

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.

Tā moko is the art and practice of traditional Māori tattoo, a taonga that almost disappeared as a result of colonisation. Puaki means “to come forth, to reveal, to give testimony”. Photographer Michael Bradley used this concept as the basis of a project exploring ways that tā moko has been both visible and invisible across the generations. In this article based on his project, four people explain why they proudly wear tā moko and how their facial moko connect the past with the present. The story is complemented by stunning portraits of each storyteller.

This article:

- provides an overview of the tā moko tradition
- offers various perspectives on tā moko
- is based on interviews, providing a useful model for exploring oral histories
- is rich in figurative language
- includes portraits of people wearing tā moko
- has themes of cultural identity, tikanga, and self-determination.


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

Texts related by theme “Something Alive” SJ L4 June 2018 | “Mahinga Kai Crusaders” SJ L3 Sept 2014 | “Puawai Cairns: Te Papa Detective” SJ L3 Nov 2016 | “Man and Sea” SJ L4 May 2016

Text characteristics Opportunities for strengthening students’ reading behaviours

– some rangatira signed the Treaty of Waitangi by drawing their tā moko.

As Pākehā began to colonise Aotearoa, the number of Māori with tā moko became smaller. This trend finally changed in the 1980s, when Māori began to rediscover and reassert their traditions. Tā moko was reclaimed as a unique way to express identity. As Gary Te Ruki says on page 19: “I am the people of the land, the spirit of the land, the essence of the land. This place is mine,



Sketch of a rangatira

elements, such as complex plots, sophisticated themes, and abstract ideas, requiring students to use prior knowledge from other contexts in order to interpret and understand each person’s story about the importance of their tā moko

my people are.

I come from the Waikato. Ōrākau is fifteen minutes from my marae, Te Kōpua. A battle cry was heard there: “Peace shall never be made. We shall fight you for ever.” I have a rebellious nature, and my moko is a part of that. It tells the world that I won’t bend to the status quo. I am Māori. I am Ngāti Uru, Ngāti Kahu, Ngāti Maniapoto, Waikato, Ngāti Porou. I am tangata whenua. I am the people of the

week before.

In the city, I had a different reaction. People came up to admire the artwork and ask questions. Overseas, my moko received in different ways. In Japan one raises an eyebrow. South Korea people run from my presence but a older people bowing.

I see so many faces without moko. I think, “Let us be Māori. Let’s not be back by society’s way of doing things

complex layers of meaning, and/or information, that is irrelevant to the identified purpose for reading (competing information), requiring students to infer meanings or draw conclusions about the importance and special meaning of tā moko to each person’s cultural identity

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 her moko

Moko is a powerful repository for the worldviews of our people. Without those magical expressions of who we are, it’s easy to be lost in the wind, especially in the modern context, when there are so many ideas competing for attention. I think it’s important to have something solid, something unshifting that our children can cling to. Moko is a physical

sentences that vary in length, including long complex sentences that contain a lot of information, requiring students to carefully gather and track ideas as they read each person’s story

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much earlier than the generation before them. Moko was driven to the edge of the cliff, to extinction. Without those brave people who are spirited, who have moral courage, we run the risk of losing certain aspects of our culture to the history books.

moko is a powerful repository for the worldviews of our people. Without those magical expressions of who we are, it’s

metaphor, analogy, and connotative language that is open to interpretation, requiring students to use prior knowledge of language and text features to gain in-depth 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

- Possibly unfamiliar words and phrases, including “reveal”, “rituals”, “universal”, “mourn”, “soot”, “colonise”, “reassert”, “reclaimed”, “unique”, “spiritually”, “rebellious”, “essence”, “chisel”, “status quo”, “inadequacy”, “repatriation”, “repossessing”, “mentored”, “dictate”, “protocol”, “pursuit”, “permanently”, “inception”, “A&E”, “caterer”, “demystified”, “spirited”, “moral courage”, “repository”, “worldview”, “toll”
- Words in te reo Māori, including “puaki”, “tā moko”, “kauae”, “puhoro”, “haehae”, “mana”, “rangatira”, “pōwhiri”, “karanga”, “mihimihi”, “tangata whenua”, “marae”, “tea o Māori”, “wairua”, “mokopuna”, “haka”, “taonga”
- Names of places, including “Taupiri maunga”, “Waikato”, “Ōrākau”, “Te Kōpua (marae)”, “Ōtorohanga”, “Tāmaki-makau-rau”, “Papakura”, “East Coast”
- Names of iwi and hapū, including “Waikato-Tainui”, “Ngāti Unu”, “Ngāti Kahu”, “Ngāti Maniapoto”, “Ngāti Porou”, “Tūhoe”, “Ngāti Uepohatu”
- Collocations, including “limited technology”, “come forth”, “give testimony”, “natural progression”, “paving the way”, “modern context”, “competing for attention”

Possible supporting strategies

- 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. For example, the text contains many words that include the prefix re- (rediscover, reassert, reclaimed, renewal, repatriation). Discuss these words in the context of tā moko as an expression of cultural revitalisation.
- Explore the photographs with the students, feeding in topic words to build up the students' vocabulary.
- Spend time familiarising yourself with any te reo Māori terms or expressions that are new to you. Depending on the knowledge of your students, you may need to provide support for pronunciation and meanings. As an ongoing project, students could create personal bilingual dictionaries with new Māori words they discover in their reading.
- Identify the place names on a map and make connections with the iwi and/or hapū of each interviewee. Wikipedia provides a [list and map of iwi](#) that includes some of the iwi listed.
- Support the students to identify and understand the figurative language, including the concept of moko as a physical reminder of cultural identity.
- “Word sorts” are a great way to review vocabulary. Provide a set of vocabulary cards (one word per card) to groups of students. Ask the students to group the words into categories and provide a label for each category. After sorting, they share their categories with the class.
- When students are learning a new vocabulary word, it is good practice to discuss some common collocations for the word. This helps students to “know” the word.
- *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

- Some knowledge of the process of printing photographs prior to the digital age
- Some understanding of the significance of tā moko as a tradition and as an expression of cultural identity
- Some understanding of the importance of whānau, whakapapa, and respect for elders in Māori culture
- Some understanding of cultural values and norms and the ways these shape people's decision-making processes
- Some understanding of the use of figurative language in oral traditions
- Some understanding of the impacts of colonisation on Māori culture and identity

Possible supporting strategies

- Explore photographs of people wearing tā moko on the Te Papa website, for example, images from the 1800s (you can find these by searching for “Māori man” or “Māori woman” and selecting “photograph” as the collection) and [Marti Friedlander's moko suite](#) from the 1970s. Additional images are available via [digitalNZ](#).
- Explore the impact of colonisation on expressions of Māori culture and ways that Māori have fought hard to live as Māori in their own country. This [1996 video on Te Ara](#) about a fourteen-year-old girl who wears a moko reveals some of the historical responses to Māori reclaiming their culture. Create a viewing guide for students to fill in while watching the video to help them focus on the key points. Share the guide before watching. For the first viewing, the students should just listen and enjoy the video. They can then fill in the guide during subsequent viewings. This Te Papa web page provides useful information on the [history, practices, and meaning of tā moko](#), including the impact of colonisation and how it has been reclaimed as a practice and as an art form.
- Use the [culture-iceberg theory](#) to discuss visible and invisible elements of culture. Support students to understand that while tā moko is a visible representation of Māori culture, it is underpinned by beliefs, values, and processes of decision making that are also culturally located. The US Peace Corp provides some [useful activities related to the cultural iceberg](#).
- Ensure that English language learners understand the words “visible” and “invisible”. Have them complete a [Frayer model chart](#) for “visible”.
- Students may need support to infer that older people bowing in Korea (page 19) is an act of reverence or respect.
- Explain the significance of the [battle at Ōrākau](#), including the bravery of the Māori warriors and the brutal retaliation by the British, including the confiscation of 12,000 hectares of Māori land.
- Make connections by asking students to share ways that culture is sustained and passed on in their own families and whānau.
- Discuss the significance of whaikōrero (oratory) in Māori culture and the important role that figurative language plays in this tradition.

TEXT FEATURES AND STRUCTURE

- A mixed text type, with two introductory pages followed by texts based on oral interviews
- A range of sentence structures that reflect the distinct voices of each storyteller
- Text that has qualities of oration, for example, the use of figurative language or an appeal or challenge to listeners
- Some competing information, for example, references to early print-making processes in the introduction to the article
- Figurative language including abstraction and metaphor, for example, “I won't bend to the status quo”
- Photographs that support and enrich the text

Possible supporting strategies

- Skim the article with the students, prompting them to notice the features and predict the kind of text it is and the kind of information it will contain. Prompt the students to make connections with other articles that are based on interviews.
- Discuss the concept of voice and ways that texts based on interviews reflect the unique voice and perspective of the speaker. Encourage students to be attentive to the voice of each storyteller, expressed through their choice of words, the examples they use, and the way they structure their sentences.
- Discuss how words can have multiple meanings, and introduce the idea of abstractions. An abstraction is a word that has a concrete meaning to express a more abstract concept. For example, in the phrase “it was a powerful moment”, the “moment” represents more than just “a short period of time” – it relates to an experience of particular significance. Abstraction is common in all languages but can pose challenges for English language learners. Provide explicit instruction and a focus on the ways language is used to talk and write about the new concepts they are learning. Semantic word mapping or using the Frayer model chart are two useful strategies when introducing a new concept. Discuss ways that the photographs enhance and enrich the text.



Sounds and Words

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 4 – Ideas: Show an increasing understanding of ideas within, across, and beyond texts.

ENGLISH (Writing)

Level 4 – Select, develop, and communicate ideas on a range of topics.

SOCIAL STUDIES

Level 4 – Understand how people pass on and sustain culture and heritage for different reasons.

Possible first reading purpose

- Understand some of the reasons why people wear tā moko.

Possible subsequent reading purposes

- Identify aspects of culture expressed through the process of obtaining and wearing tā moko
- Explore the connections between the concept of puaki and the stories told in the article, with a particular focus on connections with the past
- Identify the various responses to tā moko expressed in the story and make inferences about what these responses are based on
- Compare the voices conveyed in all four stories.

Possible writing purposes

- Conduct and write up an interview about a cultural tradition or practice important to you and/or your community
- Research and write about responses to tā moko over time
- Write a personal response to the article, explaining what you found interesting, surprising, or challenging.



The New Zealand Curriculum



Go to The Learning Progression Frameworks – Reading: “Acquiring and using information and ideas in informational texts” 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 then have the students skim and scan the text and images to get a sense of the article’s subject matter and approach.
- Remind the students of strategies that are particularly useful on a first reading, such as rereading to look for clues, making connections with their prior knowledge, and/or reading on to see if the meaning becomes clearer.
- Prompt the students to make connections with tā moko they have seen and other cultural forms of tattoo. Set the tone for conversations about this art form, encouraging curiosity, openness, and respect.
- With the students, carry out a close reading of the description of Michael Bradley’s “puaki” project on the first page. Support them to make links between the name of the article, the focus of the interviews, and the concept of moko being both visible and invisible across generations. Take time to unpack these abstract ideas, and let the students know that they will be returning to them after reading the article. If they haven’t already done so, students could complete a Frayer model chart for the word “visible” (see the Specific knowledge required section above) and use it to discuss the ideas on page 14.
- Have the students read the second page of the article, sharing their ideas with a partner about why tā moko are such an important part of Māori culture.
- Ask the students to read the interviewees’ stories, pausing at the end of each one to discuss what they have learnt with a partner.

If the students require more scaffolding

- Support the students to make connections with their prior knowledge, for example, traditions or practices such as honouring ancestors and listening to the advice of elders.
- Build up the students’ prior knowledge of aspects of tikanga referred to in the story, such as pōwhiri, karanga, and mihimihi. Discuss the concept of wairua as a guide to decision making and have the students share their ideas about what guides their decision-making processes.
- Use the photographs to build up the students’ vocabulary related to tā moko and to draw out students’ prior knowledge and attitudes.
- Have the students focus on a single story rather than all four. Work with them to draw out the main ideas and clarify any unfamiliar words or concepts. Use this close reading as the basis for exploring and making connections with the other interviews in the article.
- Ask the students to use sticky notes to identify any words or phrases they find difficult.
- If necessary, read the whole text using a shared-reading approach. Pause at the end of each section and model how to work out the meaning of unfamiliar words and phrases.

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

Have the students discuss what questions the interviewer may have asked to elicit the content in the interviews, for example:

- When did you decide to get a moko?
- Why did you decide to get a moko?
- What influenced your decision?
- What was the process?
- What does your tā moko mean to you?

Give pairs of students one of the interviews and have them look for answers to their questions, sharing their findings with a pair who explored a different interview.

Asking questions can be difficult for some English language learners, so you can scaffold them by supplying question sentence stems or providing them with a question chart such as the one below.

Question Chart: Create questions by using one word from the left-hand column and one word from the top row. The further down and to the right you go on the chart, the more complex and higher level the questions.

	Is/Are	Did/Do	Can	Would	Will	Might
Who						
What						
When						
Where						
How						
Why						

The students:

- analyse the information in each section of the text to make inferences about questions the interviewer may have asked each person
- search for answers to questions with a partner
- synthesise what they have read and talked about, identifying common themes across the interviews.

The teacher

Show the students an image of the cultural iceberg, a model often used to talk about surface and deep levels of culture. Discuss the difference between observable and underlying aspects of culture. Have the students identify visible expressions of culture in each of the photographs.

Use one of the stories in the article to find references to both visible and underlying aspects of culture, for example, Kaanga Cooper Skipper speaks about:

- tā moko, pōwhiri, karanga, mihihihi, prayers (observable aspects of culture)
- the spiritual nature of the event, respect for ancestors, traditions, whānau, and caring for future generations (underlying aspects of culture).

Have the students work in groups to identify examples of visible and underlying aspects of culture in another interview. Support them to unpack their ideas further, for example, by exploring ways that each person made decisions. It may be helpful for students to discuss the cultural iceberg in relation to their own culture first. Allow English language learners to use their first language to discuss their ideas before being expected to share their ideas with the whole group.

The teacher

Return to the writer's purpose in conducting the interviews, which was to learn about ways tā moko has been both visible and invisible across the generations.

Have the students evaluate how well the article supports readers to understand ways that tā moko connect the past with the present, supporting their ideas with evidence from the text.

Ask them to decide whether their initial thoughts about tā moko have changed as a result of reading the article and to explain why or why not.

The students:

- draw on their own cultural knowledge and their experiences of other cultures as they identify visible and invisible expressions of culture in an interview
- share their ideas and inferences with others, looking for similarities and differences
- use their examples to explain the difference between surface and deep levels of culture.

The students:

- identify ideas and information in the text that relate to the writer's stated purpose
- evaluate ways that the text helps readers to understand connections between the past and the future expressed through tā moko
- reflect on what they have learnt by reading and rereading the text.

GIVE FEEDBACK

- *I noticed how closely you were looking at the photographs as you read the story and the ways you made connections between what each person said and the expressions on their faces. Looking closely at images and reading a text closely serve a similar purpose – they help us to notice details and the bigger picture.*

METACOGNITION

- *What did you learn about tā moko that you didn't know before reading the article? What can we learn from interviews that we might not learn from another type of text? What resources can you use to learn more about tā moko, including why it came close to extinction?*



The Literacy Learning Progressions




Assessment Resource Banks

Instructional focus – Writing

English Level 4 – Ideas: Select, develop, and communicate ideas on a range of topics.

Social Sciences Level 4 – Understand how people pass on and sustain culture and heritage for different reasons.

 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 “Puaki”

Page 14

The word puaki means to come forth, to reveal, to give testimony. It was the perfect name for the project Michael began to plan: interviews with Māori who wore tā moko. He would take their photo and record their story. He wanted to learn about the various ways tā moko had been both visible and invisible across the generations.

Examples of text characteristics

HAVING A CLEAR PURPOSE

Being clear about the purpose for an interview helps writers to develop questions that will draw out relevant information from the people they are interviewing. It also helps writers decide what to include and what to leave out when they write up the interview.

Teacher (possible deliberate acts of teaching)

As a class, discuss possible purposes for a shared oral history project. Ideally, this will be part of a broader study, for example, ways that people pass on and sustain culture and heritage (*The New Zealand Curriculum*, Social Studies, level 4).

Explain the link between the purpose for writing and developing interview questions.

- Before you choose the questions for your interview, decide what the main focus of your article will be and what information you want to include.

Once the students have gathered information for their project, remind them to keep their purpose firmly in mind as they select the parts of their interview they will include or exclude. Have them justify the inclusion of a selected quote or passage to a partner, explaining their decision-making process.

They could continue to work with a partner to develop subheadings that make the connections between the purpose and the text clear.

Page 17

The day I got my tā moko, it was pouring with rain. The wind was blowing; the trees were rustling – we told many stories about why. All my family were there.

PLANNING INTERVIEW QUESTIONS

The questions an interviewer asks play an important role in gathering information that is informative, detailed, and interesting.

Revise and discuss the difference between closed and open questions, providing students with examples if necessary. Model examples of interview questions that build on each other and lead to more detail.

- What is a tradition that your family follows?
- Where did the tradition come from?
- How has it changed over time?
- What might the tradition be like in the future?

Have the students work in pairs to develop questions that begin with how, what, and why, along with potential follow-up questions. Provide a question chart to scaffold English language learners to use a variety of question stems and to ask more open-ended questions.

Students could role-play using a Hot Seat activity to practise asking and answering open-ended questions before conducting their interviews. This will allow them to see if they are getting the information that they expected to get, or not, or it will tell them whether the questions need modifying. The Smithsonian museum oral history interview guide provides useful guidance to the interview process.

Text excerpts from “Puaki”

Page 21

I had many fearless and brave tribespeople before me take up the taonga and wear it. So for me, tā moko wasn't something foreign. Growing up on the East Coast, it was the norm. You would walk into the hospital, and you'd see auntie with her moko kauae, working in the A&E.

Examples of text characteristics

TURNING ORAL STORIES INTO TEXT

When writing an article based on an interview, it's important to stay as true as possible to the speaker's word choice, grammar, and ideas.

Teacher (possible deliberate acts of teaching)

Discuss the voice of each person in the story and the way the differences between each one enhances the text as a whole. Explain the importance of showing that there are multiple perspectives when you are writing about cultural practices, and that in all cultures, there will be a range of beliefs and values.

Have the students record each other talking about a hobby, a pet, or someone they care about. Use one of the recordings to model how to capture what the person has said in written form and how they might incorporate some of the interviewee's own words. Discuss which elements of the conversation you might leave out and ways that you might adjust the language so that the ideas are easy to follow.

Have the students write a few sentences based on their interviews, sharing them with the interviewees to check that they have accurately captured their ideas. The students can use this as a practice run before conducting and writing up an interview with a family member or another member of their community.

GIVE FEEDBACK

- *I really enjoyed reading what your aunty had to say about Tongan weddings. Try choosing a phrase or sentence from the interview that you can use to introduce it and to highlight a key idea.*

METACOGNITION

- *What challenges did you face when writing up your interview? How did you overcome these? How did you decide which parts to include and which to leave out? What are some other ways that you can use information from an interview in your writing?*