

For the Teacher

He Tuhinga Mihi Mō Te Pakanga Tuatahi o te Ao



He mihi

Korihi te manu.
Tākiri mai te ata.
Ka ao, ka ao.
Ka awatea!

We salute all the budding young authors from kura around the motu who sent us their writing. It is because of their wonderful response to our call that this edition of *Manu Korihi* does indeed sing.

We must also acknowledge the great work of the teachers who encouraged and supported their students in contributing to *Manu Korihi*. This collection reflects students' thoughts and feelings about the first World War, and it showcases their burgeoning writing skills. Without you all – teachers and students – *Manu Korihi* would not be seeing the light of day!



Overview

We are delighted to bring you the first edition of *Manu Korihī*, a collection that celebrates the work of young authors.

Last year *Manu Korihī* called for submissions, in te reo Māori, on a chosen theme, from writers in years 1–8. We received around 70 submissions, 44 of which appear in this collection. We were truly impressed with the thoughtful and insightful pieces of writing that we received from authors ranging in age from 6 to 12 years.

We hope you enjoy reading this collection. Remember to look out in the coming months for information about the next edition of *Manu Korihī* and encourage your students to write.



He tuhinga mihi¹

The purpose of tuhinga mihi are to acknowledge, to express gratitude or to celebrate the attributes of others (or of a particular place or kaupapa).

Types of tuhinga mihi

1. Te mihi ki te taiao
2. Te mihi ki te hunga mate
3. Te mihi ki te hunga ora

Language features of tuhinga mihi

- Te reo mihi (language of greeting)
- Te reo whakamihi (expressions of acknowledgment)
- Te tātorutanga (triplication of a phrase pattern)
- Te huahuatau (metaphor)
- Te ui makihoi (rhetorical question)
- Te whakatauki (proverb)

An explanation of these language features

Te reo mihi

Language used to arouse, to acknowledge, to establish or reinforce connections. For example:

Tēnā rā koe Matariki ahunga nui ka eke nei.

Te reo whakamihi

Expressions used to celebrate, to give thanks and to express gratitude. For example:

E kawē mai nei i te nui, i te ora o te tau hou hei tohutohu i a mātou iti nei.

Te tātorutanga

Three elements are set down to emphasise the importance of the kaupapa. For example:

Kia karanga, kia whakatau, kia whakanui i tō whitinga ake.

Ko koutou te hunga kua okioki,

ko koutou te hunga kua wahangū,

ko koutou te hunga kua whetūrangitia.

Te huahuatau

A comparison of two very different things that creates a picture in the mind of the reader. For example:

He tōtara nui koutou e tīraba nei.

Kua whakaritea ngā mate ki ngā rākau nunui kua hinga.

Te ui makihoi

Questions that are posed in order to direct the listener's, or reader's, attention to an important point. The speaker or writer does not expect an answer. For example:

Ki te kore koe i konei, mā wai mātou e whakamarumarū?

Mēnā kāore koe i haere mai, me pēhea mātou?

Te whakatauki

A saying that reflects a general truth. For example:

Ka pū ko te ruha,

Hao ko te rangatahi,

Ko tāua tēnā e.

E whakaata ana te kaituhi i tōna hononga ki tōna kuia, arā, te hononga o te pakeke ki te rangatahi.

1. These examples are found in: He Manu Tuhituhi, He Kura Tuhituhi me te Manu Taketake: Te Pukapuka Aratohu mā te Kaiako, Āpitiwhanga 1, Ngā Āhuatanga Reo, page 272. Te Tāhuhu o te Mātauranga me Aronui Limited, 2008.

He Tuhinga Mihi Mō te Pakanga Tuatahi o te Ao

The first edition of *Manu Korihi* is a collection of tuhinga mihi to commemorate the World War 1 Centenary.

All of the writing acknowledges those who lost their lives during, or those who lived through, the war. Most of the pieces in the collection are expressions of gratitude and acknowledgment. You will see that these young authors have used language features such as proverb, rhetorical questions, triplication of phrase and metaphor to enrich their writing.

The writing has been grouped into the following chapters.

Kei wareware tātou

These tuhinga mihi follow the traditional form of mihi and acknowledge, give thanks and express gratitude to those who went to war.

Maioha ana au

This collection of tuhinga mihi are expressed in poetic form.

Nā tō mōkai

These letters are written from the perspective of one at war who is writing to loved ones back home.

Ka maumahara tonu

These letters are written from those at home to loved ones at war.

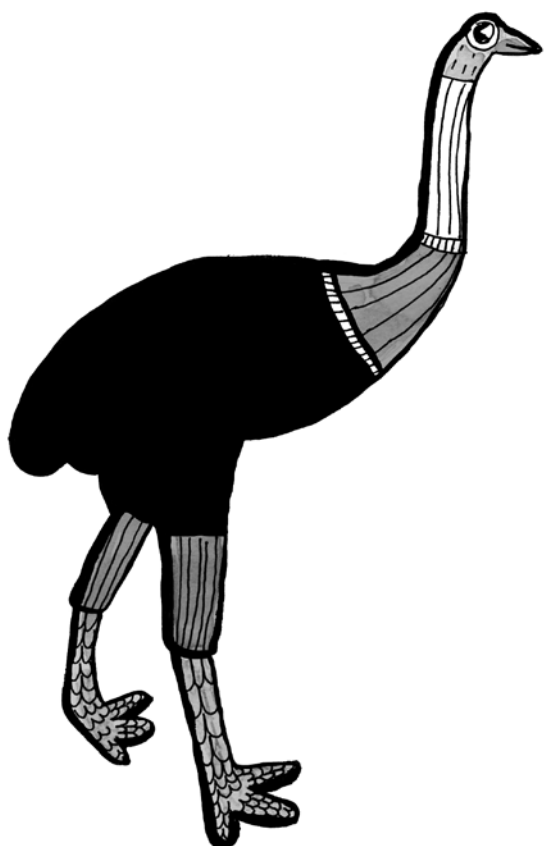
Ahakoā i riro koe

These tuhinga mihi acknowledge a particular person or tupuna who went to war.



Manu Korihi – language features

The following pages showcase examples of student writing at different levels and identify language features that the students have employed.



Ngā Hōia

Nā Fresia Koia

Te mūrau a te tini
Te wenerau a te mano²
He wini raro
He homai aroha³
Whakawhetūrangitia koutou⁴
Haere
Haere
Haere⁵

During the second year at school students are learning to:

- acknowledge a person
- describe the features, characteristics and actions of a person
- use text structures that are relevant to the writing purpose
- communicate personal ideas and feelings, for example, *he homai aroha*
- write three or more simple sentences on a topic or idea
- consider purpose and audience as part of planning writing.

Fresia Koia's tuhinga mihi, *Ngā Hōia*, includes all these features as well as those of poetic forms (e.g. whiti whakangahau, rotarota) such as metaphor and repetition of words or phrases.

Whiti whakangahau are short pieces of writing that an author has crafted to entertain or rouse a reader. Whiti are sometimes called rotarota. Key features are the brevity of words used in expressing an idea, and the sound and rhythm of the language used.

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2. **Te mūrau a te tini, Te wenerau a te mano**
The author has incorporated these lines from the mōteatea, *Taku Tirotiro Noa*, composed by Mananui Te Heuheu, of Ngāti Tūwharetoa. You often hear this at poroporoaki of prominent people – it expresses the pain and sorrow of the people at their loss.
 3. **He wini raro, He homai aroha**
A line from the famous mōteatea, *E Pā Tō Hau*, composed by Rangiamoa, of Ngāti Apakura. It speaks of the southern winds carrying sorrowful thoughts. The author has cleverly chosen these lines to express her own thoughts and feelings.
 4. **Whakawhetūrangitia koutou**
Metaphor – metaphor compares two different things, by doing this the writer crafts a picture in the mind of the reader. Here the author has compared the dead, or ancestors, to myriad stars in the sky.
 5. **Haere Haere Haere**
Tāruarua – repetition of word; this feature is pleasing to the pleasing to the ear when read aloud. Repetition of the word 'haere' is heard widely on marae across the motu when farewelling the dead

Moe mai rā⁶

Nā Aliyah Mackey

Ngā tāngata e whawhai ana
Mā wai rā e taurima?⁷
Tō iwi e haku⁸ nei
Ko te pō ki a koutou⁹
Moe mai rā¹⁰ koutou

During the third year at school students are learning to:

- mihi to, or farewell, those who have passed away
- write short poems using features such as reo mihi and ui makihoi
- describe the features, characteristics and actions of a person
- use text structures that are relevant to the writing purpose
- communicate personal ideas, feelings and information
- show connections to people, places or events
- use, and distinguish between, words that use diphthongs and double vowel blends, for example, *taurima* and *koutou*
- using subject-specific words, for example, *taurima*, *haku*
- write a series of sentences on a topic or idea
- consider purpose and audience when they are writing.

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6. **Moe mai rā**
Reo mihi – reo mihi is used to arouse, to acknowledge and to establish or reinforce connections. Aliyah acknowledges soldiers who died in World War 1.
 7. **Mā wai rā e taurima?**
Ui makihoi – questions that are posed in order to direct the listener's, or reader's, attention to an important point. The speaker or writer does not expect an answer. The writer asks – who will look after the people/tribe?
 8. **Haku**
A subject-specific word.
 9. **Ko te pō ki a koutou**
A traditional form used to acknowledge and farewell the dead. It is said that the night or the darkness belongs to those who have passed on.
 10. **Moe mai rā**
A traditional and formal expression. It urges the dead not to wake, but to sleep on.

He Reta Mihi

Nā Te Okanga Huata-Wagner

Ki a koe Pāpā Te Okanga,¹¹

Ka whakamaioha ahau mō tō mahi i Te Pakanga Tuarua o te Ao¹². He ingoa motuhake kei a tāua i roto i te whānau Huata.¹³ He ingoa mō ngā tau mano e heke mai nei.

Ki a Wī Huata, Koro Selwyn me te Hokowhitu-a-Tū¹⁴ katoa, pōuri ahau mō ngā tāngata i mate.¹⁵ Engari e maumahara ana au ki a rātou nā te mea i whawhai rātou mō te whenua.

Mēnā he hōia ahau ka pīrangī ahau mō taku whānau ki te whakaaro pērā. Ka mate ahau, ka mate ahau¹⁶ mō Aotearoa!

Ka maumahara tātou i a rātou.

During the third year at school students are learning to:

- mihi to, or farewell, those who have passed away
- acknowledge a particular subject
- use text structures that are relevant to the writing purpose
- communicate personal ideas, feelings and information
- describe their connections to people, places and kaupapa
- use subject-specific words, for example, *whakamaioha*
- use words of particular value to their community, for example, *Te Hokowhitu-a-Tū*
- use language features such as tāruaruatanga, for example, *ka mate ahau, ka mate ahau*
- correctly use capital letters, full stops and exclamation marks
- write a series of sentences on a topic or idea
- consider purpose and audience when they are writing.

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11. **Ki a koe Pāpā Te Okanga**
A mihi to the hunga mate – the purpose of mihi to the hunga mate is to establish or rekindle connection and to acknowledge.
 12. **Ka whakamaioha ahau mō tō mahi i Te Pakanga Tuarua o te Ao**
To acknowledge the kaupapa.
 13. **He ingoa motuhake kei a tāua i roto i te whānau Huata.**
To establish a connection to the person and the kaupapa.
 14. **Te Hokowhitu-a-Tū**
The use of words of particular value to their community.
 15. **Pōuri ahau mō ngā tāngata i mate**
Communicating his thoughts and feelings.
 16. **Ka mate ahau, ka mate ahau**
Tāruarua – this feature, of repetition, is pleasing to the ear when read aloud.

He Hōia Ahau

Nā Cyrus Moko-Mead-Aiono

Mehemea he hōia ahau,¹⁷
pahū, pahū¹⁸ ana ngā pū.¹⁹

Pōuri ana ahau,
mokemoke ana ahau,²⁰
mō te whānau e.

Me tū māia au.
Me tū tika au.
Me tū whakahirahira hoki e.²¹

Ka matakū, ka tūmeke,
ka whakaaro mō te whānau e.

Auē te aroha,
te taukuri e.²²

During the third year at school students are learning to:

- mihi to, or farewell, those who have passed away
- acknowledge a particular subject
- write short poems using features such as:
 - ororite (onomatopoeia), for example, *pahū*
 - orokati tārua (alliteration), for example, *pahū, pahū ana ngā pū*
 - te oropuare tārua (repetition of same or similar vowel sounds), for example, *pahū, pahū ana ngā pū*
 - huarite (rhyme), for example, *pahū, pahū ana ngā pū*
 - me te tātorutanga (triplication of a phrase pattern), for example, *Me tū māia au. Me tū tika au. Me tū whakahirahira hoki e.*
- communicate personal ideas and feelings
- write a series of sentences on a topic or idea
- use, and distinguish between, words that use diphthongs and double vowel blends, for example, *pōuri, ahau, taukuri*
- describe their connections to people, places and kaupapa
- write a series of sentences on a topic or ideatuhi i te rārangi rerenga e pā ana ki tētahi kaupapa

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17. **Mehemea he hōia ahau**
The writer has imagined that he was a soldier in WW1.
 18. **Pahū, pahū**
Ororite – the sound the word makes when read is the same as the meaning of the word; the ‘sound of a sound’.
Orokati tārua – the repetition of a consonant sounds in a phrase or line.
Oropuare tārua – the repetition of similar vowel sounds in a phrase or line.
 19. **pahū ana ngā pū**
Huarite – the end sounds of rhyming words are the same or similar.
 20. **Pōuri ana ahau, mokemoke ana ahau**
The phrase ‘... ana ahau’ emphasises an idea, thought or feeling.
 21. **Me tū māia au. Me tū tika au. Me tū whakahirahira hoki e.**
Tātorutanga – three elements are set down to emphasise the importance of the kaupapa; these three lines begin with “Me tū ...”.
 22. **Auē te aroha, te taukuri e.**
Communication of the writer’s thoughts and feelings.

He Hōia Māia

Nā Tia Meremere Te Awa-Douglas

Ka rere te toto ki wīwī, ki wāwā.^{23/24}

Paratī, paratī,²⁵ ki te whenua,
ki te rangi.²⁶

Pōuri ana ahau ki te kite i a koe.

Tama mārohirohi, tama māia²⁷

e takoto nei e. Auē, auē te mamae hoki!²⁸

Māku koe e awahi, māku koe e tiaki,²⁹

mō tō whānau, e noho mokemoke ana,

I te kāinga e.

During the fourth year at school students are learning to:

- write short poems using features such as:
 - ororite (onomatopoeia), for example, *paratī*
 - te tāruarua (repetition of words or phrases), for example, *māku koe; tama; ki te*
 - orokati tārua (alliteration), for example, *wīwī, wāwā*
- describe the features, characteristics and actions of a person
- use text structures that are relevant to the writing purpose
- use a variety of descriptive words and phrases to describe people, place and events, for example, *wīwī, wāwā, mārohirohi, māia*
- use a variety of sentence beginnings.

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23. **Ki wīwī, ki wāwā**
The use of a traditional phrase to describe the widespread bloodshed.
 24. **Ki wīwī, ki wāwā**
Orokati tārua – the repetition of consonant sounds in a line or phrase – ‘w’.
 25. **Paratī, paratī**
Ororite – the sound the word makes when read is the same as the meaning of the word; the ‘sound of a sound’.
 26. **Ki te whenua, ki te rangi**
Tāruarua – this feature, of repetition, is pleasing to the ear when read aloud.
 27. **Tama mārohirohi, Tama māia.**
The use of a variety of adjectives to describe the person and his actions.
 28. **Auē, auē te mamae hoki!**
The use of interest words to convey the author’s thoughts and feelings.
 29. **māku koe e awahi, māku koe e tiaki.**
Tāruarua – this feature, of repetition, is pleasing to the ear when read aloud.

Kua Pakanga Rānei Koe ki Karipori?

Nā Odysseus Te Muraahi

Hōia haka³⁰

Whānau tere

Pū pahū³¹

Kua pakanga rānei koe ki Karipori?³²

Hōia haka kia tuku aroha³³

ki ngā tāngata i mate ai.

Whānau tere kia kore e mate ai.

Pū pahū kia whakamate tere

ngā tāngata hoariri.

During the fourth year at school students are learning to:

- engage an audience with story or poetry
- write poetry using features such as:
 - ui makihoi, for example, *Kua pakanga rānei koe ki Karipori?*
 - orokati tārua (alliteration), for example, *Hōia haka kia tuku*
 - oropuare tārua (assonance – the use of the same or similar vowel sounds), for example, *Hōia haka kia tuku aroha*
- describe the features, characteristics and actions of a person
- use text structures that are relevant to the writing purpose
- communicate personal ideas, feelings and information
- use a variety of sentence beginnings.

30. Hōia haka

Te oropuare tārua – the repetition of similar vowel sounds in a phrase or line – ‘a’.

Te orokati tārua – the repetition of consonant sounds in a line or phrase – ‘h’.

31. Pū pahū

Te oropuare tārua – the repetition of similar vowel sounds in a phrase or line – ‘u’.

Te orokati tārua – the repetition of consonant sounds in a line or phrase – ‘p’.

32. Kua pakanga rānei koe ki Karipori?

Ui makihoi – a question that is posed in order to direct the listener’s, or reader’s, attention to an important point; the speaker or writer does not expect an answer.

33. Hōia haka kia tuku aroha

Oropuare tārua – the repetition of similar vowel sounds in a phrase or line – ‘a’.

Orokati tārua – the repetition of consonant sounds in a line or phrase – ‘k’.

Te Pakanga Tuatahi o te Ao!³⁴

Nā Thomas Kereone

Ko tēnei reta e pā ana ki tōku aroha nui ki a koe e Pāpā, mō tō haerenga ki te whawhai mō tō whānau me te motu o Aotearoa.³⁵ Ko ōku tino whakaaro mō tēnei reta e tuhi ana au ki a koe, kia mōhio koe e tino mokemoke ana mātou. Nō reira, kia kaha koe ki te hoki mai ki a mātou, e Pā.

E tuhi ana ahau i tēnei reta nō te mea e tino pōuri tōku ngākau mōu³⁶. Nā te mea kei konei au, ā, kei konā koe e whawhai ana mō tātou. I rongo au e haere ana tō rōpū ki tētahi atu wāhi ki te whawhai, ko tēnei tōku tino aroha ki a koe.

Ko tēnei he whakataukī kia piki ake tō wairua³⁷ i roto i te pakanga me te whawhai.

Ka mate tangata tahi, ka ora tangata rua,³⁸ ā, ka ora ai te iwi ko tātou te iwi Māori.

Hoki **mai**, hari **mai**, aroha **mai**.³⁹

Ā, tihei wā mauri ora!⁴⁰

Ā, kāti rā tēnei tōku whakataukī.⁴¹ Nō reira, ko tēnei taku kōrero, ōku whakaaro.

During the sixth year at school students are learning to:

- use text structures that are relevant to the writing purpose
- adequately meet Māori community purposes, for example, by acknowledging a person
- communicate personal ideas, feelings and information
- correctly use macrons to indicate a longer vowel sound
- use a wide variety of words of particular value to their community, for example, *tihei wā mauri ora*, *whakataukī*
- select particular words to convey ideas clearly, for example, *ka ora ai te iwi*, *ā kāti rā*, *kia piki ake tō wairua*
- organise writing into paragraphs based on subtopics
- discuss and select text type appropriate to the purpose, for example, a letter
- compose new whakataukī using existing whakataukī as a model, for example, *ka mate tangata tahi*, *ka ora tangata rua*
- use tātorutanga (triplication of a phrase pattern), for example, *Hoki mai*, *hari mai*, *aroha mai*.

34. **Te Pakanga Tuatahi o te Ao!**

Use text structures that are relevant to the writing purpose.

35. **Ko tēnei reta e pā ana ki tōku aroha nui ki a koe e Pāpā, mō tō haerenga ki te whawhai mō tō whānau me te motu o Aotearoa.**

Meets Māori community purposes, for example, to acknowledge a person and their deeds.

36. **E tuhi ana ahau i tēnei reta nō te mea e tino pōuri tōku ngākau mōu**

Communicates his personal feelings, ideas and information.

37. **kia piki ake tō wairua**

Chooses words and phrases to express himself clearly.

38. **Ka mate tangata tahi, ka ora tangata rua**

Compose new whakataukī using existing whakataukī as a model.

39. **Hoki mai, hari mai, aroha mai.**

Tātorutanga – three elements are set down to emphasise the importance of the kaupapa.

40. **Ā, tihei wā mauri ora!**

Use a variety of words of particular value to their community.

41. **Ā, kāti rā tēnei tōku whakataukī**

Correctly uses the macron to indicate the longer vowel sound.

Te Ope Taua⁴²

Nā April Tautari

Tū te ao! Tū te pō!⁴³

Tū ngā maumaharatanga o ngā mātua tūpuna
i whawhai mō tātou, te iwi Māori.⁴⁴

He tino mihi aroha tēnei ki ngā hōia katoa⁴⁵
i whawhai mō te motu
o Aotearoa, o Ahitereiria hoki.

He mihi nui, he mihi aroha
he mihi pūmau⁴⁶ hoki, tēnei ki a koutou.
Tū kaha, tū māia, tū manawa nui.⁴⁷

Nō reira, ki aku iti, ki aku rahi^{48/49}
ahakoa kāore mātou i konā ā-tinana
engari i konā ā-wairua, ā-ngākau⁵⁰ hoki.

Me maumahara koutou,
mā te atua koutou e hāpai, mā koutou te atua e hāpai.
Ā, ka ora ai te iwi te whenua, tōu whānau hoki.

He mihi tēnei ki ngā hōia,⁵¹
nā reira, ā te wā, ka tutuki pai āu mahi tino rangatira⁵²
He mihi, he mihi, he mihi.⁵³

Ki ōku kaihana, ōku tūpuna,
tū kaha, tū kaha, tū māia, tū maia.⁵⁴
Ā te wā ka hoki mai koutou ki kāinga,
ki tō koutou waewae tapu,
me maumahara koutou
i te aroha i ō koutou whānau.

During the seventh year at school students are learning to:

- use text structures that are relevant to the writing purpose
- meet Maori community purposes, for example, to express collective identity or to acknowledge someone or something
- communicate personal ideas, feelings and information
- correctly use macrons to indicate a longer vowel sound
- use tātorutanga (triplication of a phrase pattern), for example, *tū kaha, tū kaha, tū māia, tū maia*
- use orokati tārua (alliteration), for example, *ki aku iti, ki aku rahi*.

42. Te Ope Taua

Use text structures that are relevant to the writing purpose

43. Tū te ao! Tū te pō!

The writer has used a traditional Māori phrase to interest and engage the reader.

44. i whawhai mō tātou, te iwi Māori.

Communicates collective identity.

45. He tino mihi aroha tēnei ki ngā hōia katoa

Communicates ideas and feelings about the kaupapa.

46. He mihi nui, he mihi aroha, he mihi pūmau

Tātorutanga – three elements are set down to emphasise the importance of the kaupapa.

47. Tū kaha, tū māia, tū manawa nui.

Tātorutanga – three elements are set down to emphasise the importance of the kaupapa.

48. Nō reira, ki aku iti, ki aku rahi

Correct use of the comma.

49. ki aku iti, ki aku rahi

Orokati tārua – the repetition of consonant sounds in a line or phrase.

50. i konā ā-tinana

Engari i konā ā-wairua, ā-ngākau

Correctly uses the hyphen.

51. He mihi tēnei ki ngā hōia,

Meets Māori community purposes, by acknowledging all the soldiers who fought.

52. nā reira, ā te wā, ka tutuki pai āu mahi tino rangatira

Correctly uses the macron to indicate the longer vowel sounds.

53. He mihi, he mihi, he mihi.

Tātorutanga – three elements are set down to emphasise the importance of the kaupapa.

54. tū kaha, tū kaha, tū māia, tū maia

Tātorutanga – three elements are set down to emphasise the importance of the kaupapa.

Te Pakanga Tuatahi o te Ao⁵⁵

Nā Mouhnir Ramach

Ki tōku whānau⁵⁶,

Kei te haere ahau ki roto i te Pakanga Tuatahi o te Ao. Me tere haere āku kōrero nō te mea kei te haere ahau ki te parakatihi mō te Pakanga Tuatahi o te Ao.

Kei te whakaaro ahau mēnā he Pakanga Tuarua o te Ao?⁵⁷ I tēnei ata i kite ahau i tētahi tangata. I pupuri ia i ngā poma, kātahi ka taka ia, ka BOOM!⁵⁸ Me haere ahau ki te parakatihi me te whakatika i āku mea whawhai me āku rauemi. Kei te hoki mai ahau ki te whakoti i tēnei reta mā koutou.

I hoki mai ahau ināianei ki te whakaoti i tāku reta mā koutou e pānui⁵⁹. He tino roa ā mātou parakatihi. I parakatihi mātou mō ngā haora e rima. I oma mātou, i peke mātou i ngā waea me te pū i ngā keo kia tino ora ō mātou tinana mō te Pakanga Tuatahi o te Ao. E hiahia ana anau ki te waihanga i tētahi haki māku me 'Mighty Mouhnir' ki runga kia mōhio ngā tāngata ko wai ahau.

Mēnā kei te noho ora ahau ka tuhi ahau i wētahi atu tuhinga kia mōhio koutou he aha tāku mahi i roto i te pakanga. Me haere ahau ki te moe ināianei nō te mea e he rā nui āpōpō.⁶⁰

Nā Mighty Mouhnir.⁶¹

Mā pango, mā whero ka oti te mahi!⁶²

During the eighth year at school students are learning to:

- recount historical events through the eyes of one of the characters
- entertain through a narrative, a poem, or a play
- use text structures that are relevant to the writing purpose
- communicate personal ideas, feelings and information
- correctly use macrons to indicate a longer vowel sound
- experiment with new words and phrases, such as *kīwaha* or *whakataukī*, to enhance a message, for example, *Mā pango, mā whero ka oti te mahi*
- consider the purpose and the audience when writing
- discuss and select text type appropriate to the purpose, for example, a letter
- organise texts according to the purpose and form of writing, for example, a letter
- use rhetorical questions.

-
55. **Te Pakanga Tuatahi o te Ao**
Use text structures that are relevant to the writing purpose.
 56. **Ki tōku whānau**
Select text and select text types appropriate to the purpose – a letter.
 57. **Kei te whakaaro ahau mēnā he Pakanga Tuarua o te Ao?**
Ui makihoi – a question that is posed in order to direct the listener's, or reader's, attention to an important point; the speaker or writer does not expect an answer.
 58. **I tēnei ata i kite ahau i tētahi tangata. I pupuri ia i ngā poma, kātahi ka taka ia, ka BOOM!**
Entertains the reader through use of language.
 59. **I hoki mai ahau ināianei ki te whakaoti i tāku reta mā koutou e pānui**
Correctly uses the macron to indicate longer vowel sounds.
 60. **Me haere ahau ki te moe ināianei nō te mea e he rā nui āpōpō.**
Communicates ideas, feelings and information.
 61. **Nā Mighty Mouhnir.**
Written in the first person about action and events of the past. (He has imagined himself as being a soldier in WW1.)
 62. **Mā pango, mā whero ka oti te mahi!**
Experiment with words and phrases to enhance a message, for example, *whakataukī*.

Activities

Here are some activities you could use with your students and *Manu Korihi*.

Oral language and reading activities

Shared or guided reading

As a class or in small groups, choose one of the sections from *Manu Korihi* and select one or more pieces of writing to read aloud.

While they are listening to the text being read, encourage the students to think about some key questions:

- What is the key purpose of this mihi?
- Who is the mihi to?
- What attributes is the writer acknowledging?

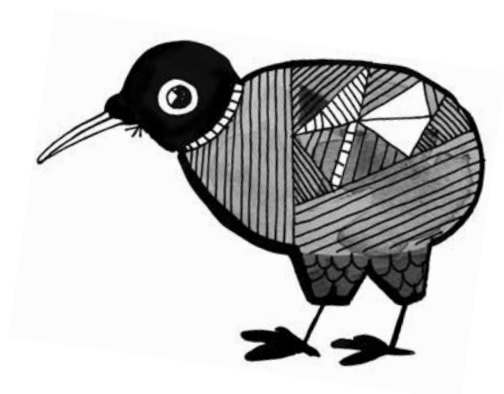
Discuss any words or phrases that you think might be unfamiliar to your students.

Discuss how particular words that the author has chosen affect the writing.

What does the mihi make you think about? How does the writing make you feel?

Discuss any language features that the author might use:

- whakatauki
- reo peha
- reo mihi
- reo whakamihi
- huahuatau
- ui makihoi
- tātorutanga
- orokati tārua
- oropuare tārua
- ororite
- huarite.



Writing activities

Use texts from the *Manu Korihi* collection as ‘starters’ for shared writing activities with your students. Depending on the level of your students you could choose to run a shared or guided writing session.

Select a text and read the text aloud to your students.

Ask/discuss:

- What is key purpose of the mihi?
- Who is the audience? What or who is the author acknowledging?
- What are some of the key words? What could be an alternative title for this mihi?
- What could be a suitable title for this mihi?
- How did you feel about the mihi?
- Any possibly new or unfamiliar words and phrases.
- Any language features.

Shared writing

Choose WW1 or another topic⁶³.

Begin with the key questions:

- What is the key purpose of this mihi?
- What type of mihi will you write?
- Who or what you will you acknowledge?
- What are some key words you might use? What words would you use to acknowledge the attributes of this person or place?
- Are there some features of mihi that are commonly used, that you want to include in your mihi?
- How will you express your feelings? What words might be useful? Are there whakataukī that you could include?
- Using a whiteboard collect some of these shared ideas about the topic.
- Model how to organise the ideas.
- Show how to write up the ideas that you have now grouped and organised.
- Discuss with the students any language features that you are using e.g. whakataukī, huahuatau, reo peha, tātorutanga.
- When you have your first class-draft, re-read it together.
- Ask students for their thoughts and comments. Review your key questions and refine or rework areas that could be improved.
- Display your class writing.

N.B. Refer to *He Kura Tuhitubi me He Manu Taketake: Tē Pukapuka Aratohu mā te Kaiako* for extended information and guidance.

63. You could use blackline masters from He Tuhinga Mihi (He Manu Tuhituhi) to guide students – available online <http://tinyurl.com/p5bqca5>

References

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