tiakina paitia mō te tuhituhi noa iho, kua mō te tā pikitia poka noa ki ngā uhi.**
The tuhinga māhorahora writing book is precious – there is no graffiti or doodling on the outside or inside covers.
- **Ka tuhituhi, ka tā pikitia hoki te ākongā me te pene. Ka waiho ērā atu momo pēnei me te penehinu me te pene whītau mō te wā o te whakaputa tuhinga.**
Students write and draw in pen (no coloured pencils, felts or crayons are required because this is not publishing time).
- **Kei te ākongā te mana tuhi ki tāna pukapuka tuhinga māhorahora ki waho atu i te wā kua whakaritea mō ia rā.**
Students may choose to write in their tuhinga māhorahora books at other times if they wish to capture or record a memorable moment or idea.



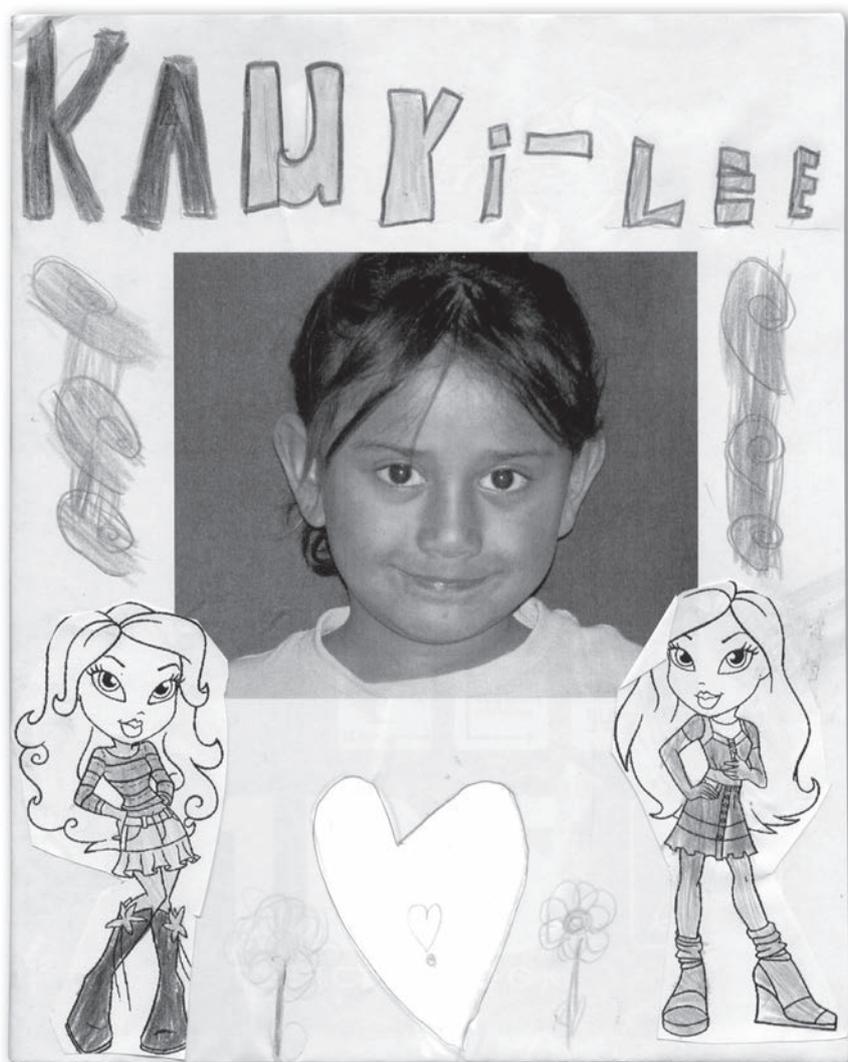
⁶ A photocopyable poster of these tikanga can be found on page 57.

Te pukapuka tuhinga māhorahora

Free writing books

When setting up the students' tuhinga māhorahora books, it is important to consider the following points:

- Using unruled exercise books for older students, and books with pages that are divided into ruled and unruled sections for younger students, allows writers to generate and elaborate ideas by drawing, without the constraint of lines.
- Teachers set up their own free writing books.
- Time should be taken to decorate the cover of the book. This will promote the idea of taking care of the book.
- A photo on the front cover, and/or a drawing or symbol designed by the writer, helps to personalise the book.





Preparing your own tuhinga māhorahora book

The most effective way to get your students started is to show them your own writing book and to discuss some of the things you have written about. It is therefore very important that you have prepared your own book beforehand in the following ways:

- Prepare your book by decorating the cover as described above.
- Have entries written in the book to discuss with your students. It is a good idea (if you have not already begun to do so) to begin to write daily in your tuhinga māhorahora book during the holiday period before school starts.
- The form your writing takes will depend on your mood and preference at the time – while some entries may be in the form of full sentences, others may take the form of lists, poems, waiata, or ‘streams of consciousness’ (where thoughts and associations are written down as they come, not as complete sentences), or some other form. You may have jotted down a quotation or a whakataukī you have come across in your reading or heard on Māori TV, or an interesting idea you or someone else has come up with. Remember, your book is a model that will help to interest and motivate your students.
- It is important not to restrict your entries to written text. You will help to stimulate your students’ interest and motivate them to think about things they may write about when you include drawings, photos, diagrams, charts, and even objects that have particular meaning for you, such as a scrap of material that is important to you or a leaf that you find particularly beautiful.



Introducing the books to the students

The following ideas for introducing your tuhinga māhorahora book to your students are based on a writing workshop taken by Isoke Nia, which is described in Calkins (1994, p. 27).

1. Gather students around you.
2. *Reverently* take your writing book from out of your bag to help convey to your students that your writing is something that is of great value to you.
3. Explain to students how you keep your writing book with you all the time to capture and record memorable moments, and to record your personal experiences.
4. Explain that your writing book is a place to write that is free from the eyes of a critical audience.
5. Share an entry with your class.
6. Show how you personalised your writing book.
7. Discuss with the class how they could personalise their writing books.
8. Allow students time to think about how they will decorate the covers of their own writing books (they may discuss this with other students).
9. Allow students time to decorate the covers of their books.

Te akoranga tuatahi

The first session

There are four basic steps for introducing the first free writing session:

1. Clearly explain the protocols for the free writing session to students.
2. Give the students a brief time to focus and to think about what they will write.
3. Write the start and finish times on the board.
4. Invite students to begin writing.

Ngā tikanga mahi

Getting into a routine

If the free writing session is held at a regular time each day, students will come to expect and to look forward to this special time. There are different ways of beginning the writing session. It is a good idea to come together for a brief period before beginning to write. This initial period may be used to reinforce protocols, for a short teacher modelling session, or a sharing session. Each student may be invited to share an entry from their book, or even just an interesting word. Or perhaps the teacher, or a student, may share an interesting quote they have come across.

The session may also begin with a rotarota or waiata tuhituhi, such as the following.

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!

ĀE!
 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')



He āhuatanga o ngā ākonga kei ngā reanga e whā

Characteristics of writers across the four developmental stages

The following table provides an overview of some general characteristics of writers at each of the four developmental writing stages. These characteristics are based on material in Calkins (1994). Some of these characteristics will be evident in the work of students at these stages. However, it is important to remember that students may also exhibit some of these behaviours at other stages in their development.

	Ka Oho	Ka Whai Huru	Ka Marewa	Ka Rere
Message	Stories embedded in their pictures.	Often first line of writing conveys the entire message. (p. 115)	Beginning to understand what the message is they want to convey, hampered by technical skill.	Can convey the message they want to.
Awareness of audience	Children’s talk can move their writing forward. (p. 116)	Awareness of audience developing.	Aware of their audience and begin to wonder about whether others will like their writing.	Development of private thoughts might limit what they will write about for an audience other than themselves.
Characteristics of the writer	Children will say very quickly after starting writing, ‘Kua mutu au.’ (p. 114)	Writing becoming less dependent on drawing. (p. 114) Conferencing will lead to longer texts. (p. 116) Adding on is part of their revising. When they learn something new, e.g. exclamation marks, they use them everywhere. (p. 127)	Writers are moving from external talk to internal thought. Desire to use words correctly. (p. 119) Becoming obsessive about rules and games and clubs. Developing technical skills. Revisions tend to be either new versions of writing or corrections. (p. 129) Literal in their understanding of language.	Writing is more intentional and deliberate. Can plan their writing and control their own processes. Can develop ability to self-coach and reflect on their writing. Focus on correct detail – lose some spontaneity and expressiveness.





Te whakarite i ngā raruraru ka puta mai

How to manage issues that may occur

The reluctant writer

A major issue that arises during free writing time is how to manage reluctant writers. For some students, having to sit silently for ten minutes and write presents a major challenge, which in turn creates a challenge for teachers. The best way to resolve this issue is to have a brief conference with reluctant writers *outside of the free writing time*. The purposes of this conference are twofold: firstly, to help students understand that it is the *message* of the initial entry that is most important, not the surface features of the writing; secondly, to talk with students and help them to see that everyday incidents that are happening in their lives are topics to be valued and written about.

- **Concentrating on the message**

Many reluctant writers are reluctant to write either because writing is physically tiring for them, or because they consider their writing to be 'ugly' or untidy. One of the most important ways to encourage reluctant writers is, *to respond to the message of the writing in the first instance*. Attending to surface features is important but can be attended to at the editing stage of the writing process. Early and positive responses to reluctant writers' messages will encourage them to write.

- **Finding something to write about**

Some students may need encouragement to believe that they have anything worthwhile to write about. Free writing is not necessarily writing about something 'exciting' or writing about an unusual event. One of the purposes of free writing is to encourage writers to *reveal meaning in their everyday lives*. The better we know our students, the more we are able to assist them to see that everyday matters that may seem of little consequence, such as a family activity, playing with a pet, or meeting someone new, are worth writing about and exploring.

To help students reveal meaning in their everyday lives, model how you can 'read the world' around you to see things that you might write about.⁷ Select an incident from your life to share with your students. Talk about this incident and model how you write down notes, explaining that this is a strategy you use to help you remember your ideas. Encourage students to ask questions to show how questioning helps you to reflect on the incident. This modelling can be achieved through either a shared writing approach with the whole class or a small group, or through conferencing with an individual student.

⁷ See Graves (1994, pp. 55-58) for a discussion and examples of how to demonstrate to students where topics can come from in our everyday experiences.

‘Nudging’ students on⁸

While some students may be reluctant to write, others will write about the same topic day after day, without developing it any further. Students who do this can be gently ‘nudged on’ by conferencing with them, either about a new aspect of the topic, or about a new topic altogether. By taking the time to conference with students about a topic, the teacher can help them to see and reveal what they already know. For example, the teacher can encourage them to reflect on the topic by saying, “E mārama ana au, he kaupapa tino nui tēnei ki a koe. Whakamāramatia mai he aha i pēnei ai.” (I can see this is really important to you. Can you tell me why?) Drawing out students’ ideas through careful questioning helps them to reveal aspects of a topic that are important to them, and they can then focus on these aspects.

Te Wā Whakaako i te Tuhituhi

Teaching the Art of Writing

During this part of the programme, teachers can help students to develop skills to explore meaning in their lives through writing, and to begin to appreciate the potential writing has to enhance their lives. In other words, teachers are helping their students learn to ‘write for life’.

Te whakatenatena me te whakaawe i te kaituhi

Motivating and inspiring our writers

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 (this could be once a week or more if needed) throughout the term, this session can be devoted to motivating students to write about what they know, what they notice and what they are interested in. Teachers can encourage students to consider different topics by emphasising the relevance and importance of experiences and of aspects of their lives that they can quite easily write about, such as a member of the family, a beloved pet, a visit by a relation, or a whānau celebration. They can be helped to see that a recent experience is important and worth writing about by getting them to wonder about it and explore how they felt during the experience.

Students can also be motivated to write through sharing. Teachers can share some of their own entries and can discuss what motivated them to write. Students can also be encouraged to share some of their own entries, whether it be an interesting word, a sentence, or a whole entry. Teachers can also motivate their students by sharing interesting and inspiring pieces of writing by other authors. Sharing such texts will help to instil wonderment, excitement and enthusiasm for the written word and all it can do.

At other times, teaching the art of writing sessions can be used for mini-lessons: for example, for modelling and teaching aspects of the writing process (preparing, drafting, revising, editing, publishing, sharing and responding), and for teaching aspects of conferencing, such as how to ask questions and how to be a good listener.

He whakaakoranga matapaki

Teaching how to conference

All writers need regular 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 to seek help when unsure what to do next. Peer and group conferences become increasingly important as students develop their writing skills. Students will need to be taught the routines of conferencing and how to be thoughtful, helpful conference partners. Aspects of conferencing can be taught through teacher modelling and during a series of mini-lessons during ‘te wā whakaako i te tuhituhi’.

⁸ Graves (1994) uses the term ‘nudge’ to mean “a slight push in the right direction... based on sound observation, on listening to children, and on a careful reading of their texts” (p. 93). He gives two examples of conversations in which the teacher nudges a student on (pp. 94-95).





The purposes of mini-lessons on conferencing are to:

- Set the ground rules for conferencing, e.g. how to be a respectful listener, and how to wait one's turn to speak.
- Let students know what is expected of them in peer and group conferences.
- 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 make useful suggestions.
- How to use the language of writing.
- How to ask questions of the writer.

Questioning is an important skill to master.⁹ 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. The teacher can also model asking questions that will help students to see what the reader sees or doesn't see when reading their writing; for example, by asking questions such as the following:

I aha koe?	What did you do?
Ko wai rātou?	Who are they?
He aha te take i pērā ai?	Why did it happen?
I nahea koe i haere ai?	When did you go?
I haere koe ki hea?	Where did you go?



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 a 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.

⁹ See Hood (2000, p. 64) for an outline of how even very young children can be taught how to ask what, who, why, when and where type questions.

Peer conference guidelines

Students will need to be taught what is expected of them during a peer conference. The following chart provides some guidelines for the peer conference partner.

Ngā tohutohu mō te matapaki takirua me tētahi hoa	Peer conference guidelines
<p>Ko te mahi o te kaiwhakarongo:</p> <ul style="list-style-type: none">• 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. <p>Tērā pea, ka pēnei te āhua o te matapaki:</p> <ol style="list-style-type: none">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.	<p>The role of the writing partner is:</p> <ul style="list-style-type: none">• 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. <p>The conference may follow the outline below:</p> <ol style="list-style-type: none">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).

Group conference guidelines

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. The following chart provides guidelines for a group conference.

Ngā tohutohu mō te matapaki takitini	Group conference guidelines
<ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• 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 Wā Waihanga i te Tuhinga Māhorahora

Crafting for Publication

The third component of the free writing programme is the time when students craft a piece of free writing for publication. Not every entry in a student's tuhinga māhorahora book will be crafted and published; however, students need to understand that there is an expectation that, at times, they will craft a piece of writing from their free writing books. *In this regard, free writing books are different from private diaries, the content of which may never be shared with others.*

After selecting a seed idea or an entry that they wish to develop, students work through the phases of the writing process, crafting their writing through 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.

There are six phases¹⁰ writers go through when their goal is to publish and share their writing. This is known as going through the writing process. Each of the phases represents clearly defined tasks that need to be met in order to proceed from one phase to the next. However, writers do not move through these phases in a sequential fashion, but move back and forth between the phases as their writing and their ideas develop. As children may need to conference with the teacher (or with a peer or peers) at each phase, ideas for conferencing are included in the following sections on each of the six phases in 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

¹⁰ See the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, pp. 62-86, for a discussion of the learning outcomes for students at each of the four developmental levels relating to the phases of the writing process. See also the *He Manu Tuhituhi* poster 'Te Tukanga Tuhituhi' for an outline of the phases of the writing process, with examples of questions that may be asked at each phase.

Te whakarite

Getting ready to write

Choosing the entry

A week or so before crafting will begin the teacher tells the students that they will be crafting a piece of writing from the entries in their tuhinga māhorahora books. It is helpful to stipulate on which day they will start crafting. This will allow students to begin to think about which entry or entries they might choose for crafting.

One way to begin this process is, as Lucy Calkins (1994, p. 44) suggests, to ask students to think about the entry that really matters to them. Another way is for the teacher to model this process by sharing daily with the students what he or she has written. The teacher explains to students the thinking that went into each entry, and models how he or she finally decides which entry to craft. Through modelling this 'self-talk' and 'self-questioning', the teacher is also modelling the skill of self-conferencing.

If students have difficulty selecting an entry, or feel they do not have enough to write about on a particular topic, the teacher may need to discuss their entries with them and help them to identify something they really want to write further about. Or the teacher may need to help students identify the information that they want to share with readers by drawing out their ideas and feelings about the topic.





For example, the writer of the following entry could be encouraged to further explore her ideas and feelings on this topic by asking her questions such as:

Kei te mōhio koe, he aha i whiriwhiria ai te momo putiputi nei hei tohu mō ngā hoia?

He aha āu akoranga e pā ana ki ngā hoia?

He hoia ētahi o ōu whanaunga?

He pēhea ōu whakaaro mō te mahi hoia?

I haere koe ki te hikoi maumahara mō ANZAC? I pēhea ōu whakaaro i taua ata?

24-06-08

I te wāhanga tuatahi i kōhi pūtea
te Ruma 1-2 kia hoatu ki te R.S.A.
I kōhi ~~me~~ mātou i te \$241 ~~tāua~~. I hanga
Mehe rā mo te
Poppies mātou. kakahu nō te kāinga, ~~me~~ ngā
arā ka tikina koe he ~~tohu~~ piri poppies.
Mēnā ⁱ ka hoko poppy koe.
Ko tēra rā he rā maumahara me ngā hoia
hoki. I haere mai tētahi wahine nō te
R.S.A ki te tikina te moni me tētahi
mahitōi i hangaia e mātou e pā ana
ki ngā hoia. I ako au e maha e
pā ana ki ngā hoia.

Transferring the entry into draft writing (tuhinga tauira) books

Once students have chosen an entry from their tuhinga māhorahora books, they transfer it into their tuhinga tauira books (or other book that they use for crafting writing) along with any other relevant entries from their tuhinga māhorahora books. They may also write any other initial information or thoughts that they have about the entry at this time.

The best way to facilitate this process is through teacher modelling. Teachers use their own writing to show how to transfer an entry from the writer's free writing book into a draft writing book. Another way to model this process is to enlist the help of a student with whom the teacher has had a conference, and have the student explain what he or she did when transferring the selected entry.

Establishing the context for the writing

The writer has a conference with the teacher or a peer to establish the context for the work. The following questions will help students to establish the context for their writing:

1. He aha te kaupapa o tō tuhinga?

What topic are you writing about?

2. He aha te pūtake o tō tuhituhi?

What is your purpose for writing?

3. Mā wai tō tuhinga?

Who is the audience you are writing for?

4. He aha te momo tuhinga e hiahia ana koe?

What form will your writing take?

5. He aha tētahi tapanga mō tō tuhinga kia hāngai pū ō whakaaro ki te kaupapa?

What would be a suitable title for your writing to help you focus your ideas on the topic?

The following question can also be asked to ensure the student knows what to do next to proceed with planning the writing:

6. Ka aha koe i nāianei?

What are you going to do next?

If students have difficulty answering the second question, they may require help deciding what form the text will take and therefore how they will prepare to write it. Writing a lead sentence, or writing a number of lead sentences and then choosing the one that best suits their purpose can help to prepare students for the 'getting it down' phase of the writing process. Drawing out a student's main ideas about the topic can also help. The conference partner can also help the writer consider the basic design the text will take; for example, by helping the writer to consider: Do I want to write a poem, or several poems? A picture book? A letter? A short story? An article for the class journal?¹¹

If necessary, once the form has been decided, the writer and conference partner can consider details about how to organise the information before starting to write. If a student has decided on a purpose for writing which he or she has previously written for during shared, guided and independent writing sessions, the planning charts in the *He Kura Tuhituhi* and *He Manu Taketake* books¹² will be helpful. For example, if a student wishes to write a recount (taki) or a narrative (paki), the planning charts in the relevant sections of *He Tuhinga Taki* and *He Tuhinga Whakangahau* may be

¹¹ See Calkins (1994, pp. 238-242) for further discussion on design conferences.

¹² See the charts which present the purposes for writing and the types of writing found in the *He Kura Tuhituhi* and *He Manu Taketake* books in the *Āpiti*hanga at the back of this book.





used to help organise and sequence the information. Similarly, if a student wishes to write a mihi, a pepeha, or a poem the guiding questions in the relevant sections of *He Tuhinga Mihi*, *He Tuhinga Tūhono*, and *He Tuhinga Whakangahau* may be useful.



It is important to remember 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 their students' learning through shared and guided reading and writing until such time as a student has developed sufficient knowledge, skills and understanding to be able to write independently for a particular purpose.

Te whakatakoto

Getting it down

Once students have established the context for their writing and carried out any other appropriate preparation, they begin getting their writing down on paper. This first draft can be written in students' tuhinga taura books beneath their transferred entry or entries. Some teachers establish the convention of dividing the page in half vertically, with the draft written on the left-hand side of the page, leaving room for revisions on the right-hand side. It is important to remind students that this is their first attempt, and that while they should take care to develop their ideas or their information, there will be opportunities to revise their writing later.

Te whakamārama

Clarifying the message

Having completed a first attempt, the student then enters into the cycle of revising and writing. The following are some suggestions from *Dancing with the Pen* (MOE, 1992, p. 60) for writing revisions.

Te tuhituhi whakahounga

- | | |
|---|---|
| <ul style="list-style-type: none">• 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.• Porohitia 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. | <ul style="list-style-type: none">• 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. |
|---|---|

Self-conferencing

As writers develop, so too does their ability to self-conference. Self-conferencing encourages writers to become an audience for their own writing, that is, to take on the perspective of the reader. The aim is to develop writers who look for the best word or phrase to convey their meaning to the reader, writers who will be able to add to text, insert into text and delete from text without teacher intervention (Hood, 2000, pp. 62-63). When self-conferencing, writers ask themselves questions such as the following.¹³ When children have been frequently asked these questions by teachers and peers during conferencing, 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?
- **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 rongō 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?

¹³ The questions in bullet points 4-12 are taken from Calkins (1994, pp. 222-3).





Conferencing for meaning

Once students have revised their own writing and made any relevant changes, they are ready to conference with the teacher, or with a peer or group. The conference partner or partners can help the writer by reading the text and telling the writer what parts they don't understand or where they need more information. It is important to remember that conferencing for meaning cannot take place by following a series of pre-set questions; however, questions such as the following may be helpful:

- **He aha ōu whakaaro mō te tuhinga?**
What do you think about your writing?
- **He kupu pai ake i ērā kua whakamahia? He kupu pai ake kia mau ai i te kaipānui ngā ariā matua/pānga o te tuhinga?**
Are there any words better than those you have used that will help the reader understand the writing better?
- **Kua tuhia katoatia ngā mātauranga e hiahia ana koe kia mau i te kaipānui?**
Have you included all the information the reader will need to grasp the ideas of the writing?
- **E tika ana te reo kua whakamahia i te tuhinga kia pai ai te kawenga o ngā whakaaro?**
Is the language used appropriate to convey the ideas of the text?
- **He pai te raupapatanga o ōu whakaaro?**
Have your ideas been well sequenced?



The following chart outlines some revision strategies, adapted from ideas in Calkins (1994, pp. 209-210). Younger students may be encouraged to use one or two of these strategies when revising. More experienced writers will be able to select appropriate strategies themselves.

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 kawē 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 timatanga 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 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.
- 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?
- 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.





Students may be engaged in the cycle of writing and revising for some time. It is important to allow them the time to do this. It is equally important that teachers monitor this revising stage and that writers learn to ‘let go’ of a piece of writing and allow it to find its way to a wider audience.

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.

Students need to develop the skill of proofreading¹⁴ their own texts for language conventions that they have been working on before having an editing conference with the teacher. Harry Hood (2000, p. 68) suggests that children attempt to correct conventions that they have already mastered, and that they also focus on an item that they are learning to use. It is useful to develop an editing checklist¹⁵ with each student to keep a record of conventions they have mastered and conventions they are currently working on. Children can use their own checklists when proofreading their writing.

Editing conferences

During an editing conference, the conference partners focus on one or two aspects of punctuation, spelling or grammar. The aim is to help students understand how to use language conventions, rather than just fixing the errors in one piece of writing. This is also an opportunity for students to learn about conventions in context.

After a student has proofread his or her writing using a different coloured pen, the teacher reads through the text before the editing conference and, using the student’s checklist, notes what the student has and has not done before deciding on one or two items to focus on during the conference.

The teacher begins an editing conference by first celebrating what the writer *has* done (Calkins, 1994, p. 304). Teacher and student then focus on one or two items for teaching. 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 writer is learning to use. After the editing conference, the teacher alone edits the student’s text for the conventions that the student has not yet mastered, using the same colour pen that the writer used to write the text, so that only the student’s proofreading stands out.

Te whakaputa

Publishing

Once students have edited their work, they will have choices to make about how their work will be published. This requires a conference where choices will be made about aspects such as the form the published text will take, whether or not there will be illustrations and what form these will take, and whether the work will be published by computer or by hand. For Ka Oho students, it is recommended that published work be completed by the ‘class publisher’. This could be the teacher, kaiāwhina, or parents. Students then complete the illustrations for their published work.

¹⁴ See the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, p. 79, for a model for the editing and proofreading process.

¹⁵ See, for example, the *He Manu Tuhituhi* foundation manual, *Ka Rere te Manu ki te Ao Tuhituhi*, p. 78.

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

1. He aha te momo hanga o te tuhinga ka tāia – 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 tāia ā-ringatia, ā-rorohikotia te pikitia, ka meatia hei whakaahua rānei?

Will the illustration be hand drawn, computer-generated, photo?

Tuku atu, tuku mai

Sharing and responding

The final, and perhaps the most important, stage of the writing process is to share work with an audience. This reinforces the purpose for the writing and the authors benefit from hearing the responses of their audience.

At this phase, authors read their work to peers and invite comment. A sharing and responding session might take the following form (adapted from Graves, 1994, pp. 133-134):

1. Ka pānui te kaituhi i tāna tuhinga.

The author reads his or her published piece of writing.

2. Ka whakawhiti kōrero ngā kaiwhakarongo ki te kaituhi i ō rātou maharatanga mō te tuhinga.

The listeners share with the author what they remember from the piece.

3. Ka whakamaharatia ngā kaiwhakarongo e te kaituhi ki ngā wāhanga o te tuhinga kāore i puta mai i ō rātou whakawhitinga kōrero.

The author then reminds the listeners of any parts they may not have recalled.

4. Ka whai wāhi hoki ngā kaiwhakarongo ki te kōrero mō ngā maharatanga ka pupū ake ki roto i a rātou i tō rātou whakarongo ki te tuhinga. He pai pea kia kua e nui atu i ngā maharatanga e rua.

Listeners may then share what memories the author's text has reminded them of. It may be best to limit this to two memories.

5. Ka whai wāhi ngā kaiwhakarongo ki te whakahua i ngā mea pai o te tuhinga ki a rātou.

The audience can share with the author what they liked about the piece.

6. Ka mutu, ka tuku pātai ngā kaiwhakarongo ki te kaituhi e pā ana ki tāna tuhinga.

Finally, the listeners ask the writer any questions they have about the text.

The published work can also be sent home to be shared, with a comment sheet attached. The work may also be left in the class or school library, and again feedback is encouraged.





It is important that students understand that the teacher is not the only, or the main, audience for their writing.

In the next section, we show how a student selected an entry from her tuhinga māhorahora book and crafted it through the phases of the writing process to publication and sharing with an audience.

Te Waihanga i te Tuhinga Māhorahora

Crafting a Piece of Free Writing

Ka whakaaturia te waihanga i tētahi tuhinga mai i te tuhinga māhorahora tae noa ki te tā mahi. Ka nui te mihi ki te ākonga, ki a Ariana Nikora-McLaren, nāna anō i whakaae kia tū tāna mahi hei tauira.

Te whakarite

Getting ready to write

Te tīpako i te tuhinga māhorahora

Ka tirohia e Ariana tana pukapuka tuhinga māhorahora, ka tīpakohia te tuhinga e whai ake nei.

13 o Whiringa-ā-rangi
I nanahi i haere mātou
ki te maungahukapapa Ki a
RetiReti ^{he} Hei tino pai terā
I haere ^{ahau} ahaa ki
runga i tētahi mihini
he tinō pai terā.

Te matapaki hei whakarite i te horopaki o te tuhinga

Ka whakawhiti kōrero a Ariana me tana kaiako mō te horopaki o te tuhinga.

Kaiako: He aha te kaupapa o tō tuhinga?

Ariana: Te maunga hukapapa.

Kaiako: He aha tētahi tapanga mō tō tuhinga kia hāngai pū ō whakaaro ki te kaupapa?

Ariana: Ko Maunga Hukapapa.

Kaiako: He aha ētahi o ōu tino whakaaro mō te kaupapa?

Ariana: He nui, he teitei rawa atu te maunga.

Kaiako: He aha te momo tuhinga e hiahia ana koe?

Ariana: He rotarota hei whakaatu i te āhua o te maunga me aku whakaaro.

Kaiako: Mā wai tō tuhinga?

Ariana: Māku, mā tōku whānau, mā ōku hoa mahi.

Kaiako: Ka aha koe i nāianeī?

Ariana: Ka whakatakoto i aku whakaaro mō te āhua o te maunga.

Te whakatakoto

Getting it down

Ka whakatakoto a Ariana i ōna whakaaro mō te āhua o te maunga. Ka tuhi ia ki tētahi haurua o te whārangi, kia taea e ia te tāpiri whakaaro, te tīni whakaaro, te tīni rānei i te raupapatanga o te tuhinga.

Ko Maunga
Hukapapa
mō te nui o
ngā te maunga
He
Te nui o
te maunga nāte mea
he teitei rawa
atu te maungara.





he I po hiahia
au i te tino iti
au nā te mea
he tino nui te
maungā Hehukapapa
te ngā kākahu
o te maungā he
tarau ke me te
tihate ke toku.
He rangatira a
Ruapehu. Henui,
He atahua, He
matau, He makariri,
He tino kata.
Ruapehu. Ahakoa
eh enei āhuatanga
o Ruapehu he
atahua te rā.

Te whakamārama

Clarifying the message

Te matapaki takitahi

Ka āta pānuitia e Ariana tana tuhinga. Ka pātai ki a ia anō i ngā pātai ka whai ake nei, kātahi ka whakamārama i tana tuhinga:

He aha atu anō hei tuhituhi māku?

Kei te tika te takoto o taku tuhinga?

Ka pēhea ngā whakaaro o te kaipānui?

Ka tīni a Ariana i te tapanga.



He Rangatira
a Ruapehu

Ko Maunga
Hukapapa
~~mō te nui o~~
~~ngā te maunga~~
He
Te nui o
te maunga nāte mea
he teitei rawa
atu te maungara.
he I po hiahia
au i te tino iti
au nā te mea
he tino nui te
maungā Hehukapapa
te ngā kākahu
o te maungā he
tarau ke me te
tihate ke toku.

Ka tango a Ariana i ēnei kupu.

He nui te
maunga, He
teitei rawa
atu te
maungarā

Ka tīni a Ariana i ēnei rārangi.

Ka whakatau a Ariana ko tēnei te wāhanga tuatahi o tana rotarota.





He rangatira a
Ruapehu. Henui,
He atahua, He
mataku, He makariri,
He tino kata.
Aruapehu. Ahakoa
eh enei āhuatanga
o Ruapehu he
ataahua te rā.

← Ko tō Ariana whakaaro, ka timata te wāhanga tuarua o tana rotarota ki konei.

Te matapaki me te kaiako mō te whakamārama

Ka pānui te kaiako i te tuhinga. He pai ki a ia te wāhanga tuatahi, engari e rua āna pātai mō ngā rārangi kāore i tino mārama i te wāhanga tuarua. Ka whakawhiti kōrero rāua ko Ariana, kātahi ka whakamāramatia te tuhinga e Ariana.

Ka kī te kaiako, kāore ia i mōhio ko wai ka maku, ko wai hoki ka kata – ko te maunga, ko Ariana rānei? Nō reira, ka whakamāramatia e Ariana.



He nui, He
ataahua, He makariri
a Ruapehu.
Ka maku mātau,
engari ka nui
te kōtakata

He rangatira a
Ruapehu. Henui,
He atahua, He
maku, He makariri,
He tino kata.
Ruapehu. Ahakoa
eh enei āhuatanga
o Ruapehu he
atahua te rā.



Ahakoa te
maku ahakoa
te makariri
he atahua
te rā.



Ka kī te kaiako, kāore ia i mārama, he aha i tuhia ai te kupu 'Ahakoa' ki konei. Nō reira, ka tīnīhia e Ariana.





Te whakatika

Editing and proofreading

Ka tuhi anō a Ariana i tana tuhinga hei tuhinga tauira tuarua, kātahi ka āta whakatikahia. Kua akongia kē e Ariana ngā pūmatua me ngā irakati, nō reira ka whakaaro ia ki ēnei. Ka tuhi rārangi hoki ia ki raro i ngā kupu me titiro ki te papakupu hei whakatika i te tātaki. Ka tirohia te papakupu, ka tuhia ngā whakatika ki te pene whero.

He Rangatira a Ruapehu

He nui te ^{maunga} maungā, he teitei

rawa atu te maungarā. I po hiahia

au i te tino iti au nā te mea

he tino nui te ^{maunga} maungā. he

hukapapa ngā kakahu o te

^{maunga} maungā he tarau me te tihate

ke toku.

He rangatira a Ruapehu.

He nui, He ataahua, He makariri a

Ruapehu. Ka mataka mātou, ^{engari} engri

ka nui te katakata. Ahakoa te mataka

ahakoa te makariri he ataahua te rā.

Te matapaki me te kaiako mō te whakatika

Ka tirohia te tuhinga e te kaiako i mua i te matapaki. Ka whakatauria e ia ko te aronga mō te matapaki, ko te pūriki i muri i te piko. I te tīmatanga o te matapaki ka whakanuia e te kaiako ngā mea kua mahia tikatia e Ariana. Kātahi ka whakawhiti kōrero rāua me pēnei:

Kaiako: He aha koe i tuhi ai i ngā pūmatua i muri i ngā piko?

Ariana: I te mea he tīmatanga hou.

Kaiako: Ehara i te tīmatanga rerenga hou i muri i te piko, he wāhanga kē o te rerenga.

Kua mārama i nāianei a Ariana, me tīmata te kupu i muri i te piko ki te pūriki, ā, ka whakatikahia ēnei hapa e ia. Ka āwhina hoki te kaiako i a Ariana ki te whakahua tika i te kupu 'ātaahua', kia mārama ia me tuhi te tohutō ki runga i te pū tuatahi.

Te mahi whakatika a te kaiako

Kia mutu te mahi whakatika a Ariana, ka tukuna te tuhinga ki te kaiako. Ka whakatikahia e te kaiako ngā mea kāore anō kia akongia e Ariana. Ka tuhia ngā whakatika e te kaiako ki te pene kikorangi – kia rite te tae ki tā te pene tuhituhi a Ariana.

He Rangatira a Ruapehu
He nui te ^{maunga he} maunga, he teitei
rawa atu te ^{maunga rā} maungarā. I ^{pōhēhē} pō hiahia
au i te tino iti au, nā te mea
he tino nui te ^{maunga he} maunga. he
hukapapa ngā kākahu o te
^{maunga} maunga, he tarau me te ^{ti hāte} tihate
kē ^{ōku} toku.
He rangatira a Ruapehu.
He nui, ^{he} He ātaahua, ^{he} He makariri a
Ruapehu. Ka mataka mātou, ^{engari} engari
ka nui te katakata. Ahakoa te mataka,
ahakoa te makariri, he ātaahua te rā.





Te whakaputa

Publishing

Te matapaki mō te whakaputa

Ka matapaki a Ariana rāua ko tana kaiako mō te whakaputa i te rotarota. Ka whakatauria e rāua, mā Ariana te rotarota e tuhi ki te rorohiko, ā, ka whakatau a Ariana ka whakapiria he whakaahua o te maunga. Ka whakatau hoki rāua ka whakapiria te tuhinga ki te pakitara o te akomanga hei pānuitanga mā te katoa.

Tuku atu, tuku mai

Sharing and responding

Kei reira a Ariana! Ko te wāhanga whakamutunga o te tukanga tuhituhi, ko te tuku atu, tuku mai. Ka hui ngā tamariki o te akomanga, ka whakamārama atu a Ariana i te kaupapa o tana tuhinga, kātahi ka pānui atu. I a Ariana e pānui ana, ka maumahara ngā tamariki ki te rā i haere ai rātou katoa ki te maunga rangatira, ki a Ruapehu. Kia mutu te pānui, ka tuku whakaaro ētahi o rātou. He pai ki tētahi te whakaaro o Ariana hei whakarite i te hukapapa ki ngā kākahu o Ruapehu. He pai ki ētahi atu ana kupu e whakaatu ana i tōna whakaaro he tino iti a Ariana i a ia e tū ana i runga i te maunga tiketike. Ka mutu te tuku atu, tuku mai, ka whakapiria te rotarota ki te pakitara hei pānuitanga mā te katoa.



HE RANGATIRA A RUAPEHU

nā Ariana Nikora-McLaren



He nui te maunga,
he teitei rawa atu te maunga rā.
I pōhēhē au i te tino iti au,
nā te mea he tino nui te maunga.
He hukapapa ngā kākahu o te maunga,
he tarau me te tī hāte kē ōku.

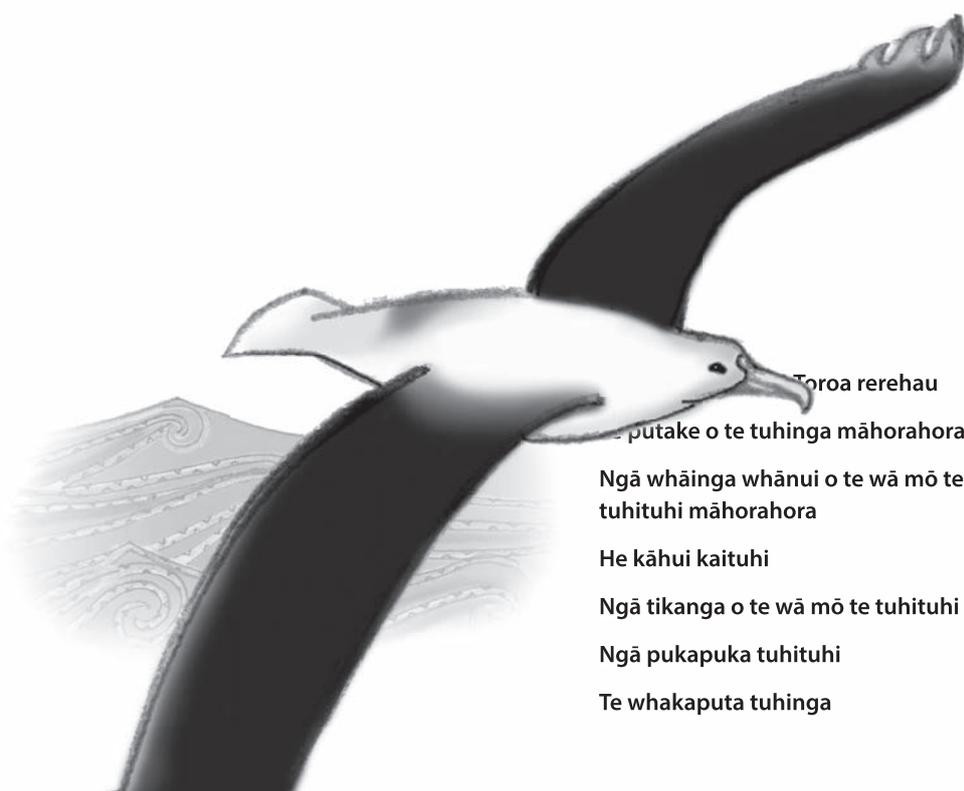
He rangatira a Ruapehu.
He nui, he ātaahua, he makariri a Ruapehu.
Ka matakū mātou, engari ka nui te katakata.
Ahakoa te matakū, ahakoa te makariri,
he ātaahua te rā.



Te Wāhanga Tuatoru

He Pānui Whakaahua

Posters for the Classroom



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Toroa rerenga roa, Toroa rerehau

Tēnā koutou!

**Ko Toroa ahau, he manu rerenga roa,
he manu rerehau.**

**Mā te rērere, mā te rerehau ka torotoro haere
au i taku ao. I a au e rere ana ki tawhiti, ka kitea
ngā tohu whenua, ngā tohu moana hoki. Ka taea
hoki te mātakitaki i ngā mahi a ngā tamariki a
Tāne me ngā mahi a ngā tamariki a Tangaroa.
Ka maumahara hoki au ki aku mahi o mua.**

**E manako ana au, mā te tuhituhi māhorahora
ka torotoro haere hoki koe i tōu ao. Me kī,
ka rere haere i te ao tuhituhi!**

Kia manu tuhituhi tātou katoa!



Te pūtake o te tuhinga māhorahora

*Kura
kura
kura winiwini
kura wanawana
te whai atu
i taku
kura nei*

Ko te pūtake o te tuhinga māhorahora kia whakatakoto koe i tāu e hiahia ana:

- Kia whāia e koe tōu ake kura ahakoa ki hea e rere ana.
- Kia taea e koe te tiro tiro anō i ōu ake whakaaro.
- Kia kitea te māramatanga.
- Kia tau te wairua.

Ko te tuhinga māhorahora he tuhinga whakaoranga!





Ngā whāinga whānui o te wā mō te tuhituhi māhorahora

**E whā ngā whāinga whānui o te wā mō te
tuhituhi māhorahora:**

- 1. Kia whai wā tātou katoa ki te rere tahi hei
kāhui kaituhi.**
- 2. Kia whakatakotoria e tēnā kaituhi, e tēnā
kaituhi tāna puna tuhinga mō ngā kaupapa
e hiahiatia ana.**
- 3. Kia puta mai te hā o tēnā, o tēnā.**
- 4. Kia ngākaunui tātou katoa ki te tuhituhi!**



He kāhui kaituhi

He kāhui kaituhi tātou
katoa, arā:

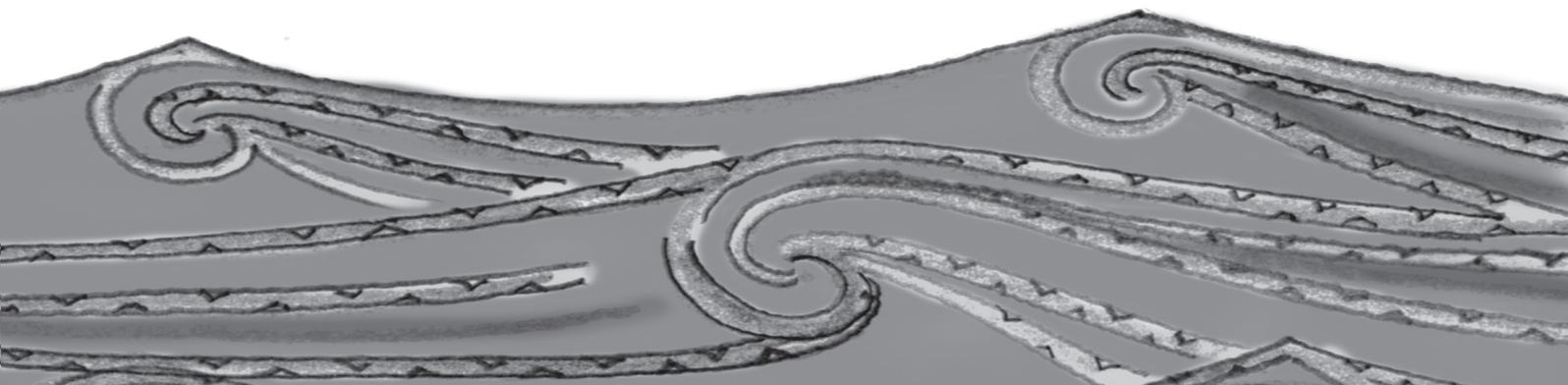
- Ko koe
- Ko ōu hoa mahi
- Ko ngā kaiako
- Ko ngā kaiāwhina
- Ko te tumuaki
- Ko te whānau katoa!

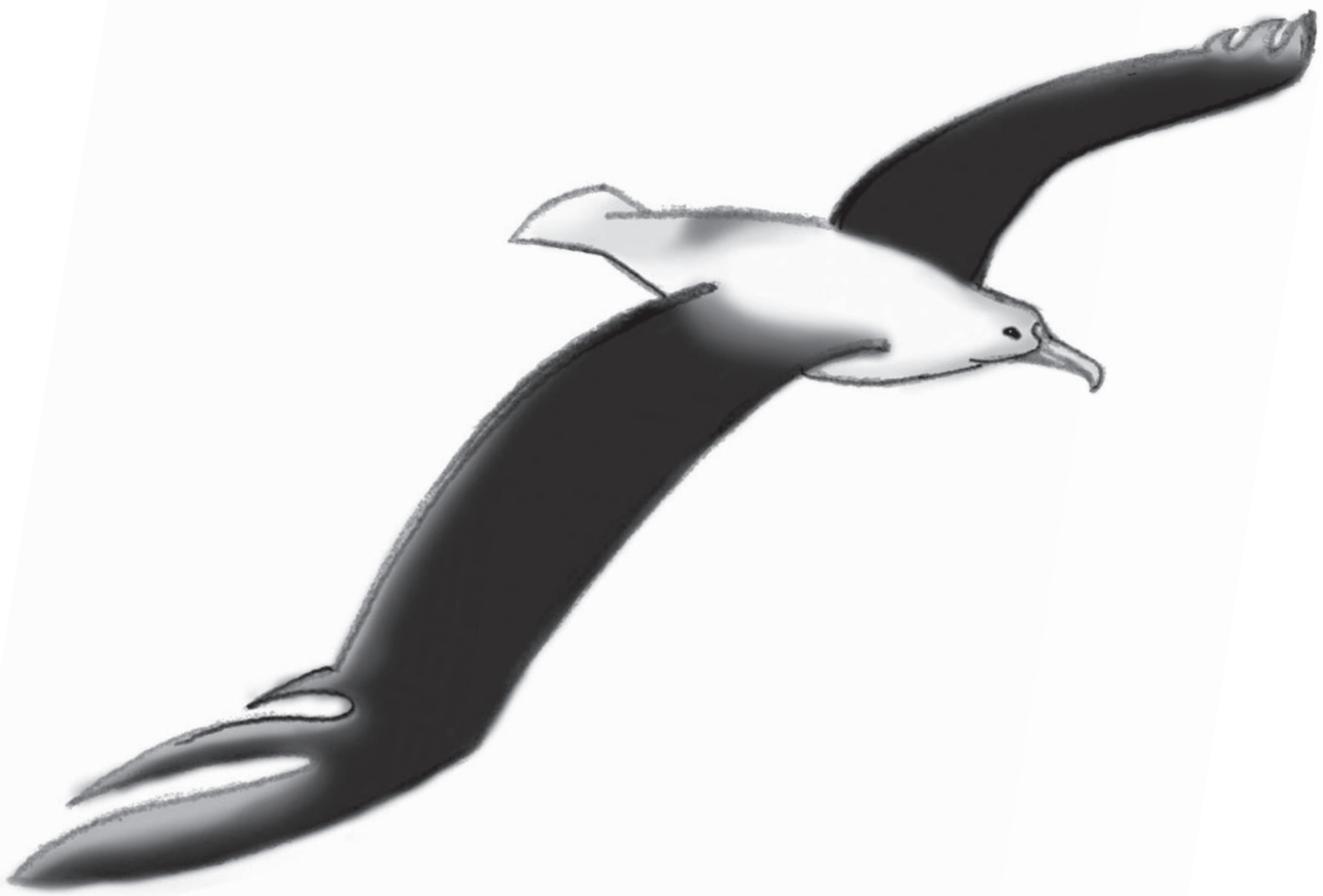




Ngā tikanga o te wā mō te tuhituhi māhorahora

- 1. Kia tekau miniti o ia rā mō te tuhituhi māhorahora.**
- 2. E tika ana kia noho puku te katoa tuhituhi ai – ākongā mai, kaiako mai.**
- 3. Māu anō te kaupapa tuhituhi e whiriwhiri.**
- 4. He wā ngū te wā tuhituhi māhorahora.**
- 5. E kore e taea te whai āwhina i ngā kaiako, i ngā kaiāwhina hoki i te wā tuhituhi, i te mea ko te tikanga kei te tuhituhi hoki rātou.**
- 6. He kura pounamu, me kī, te pukapuka tuhinga māhorahora. Tiakina paitia mō te tuhituhi noa iho, kaua mō te tā pikitia poka noa ki ngā uhi.**
- 7. Ka tuhituhi, ka tā pikitia hoki me te pene. Ka waiho ērā atu momo pēnei me te penehinu me te pene whītau mō te wā o te whakaputa tuhinga.**
- 8. Kei a koe te mana tuhi ki tāu pukapuka tuhinga māhorahora ki waho atu i te wā kua whakaritea mō ia rā.**





Ngā pukapuka tuhituhi

E rua ngā pukapuka mō te tuhinga māhorahora:

- **Te pukapuka tuhinga māhorahora**

Ka tuhituhi koe ki roto i tēnei pukapuka i te wā mō te tuhituhi māhorahora. Ko tāu ake puna tuhinga tēnei – he puna whakaaro, he puna reo, he puna kupu.

- **Te pukapuka tuhinga taurira**

Ā tōna wā ka whiriwhiri koe i tētahi o ngā tuhinga kei tō pukapuka tuhinga māhorahora ki te waihanga hei pānuitanga mā te akomanga, mā te whānau rānei. Ka whakatakotoria, ka waihangatia tēnei tuhinga ki roto i tō pukapuka tuhinga taurira.



Te whakaputa tuhinga

Kia oti te waihanga i te tuhinga ki roto i tō pukapuka tuhinga taurira, ka whakaputaina.

He maha ngā huarahi whakaputa tuhinga, hei taurira:

- **Te niupepa ā-akomanga, ā-kura rānei**
- **Te pukapuka ā-akomanga**
- **Te pānui whakaahua**
- **Te pānui whakamārama**
- **Te pukapuka pānui whakaahua**

Mā kōrua ko tō kaiako te huarahi whakaputa e whiriwhiri. Ko te mea nui, kia tukuna atu hei pānuitanga mā te katoa!



Te Kuputaka

Glossary

irakati	full stop
māhorahora	free, without restraint
marea	large gathering of people
matapaki	conference
ngū	silent
pānui whakaahua	poster
pānui whakamārama	pamphlet
pene whītau	felt pen
penehinu	crayon
pihipihinga	shoot (of a plant)
piko	comma
pukapuka pānui whakaahua	picture story book
pūmatua	capital (upper case) letter
pūriki	lower case letter
rāhiri	welcome
raupapatanga	sequence
rerenga (tuhituhi)	sentence
rērere	fly about
tapanga	title
tātaki (kupu)	spell
tīpako	choose
tīraha	lie in state
tohu moana	'sea mark', feature of the sea
tohu whenua	landmark
torotoro haere	explore
tuhinga tauira	draft
tukanga tuhituhi	writing process
te whakarite	'getting ready to write'
te whakatakoto	'getting it down'
te whakamārama	revising
te whakatika	editing and proofreading
te whakaputa	publishing
tuku atu, tuku mai	sharing and responding
waihanga	craft
whakaawe	to inspire
whakamārama	revise, explain
whakaoranga	life enhancing
whakarite	prepare, compare

Ngā Tohutoro

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Ngā Āpitianga

Appendices

1. Ngā Pūtake Tuhituhi: *He Kura Tuhituhi*
2. Ngā Pūtake Tuhituhi: *He Manu Taketake*

1. Ngā Pūtake Tuhituhi: He Kura Tuhituhi

	He Tuhinga Taki Recounts	He Tuhinga Tohutohu Instructions	He Tuhinga Whakaahua Descriptions	He Tuhinga Takenga Pūtaiao Scientific Explanations	He Tuhinga Tautohe Arguments
Te Pūtake Purpose	He whakatakoto, he whakaraupapa i tētahi mahi kua oti kē te mahi. To relate, in sequence, an event or events that have already occurred.	He tohu atu ki te kaipānui me pēhea te mahi i tētahi mahi. Ko te mea nui ka taea e tētahi atu te whai i ngā tohutohu. To instruct the reader how to carry out a task. The main objective is that the reader can follow the instructions.	He whakaahua i te āhua, i ngā mahi me ngā āhuatanga o tētahi tangata, o tētahi kararehe, o tētahi atu mea rānei. To describe the appearance and the characteristics of a person, an animal or a thing and how it acts or is used.	He whakamārama mai i te tirohanga a te kaipūtaiao, mā te whakautu pātai rangahau, i tētahi tū āhuatanga o te taiao, i tētahi tū āhuatanga rānei nā te mahi a te tangata i puta ai. To explain a natural phenomenon, or a phenomenon caused by human activity, from the viewpoint of a scientist by answering a research question.	He tautohe, he whakawhere i te kaipānui kia kite ia i tū ake tirohanga mō tētahi take. Ko te hiahia kia whakaae te kaipānui ki tū 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

2. Ngā Pūtake Tuhituhi: 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 whakamihī, 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

