



The Learning Progression Frameworks describe significant signposts in reading and writing as students develop and apply their literacy knowledge and skills with increasing expertise from school entry to the end of year 10.

Overview

This TSM contains information and suggestions for teachers to pick and choose from, depending on the needs of their students and their purpose for using the text. The material provides multiple opportunities for revisiting the text.

In December 2018, organisers of Nelson’s Santa Parade apologised for replacing their traditional Santa with Hana Kōkō. This story was inspired by that event. Written from a Māori child’s point of view, it offers an alternative perspective on the concept of “tradition”. While humorous and light in tone, it provides a good springboard for serious discussion about who Santa is, whose culture he represents, and the traditions followed in New Zealand at Christmas.

This story:

- is a first-person narrative in the past tense
- alludes to the place of tikanga Māori traditions in Christmas celebrations
- has a theme of racism and resistance
- provides opportunities to explore difficult and controversial contemporary issues in familiar contexts
- provides opportunities to make and justify inferences, make connections, and evaluate the thoughts and actions of the characters.

A PDF of the text is available at www.schooljournal.tki.org.nz

Texts related by theme | **“U-turn”** SJ L3 Aug 2016 | **“The Fantail”** SJ L3 Nov 2017

Text characteristics Opportunities for strengthening students’ reading behaviours

“Hold on, hold on,” Dad said. “When did I say *how* I was dressing?”
“Just before!” Ānaru said. “You said you bought a Santa costume.”
“Ah, well,” Dad said. “I see the confusion ... but you’re all jumping the gun. I’m not going as a regular Santa. I’m going as Hana Kōkō, the Māori Santa!”
Ānaru and I exchanged a look. “That’s a cool idea, Dad,” I said slowly.
“But people can be a bit weird about tradition.”
“Tradition,” Nan snorted. “What rot! Whose tradition?”
“That’s right,” Auntie Kōwhai said. “This is Aotearoa! Who wears a woolly suit and a furry hat and boots in summer?”
“Yeah,” said Ānaru. We were on a roll. “I always thought a sleigh pulled by magic reindeer was a bit strange, too.”

abstract ideas, in greater numbers than in texts at earlier levels, accompanied by concrete examples in the text, requiring students to make links across the text and draw conclusions to gain understanding

Christmas. Our whānau loved the market. We had a stall there every week, selling jam and chutney made from the fruit in our orchard. Dad cooked it all himself and on market day, he was our frontman. He liked to give away jars of jam and chutney. Sometimes, after a good conversation with a passer-by, he’d give them a jar of something for free. “That’s for jamming a good story,” he’d say.

People liked my dad and all his jam and chutney. Even counting the freebies, we still made a profit. There was always enough for Ānaru and me to get paid for helping out. We’d spend our money at the fudge

figurative and/or ambiguous language, requiring students to consider the context to gain meaning

“Meri Kirihimete!” Dad called. His eyes were sparkling. He was loving it. People were smiling and clapping as he passed by. “Kia ora, Hana Kōkō!”

Geoff appeared out of nowhere. He didn’t look pleased. “I told you to wear a Santa Claus outfit!” he said. “What’s that meant to be?”
Ānaru narrowed his eyes. I felt my ears getting hot. But Dad just grinned. He took a putiputi harakeke and a jar of relish and handed them to Geoff.

“Meri Kirihimete,” he said. “I’m Hana Kōkō, here to spread the spirit of Christmas, just like you asked.”

Geoff didn’t know what to say. Now people were taking photos of Dad. Ānaru and I were smiling like anything. Geoff’s grandson tugged on Dad’s cloak. His mouth was stained red; his shirt was even redder. “Hey, Santa!

some ideas and information that are conveyed indirectly, requiring students to infer by drawing on several related pieces of information in the text

Dad went off to get changed. The market was busy already. We stood by our stall and gave away putiputi. One lady said she would use hers as a bookmark. A guy with a topknot tucked his one in his hair, then bought four jars of chutney. We were having a nice chat when there was a fuss in the crowd. People were turning to look. It was Dad, of course – and he looked cool as

He was wearing a shirt printed with pōhutukawa flowers, a kākahu kura, and a piupiu. Around his neck, he wore his pounamu hei tiki, and he carried a kete.

a significant amount of vocabulary that is unfamiliar to the students (including academic and content-specific words and phrases), which is generally explained in the text by words or illustrations, requiring students to make links across the text, integrate information, and use prior knowledge to gain understanding

 Go to The Learning Progression Frameworks – Reading: “Making sense of text: vocabulary knowledge” and “Making sense of text: using knowledge of text structure and features” to find detailed illustrations showing you how students develop expertise and make progress in these aspects.

VOCABULARY

Possible supporting strategies

- Words and phrases in te reo Māori, including “whānau”, “putiputi”, “harakeke”, “kākahu kura”, “piupiu”, “Hana Kōkō”, “meri Kirimete”, “kia ora”, “pounamu hei tiki”, “pou”
- Unfamiliar language: “chutney”, “orchard”, “heatstroke”, “ironic”, “topknot”
- Colloquial and idiomatic language, including “frontman”, “freebies”, “no offence”, “jumping the gun”, “cool”, “bit weird”, “he was nuts”, “Hold on”, “Hardly fair”, “rot”, “on a roll”, “Christmas spirit”, “slave labour”, “bright side”, “Let me see”, “a little kid”, “cool as”, “spirit of Christmas”, “high-five”, “Smart, eh?”, “jamming a good story”
- Figurative language, including “You’ll sizzle like streaky bacon”, “pillow round your tummy”, “look on the bright side”
- Fillers like “Hmmm”, “Ah, well”
- An expression of laughter: “Ho, ho, ho”
- Identify words or phrases that may be unfamiliar. Remind the students of strategies for working out unfamiliar vocabulary, such as looking at the context and thinking about the surrounding information, finding root words, using knowledge of word patterns and prefixes or suffixes, and making connections to prior knowledge.
- Point out that there will be some te reo Māori in the text. The students may already be familiar with some words but may have to work out others from the context. Remind them they can use the illustrations as well as the text to do this.
- Go through the Māori alphabet phonetically to help students with the pronunciation of te reo Māori. Discuss the use of the macron to indicate a long vowel.
- Explain that there is lots of colloquial language in this story and some idioms – groups of words that together mean something different from the literal meaning of the words. (Their figurative meaning is different from their literal meaning.) There are also examples of word play and filler words. Discuss why there are so many of these words and what they reveal about the characters and the warmth of their relationships.
- For English language learners, you may need to identify the colloquial language and explain the meaning of each example. Discuss when it is appropriate to use colloquial language. The students could share similar words and expressions from their own languages. As an extension, they could make up a game of Pairs, creating cards that match colloquial expressions with their meanings.
- *The English Language Learning Progressions: Introduction*, pages 39–46, has useful information about learning vocabulary.
- See also ESOL Online, [Vocabulary](#), for examples of other strategies to support students with vocabulary.

SPECIFIC KNOWLEDGE REQUIRED

Possible supporting strategies

- Experience of going to local markets
- Experience of Christmas celebrations and familiarity with the concept of “the Christmas spirit”
- Some understanding of tradition
- Understanding of the concept of slave labour
- Some awareness of incipient racism
- Invite the students to share their experience of markets.
- Discuss what we mean by the word “tradition”. Have the students think, pair, and share their thoughts about a traditional family Christmas in Aotearoa and how this compares with Christmas in other places. Note that for some students, Christmas isn’t part of their family traditions. These students may have interesting observations to make about what they see around them. Some English language learners may be unfamiliar with Christmas. If so, provide visual images to support their thinking so they can participate more in the discussion.
- Check that the students know what the term “slave labour” refers to and clarify it if necessary.
- Explain that racism is the belief that one racial group is superior to another, and explain how the African slave trade is an obvious example. Racism isn’t always that easy to recognise. It can sneak into our way of thinking. This topic needs to be treated sensitively, but if appropriate, the students could share examples of how this type of racism affects the things people think, say, and do.

TEXT FEATURES AND STRUCTURE

Possible supporting strategies

- A straightforward, sequential narrative text, but with a jump in time
- A first-person narration from the perspective of a child
- Eight characters and a lot of dialogue that needs to be tracked
- Ironic humour, for example, in Nan’s comment about Dad’s tummy
- Ellipses, exclamation marks, quotation marks, and words emphasised in italics
- Some students may need support to infer meaning but allow them time to read the story and think for themselves before unpacking the serious themes behind the humour.
- Have the students skim the text on page 18 to find the names of the characters and match them to the illustrations. (Don’t have them skim the whole text, as this will spoil the surprise.)
- For English language learners, you could read aloud the first four lines on page 21 to model how the writer uses ellipses, italics, and exclamation marks to show how Dad says these words. This will also be an opportunity to check their understanding of the colloquial language and to make sure they have seen that the term “Hana Kōkō” is explained in the text.



Possible curriculum contexts



The Literacy Learning Progressions: Meeting the Reading and Writing Demands of the Curriculum describe the literacy knowledge, skills, and attitudes that students need to draw on to meet the demands of the curriculum.

ENGLISH (Reading)

Level 3 – Purposes and audiences: Show a developing understanding of how texts are shaped for different purposes and audiences.

ENGLISH (Writing)

Level 3 – Purposes and audiences: Show a developing understanding of how to shape texts for different purposes and audiences.

SOCIAL SCIENCES

Level 3 – Understand how cultural practices vary but reflect similar purposes.

Possible first reading purpose

- Read a humorous story based on a true story about a Māori Santa.

Possible subsequent reading purposes

- Identify and analyse the reactions of the family and the people at the market to Hana Kōkō
- Compare a news article about a Māori Santa with a fictional take on the same story.

Possible writing purposes

- Describe a traditional celebration that your family holds
- Describe a moment in time from your best Christmas or from another traditional celebration
- Research and report on the history of Santa.



The New Zealand Curriculum

Instructional focus – Reading

English Level 3 – Purposes and audiences: Show a developing understanding of how texts are shaped for different purposes and audiences.

 Go to The Learning Progression Frameworks – Reading: “Reading for literary experience”, “Reading to organise ideas and information for learning”, and “Making sense of text: reading critically” to find detailed illustrations showing how students develop expertise and make progress in these aspects.

First reading

- Share the purpose for reading.
- Remind the students of strategies that are particularly useful on a first reading, such as rereading to look for clues, asking questions, making connections with their prior knowledge, and/or reading on to see if the meaning becomes clearer.
- Explain that this is a fictional story based on a real event. It is also a funny story, but with a serious message.
- Some students may need support to infer meaning but allow them time to read the story and think for themselves before unpacking the serious themes behind the humour.
- Following the reading, allow the students to share their initial responses with a partner.

If the students require more scaffolding

- Remind the students of strategies for working out unknown words, such as looking for base words, recognisable chunks, and word families; using context to predict the words; rereading; and reading on to check if a word makes sense.
- Tell the students that there are a lot of characters in this story and lots of dialogue. Remind them that writers use dialogue to move the story along and to reveal the relationships between the characters through inference rather than description.
- Have the students read page 18 (to “jamming a good story”) to identify and list the characters. *Who is telling this story? What have we learnt about these people? What are we told directly, and what do we learn from making inferences about them?*
- Check that the students pick up the shift in time and setting from home to the market.
- Give the students sticky notes to mark places where they had to pause to infer meaning. After the reading, go back to these places with the students and support them to unpack the clues that tell us what the characters are really thinking or feeling.

Subsequent readings How you approach subsequent readings will depend on your reading purpose.

Where possible, have the students work in pairs to discuss the questions and prompts in this section.

The teacher

Discuss the techniques the writer uses to show that Dad is the central character. Move on to a discussion about how his character is revealed. Clarify that this is achieved directly, through the narrator’s description, and indirectly, through what he says and does and how other people respond to him.

- *Who is the main character? How can you tell?*
- *How did other people relate to Dad, in his whānau and at the market?*
- *What sort of person is Dad? What clues tell you that? What do you learn about him from what he does and what he says?*
- *The narrator says Dad is generous. Do you agree? How can you tell?*
- *Dad must have known he would create a stir. Why do you think he did what he did? What motivated him?*

The students could record evidence about Dad’s character using a graphic organiser like the one below.

	Direct evidence	Indirect evidence
Appearance		
Personality trait		
Motivation		

They could also complete a Say-It activity like the one at the end of this TSM to explore aspects of Dad’s character. Go to ESOL Online for more on Say-It activities and other [classroom literacy games](#).

The students:

- use prior knowledge and text features to identify that Dad is introduced at the very start of the story and that the action is all around people’s responses to his decision
- use the language and text features to identify that the descriptive text is almost all about Dad
- identify the way Dad gets the whānau busy helping him
- discuss Dad’s role at the market as the “frontman” and his popularity there, using examples from the text
- integrate information across the text to analyse Dad’s personality, justifying their conclusions with evidence from the text.

The teacher

Discuss the variety of responses to Dad's appearance as Hana Kōkō. Have the students create a spider map with the names Dad / Hana Kōkō in the centre and the responses of the various characters around it.

DIGITAL TOOLS  They could use a digital tool for this, such as [SpiderScribe](#).

Prompt them to think critically about what is going on in these interactions.

- *How did the whānau think people would react? Were their expectations confirmed?*
- *Why doesn't Geoff look pleased? What do you think is running through his mind?*
- *What do the narrator and his brother feel about Geoff's response? How does this change and why?*
- *Do you think Dad knew he was going to get these responses? What tells you this?*
- *What part does Geoff's grandson play in this story? The narrator asks, "Who spoils Hana Kōkō for a little kid?" Does Dad's Hana Kōkō do that?*

The teacher

Have the students work in pairs to find a paragraph that captures the central issue. (Nan's statement about tradition.)

Remind the students that this story was based on a real event. Support them to read and compare the story with the Stuff news item on [Nelson's Santa Parade](#). They could use a graphic organiser like the one below.

	Article	Story
Central issue		
People's responses		
Resolution		

Use this as a springboard for discussion about tradition and what an Aotearoa Kirihimete might look like in the future.

- *Why do you think the writer's resolution is different from the one in the real-life story? What is the writer hoping for?*
- *Hana Kōkō or Santa Claus? Which do you think is a better fit for Christmas in Aotearoa?*

The students:

- make and justify inferences about how people at the market respond to Hana Kōkō
- think critically about people's responses
- notice and explain why, contrary to expectations, Hana Kōkō does not spoil Christmas for Geoff's grandson
- recognise and evaluate Geoff's racism
- consider Dad's actions from various perspectives.

The students:

- compare events in a story with similar events reported in a news article
- identify the central theme in both stories and compare how it plays out
- integrate ideas across the text to make inferences about the writer's intention
- discuss the theme, consider their personal response by making connections to the author's message and their own experiences, and then share their opinions.

GIVE FEEDBACK

- *I was interested in the discussion you and your partner had about the author's message. You had different opinions, but you listened to each other respectfully and asked each other questions. Maybe that's the biggest lesson from this story.*

METACOGNITION

- *We read the story and then we read the article. How did those two experiences compare for you? Do you think you would have responded differently to the story if you had read the article first?*
- *Do you think that the story was a good way of raising these issues? Why?/Why not?*



The Literacy Learning Progressions

Assessment Resource Banks

Instructional focus – Writing

English Level 3 – Purposes and audiences: Show a developing understanding of how to shape texts for different purposes and audiences.

Social Sciences Level 3 – Understand how cultural practices vary but reflect similar purposes.

 Go to The Learning Progression Frameworks – Writing: “Creating texts to communicate current knowledge and understanding”, “Writing meaningful text: using knowledge of text structure and features”, and “Using writing to think and organise for learning” to find detailed illustrations showing you how students develop expertise and make progress in these aspects.

Text excerpts from “Hana Kōkō”

Page 21

“That’s right,” Auntie Kōwhai said. “This is Aotearoa! Who wears a woolly suit and furry hat and boots in summer?”

“Yeah,” said Ānaru. We were on a roll. “I always thought a sleigh pulled by magic reindeer was a bit strange, too.”

“Giving presents to every single person in the world in one night?” I added.

Examples of text characteristics

REPORT

A report presents factual information about a specific topic. Reports typically begin with a generalised introduction that explains why the topic is worth exploring. The writer presents the information in paragraphs. They often use subheadings to organise the information and help the reader find key information quickly. Writers might include labelled diagrams to extend the information. Reports can finish in various ways. One way is to write a brief general statement about the topic.

Teacher (possible deliberate acts of teaching)

Point out that the story includes questions about the traditions associated with Santa (as in the excerpt). Have the students research these traditions and write a report about them. As they plan their report, prompt the students to consider:

- their audience and what they want them to know
- where they will find information about Santa
- key words for researching the topic online
- how their report will be structured (They could look through some School Journals and other publications to find examples of a structure that will work for them.)
- if visual images would convey information more effectively than words alone
- other ways to add detail to their report.

Students could co-construct a framework to guide their writing.

Some English language learners may require scaffolding. This could be in the form of a model report, paired writing, graphic organiser, sentence frames, or a checklist.

Page 22

We were having a nice chat when there was a fuss in the crowd. People were turning to look. It was Dad, of course – and he looked cool as. He was wearing a shirt printed with pōhutukawa flowers, a kākahu kura, and a piupiu. Around his neck, he wore his pounamu hei tiki, and he carried a kete.

“Meri Kirihimete!” Dad called. His eyes were sparkling. He was loving it.

PERSONAL RECOUNT

A personal recount tells the story of an event or series of events the writer was personally involved in. It combines factual information with information about feelings or the writer’s opinion or perspective.

Have the students jot down notes about a moment from their best Christmas or from another traditional celebration. Have them use their notes to recount their stories orally to a buddy. Encourage them to ask each other questions to pull out interesting or pertinent details of their stories and the things that made the occasion so special. The students could use their notes and oral recount as a basis for writing their own personal recount of the event.

Page 22

“Ready for duties?” Geoff asked Dad in a low voice, giving me and Ānaru a wink. We didn’t say anything. We had the feeling he had no idea what Dad was up to – and besides, Geoff’s grandson was there. Who spoils Hana Kōkō for a little kid?

VOICE

The writer’s voice – their distinct personality, style, or point of view – is important in recounting a personal experience.

Point out that we never know the name of the story’s narrator, but we get to know what he is like. Have the students think, pair, and share their thoughts about the sort of person the narrator is, then go back to the story to identify what the writer did to give us this impression, such as the asides to the reader, the references to how he (the narrator) is feeling, and his opinions about other characters and about what is happening. Prompt the students to make use of similar techniques in their own recount.

You could have the students play Hot Seat to help them identify with the narrator.

GIVE FEEDBACK

- *I noticed that you made a plan, but then it wasn’t working for you and you went back and revised it. That was good thinking. Sometimes, our first ideas aren’t quite right.*

METACOGNITION

- *How did talking to your partner help you decide what to include in your writing? Were there any surprises?*
- *Do you feel your writing represents who you are? How might you put more of your own personality into your writing while still achieving your purpose?*



Say-It activity

	A	B	C
1	You are Dad. Why did you decide to dress as Hana Kōkō?	You are Dad. How do you feel about your Māori culture?	You are Dad. What are some of the things that make you feel proud?
2	You are Dad. Describe how you like to interact with your children.	You are Dad. How would you describe your personality?	You are Dad. What are three things that you think are important in life?
3	You are Dad. Tell us what you most enjoy about your job.	You are Dad. Describe your relationship with Geoff.	You are Dad. How did you feel after dressing up as Hana Kōkō at the market? Would you do it again?