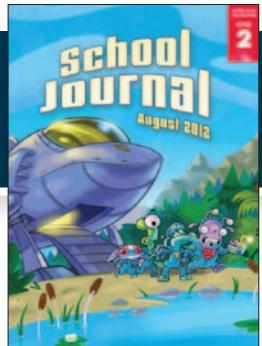


# Kūtai Fritters

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## Overview

In this simple fictional recount, a young Māori boy, Kalani, describes an event that will be familiar to some students: gathering kaimoana with the whānau. The story demonstrates important aspects of the relationships within the whānau, including respecting elders and sharing of knowledge and tikanga (cultural concepts) associated with gathering kaimoana. The story illustrates the passing on of knowledge and experience from older whānau members (Koro, Dad) to the next generation.

The theme of sustainability is threaded through the story. It is expressed as respect for the taonga of Tangaroa and as the

concept of protecting future food resources by taking only what is needed. Both concepts are strongly embedded in tikanga Māori.

Kalani's fear of the deep pools is believably described, allowing readers to identify with both his fear of the unknown and his curiosity about what the pools may contain. His conclusion that this had been "the best day ever" provides a springboard for students to discuss and write about their own "best days".

Texts related by theme

"Kūtai" L2 August 2012 | "Gifts from the Moon" SJ 4.3.06 |  
"Tiakina a Tangaroa: Protect Our Seas" L2 Oct 2011

## Text characteristics from the year 4 reading standard

some words and phrases that are ambiguous or unfamiliar to the students, the meaning of which is supported by the context or clarified by photographs, illustrations, diagrams, and/or written explanations

We were further from the beach than I'd ever been before. Out here, the pools were much deeper and darker.

I didn't want to admit it, but I was a bit scared of what might be hiding under the rocks.

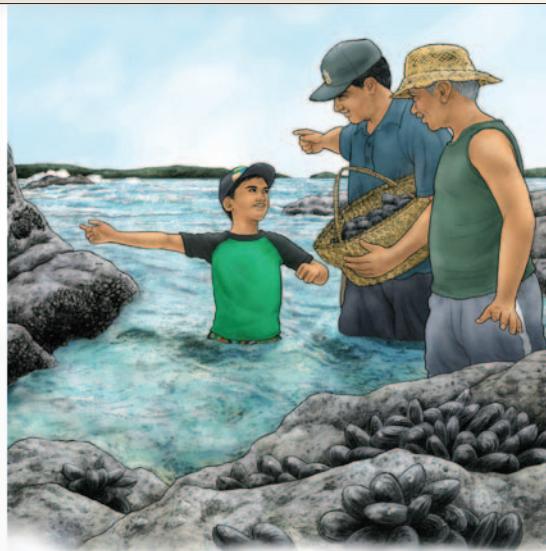
Dad winked at me. "Haere mai, Kalani. Let's have a look over here." He led me towards a rocky ledge.

Clinging tightly to the ledge were the biggest kūtai I had ever seen. Some of them were bigger than my hand. Koro ran his fingers over them. "Let's get picking," he said. "And remember – we only take enough for a feed."

My mouth started to water as I helped Dad and Koro pull some of the biggest kūtai off the ledge and put them into the kete. Soon we'd gathered enough kai for our whānau.



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But I couldn't stop wondering what might be in those rock pools. "Can we go over there and look?" I asked Dad.

He shook his head and pointed out to sea. I turned and saw that the first big waves were rushing into the deep pools. The tide was coming in again already.

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some places where information and ideas are implicit and where students need to make inferences based on information that is easy to find because it is nearby in the text and there is little or no competing information

some compound and complex sentences, which may consist of two or three clauses

 Reading standard: by the end of year 4

# Possible curriculum contexts

## SCIENCE (Planet Earth and Beyond)

LEVEL 2 – Interacting systems: Describe how natural features are changed and resources affected by natural events and human actions.

## ENGLISH (Reading)

LEVEL 2 – Ideas: Show some understanding of ideas within, across, and beyond texts.

## ENGLISH (Writing)

LEVEL 2 – Ideas: Select, form, and express ideas on a range of topics.

### Possible reading purposes

- To learn about some of the tikanga associated with collecting seafood
- To explore the cultural concepts within the story, for example, kaitiaki
- To enjoy a story about a whānau and how each generation passes on knowledge to the next.

See [Instructional focus – Reading](#) for illustrations of some of these reading purposes.

### Possible writing purposes

- To recount a similar personal experience with the subject “my best day ever”
- To describe another example of kaitiaki (for example, rāhui) and how it is applied
- To describe a concept or practice from another cultural perspective.

See [Instructional focus – Writing](#) for illustrations of some of these writing purposes.



## Text and language challenges

### VOCABULARY:

- Possible unfamiliar words and phrases, including “fritters”, “king tide”, “rash top”, “gasped”, “scorching”, “impatient”, “respect”, “moulded ripples”, “screeched”, “admit”, “ledge”, “expertly”
- The use of te reo Māori, including translations in footnotes
- Names that may be unfamiliar, including “Brianna”, “Maeva”, “Kalani”
- Figurative language, including “like the flesh of a pumpkin”, “caught my eye”, “couldn’t wait”
- Colloquial language, including “crack up”, “no way”, “a feed”.

### Possible supporting strategies

Familiarise yourself with the Māori words and terms that are new to you. Depending on the knowledge of your students, provide accurate support for pronunciation and meanings. You could use the Ngata dictionary ([www.learningmedia.co.nz/ngata](http://www.learningmedia.co.nz/ngata)). This may be an opportunity to engage with your whānau, school community, or local iwi to learn about local practices associated with collecting kaimoana.

Before reading, preview any words that may be unfamiliar to your students. For students who will need support with the vocabulary, you could explore the title together, establishing that kūtai are mussels and that fritters are a popular food made with them (show pictures of both). Have the students work in pairs to brainstorm mussels (or seafood or shellfish), making notes under headings such as: features, where it is found, how it is collected. As the pairs share their ideas, record and display class notes. Take the opportunity to introduce and explain key vocabulary as part of this discussion. (Use audio and/or visual prompts to support your explanations.) You could discuss the illustration on page 20 – using it as a prompt to explore concepts and vocabulary associated with going to the beach and collecting seafood.

Help students identify words or expressions they need to learn. *The English Language Learning Progressions: Introduction*, pages 39–46, has useful information about learning vocabulary.

### SPECIFIC KNOWLEDGE REQUIRED:

- Some familiarity with tikanga Māori, in particular that associated with collecting seafood
- Some understanding of the importance of respect (for elders, for the sea, and for living things) as a cultural value as well as for practical purposes of safety and sustainability
- Familiarity with gathering seafood or other food from natural sources (for example, picking fruit)
- Familiarity with oceans and tidal movements
- Familiarity with whānau or family relationships.

### Possible supporting strategies

Use the background information provided on page 1 of this TSM. You or the students may have stories to share about the way each generation passes on knowledge to the next.

Review the students’ knowledge of cultural concepts covered in this story. Activate or build their background knowledge, helping students make connections between their own experiences and those of the children in the story. Keep in mind that some students may be unaware of their special knowledge, possibly assuming “Everyone knows that” and taking concepts such as respecting and learning from one’s elders for granted.

For students who don’t have experience of large tidal movements, you could show a video of the tide going out and coming in and introduce the vocabulary.

### TEXT FEATURES AND STRUCTURE:

- The first-person narration
- Translations in footnotes
- Use of “That’s when” and “That’s why” to introduce explanations (of the preceding sentence)
- The story’s messages about safety, respect for Tangaroa, and sustainability (“we only take enough for a feed”)
- The changes in time frames from present habits, feelings, and facts to remembered past actions
- The hint of future exploration in the final sentence (“And next ...”)

### Possible supporting strategies

Remind the students of similar narratives they have read, especially those told in the first person. Review features such as the order of events and time markers, the use of dialogue, and the structure from the starting point to the end.

Support students to identify the setting, and the characters and their relationships. Prompt students to name the characters in the illustrations as they learn their names or relationships.

If necessary, support the students to understand the time frames within the story.



## Sounds and Words

# Instructional focus – Reading

**Science** (Planet Earth and Beyond, level 2 – Interacting systems: Describe how natural features are changed and resources affected by natural events and human actions.)

**English** (Level 2 – Ideas: Show some understanding of ideas within, across, and beyond texts.)

Text excerpts from “Kūtai Fritters”	Students (what they might do)	Teacher (possible deliberate acts of teaching)
<p>Collecting kūtai always depends on the tides. Koro says that Tangaroa hides his tamariki well. There's no way you'll get near the kūtai beds when the tide is full.</p> <p>Low tide is best, but you need to give yourself time to get out to the beds, pick enough kūtai for a feed, and get safely back before the tide starts to come in again.</p>	<p><i>Students make connections with their prior knowledge of te Ao Māori to understand or infer that, like all things that live in the ocean, kūtai are considered to be “children” of Tangaroa, Atua of the Sea.</i></p> <p><i>Students make connections between the text and their own knowledge of the beach and tides and make inferences about the places kūtai can be found.</i></p>	<p>Before reading “Kūtai Fritters”, ask the students to think, pair, and share what they know about collecting seafood. As the students share, record and display key vocabulary and use the discussion to introduce and explain key concepts and vocabulary.</p> <p><b>ASK QUESTIONS</b> to elicit cultural and/or personal knowledge.</p> <ul style="list-style-type: none"><li>• What do you know about Tangaroa?</li><li>• What or who might be called the children of Tangaroa?</li><li>• What do you know about the sea and tides?</li><li>• Why might you need to know this if you're going to gather kaimoana?</li></ul>
<p>“Let's get picking,” he said. “And remember – we only take enough for a feed.”</p> <p>My mouth started to water as I helped Dad and Koro pull some of the biggest kūtai off the ledge and put them into the kete. Soon we'd gathered enough kai for our whānau.</p>	<p><i>Students make connections between their knowledge of tikanga and the text to infer that Koro is reminding Kalani of an important cultural and conservation concept: only take as much as you need. They cross-check this by making connections between Koro's words and the narrator's words: “enough kai for our whānau”. The students make further connections between the text and their own knowledge about gathering or buying food to infer that by only taking what they need, the whānau will not waste the kūtai, and they will leave plenty of kūtai to continue growing for future visits.</i></p>	<p><b>PROMPT</b> the students to think critically.</p> <ul style="list-style-type: none"><li>• What clue tells you Koro is concerned about how many kūtai they pick? I wonder why he cares about this.</li><li>• What clue shows you what Kalani has learned from Koro?</li><li>• Share with the person next to you what you think might happen if they took more kūtai.</li><li>• What connections can you make between this story and other knowledge you have about conservation?</li></ul> <p><b>DIRECT</b> the students to work with a partner or small group.</p> <p><b>ASK QUESTIONS</b> to guide their discussion.</p> <ul style="list-style-type: none"><li>• How do we learn about things such as the dangers of the sea?</li><li>• Find places in the text where Kalani learns about safety. Who or what teaches him?</li><li>• How does Koro's role in the whānau, and the respect the whānau have for Tangaroa, help Kalani learn to be safe in the water?</li><li>• What is something you've learnt from other people as well as from your own experience?</li></ul> <p><b>PROMPT</b> the students to share their insights with the group.</p> <ul style="list-style-type: none"><li>• How does the writer show us how Kalani learns about the sea?</li></ul>
<p>“Never turn your back on the sea when you're collecting kūtai,” my koro always warns us.</p> <p>I was impatient to get to the rock pools, but I knew that we needed to respect the moana. Tangaroa can be full of surprises, even at low tide.</p> <p>He shook his head and pointed out to sea. I turned and saw that the first big waves were rushing into the deep pools. The tide was coming in again already.</p>	<p><i>Students make connections within the text to infer the reasons Koro warns the children about the sea. They are supported by the teacher to integrate what they have read with what they already know. Through this, they form a deeper understanding of how we learn important information: Kalani learnt about the dangers of the sea from being told and then from his direct experience of seeing the tide coming in.</i></p>	<p><b>GIVE FEEDBACK</b></p> <ul style="list-style-type: none"><li>• Some of you know a lot about the tikanga for collecting seafood. Thank you for sharing your knowledge. It has helped us all to understand the importance of conservation better.</li><li>• I saw how you compared this story with your own experiences of collecting ... and you explained how your experiences helped you understand this story. Remember to do that when reading by yourself.</li><li>• The questions you asked during the reading helped you to uncover the importance of the relationships we have with nature.</li></ul>

## METACOGNITION

- Tell your partner what connections with your own experiences helped you to get a full picture of what was happening in the story.
- When you add information from a text to knowledge you already have, and then add your own thinking, you're integrating. What knowledge of your own helped you understand the need to take care of our food sources?

	<b>Reading standard: by the end of year 4</b>
	<b>The Literacy Learning Progressions</b>
	<b>Assessment Resource Banks</b>

# Instructional focus – Writing

**Science** (Planet Earth and Beyond, Level 2 – Interacting systems: Describe how natural features are changed and resources affected by natural events and human actions.)

**English** (Level 2 – Ideas: Select, form, and express ideas on a range of topics.)

Text excerpts from “Kūtai Fritters”	Examples of text characteristics	Teacher (possible deliberate acts of teaching)
<p>Today had been the best day ever. I couldn't wait for the next king tide.</p> <p>And next time, maybe I'd have enough time to find out what was hiding in those deep, dark rock pools.</p>	<p><b>THE ENDING</b></p> <p><i>When a writer sums up an experience at the end of a story, it helps the reader to understand their overall feelings. Readers can make connections to their experiences and use these to trigger ideas for their own writing.</i></p>	<p><b>PROMPT</b> the students to discuss ways to generate ideas for writing.</p> <ul style="list-style-type: none"><li>• Talk to others in the group about your “best day ever”.</li><li>• What ideas has this story given you for your own writing?</li><li>• How could you write about your “best day” experience: will you tell it as a narrative, like “Kūtai Fritters”, or are there other ways you can tell it?</li><li>• Who would you like to read it?</li><li>• How will you plan your writing?</li></ul> <p><b>MODEL</b> planning the structure of a text.</p> <p>Show students two or three ways to plan a recount or narrative, for example, using a simple story map graphic organiser, a timeline, or a flow chart. Using a familiar event or story (or using “Kūtai Fritters”), show how you can use key events to form the framework for the text.</p>
<p>Mum made sure I had plenty of sunscreen on. Then I helped Nanny look for the big kete to put the kūtai in. My cousin Brianna helped my little sister, Maeva, to put her rash top on. Dad was looking for his sharp knife. Koro grabbed his favourite pōtae, which Nanny had woven for him.</p>	<p><b>INTRODUCING THE CHARACTERS</b></p> <p><i>When there are a lot of characters in a story, readers might need help to understand who the characters are and their relationships.</i></p>	<p>Discuss the way this writer has concluded by summarising the narrator's feelings. Explore the way other writers end their narratives. Tell the students to plan for the best way to end their recounts or narratives.</p> <p>As students finish their writing, direct them to review their final sentences.</p> <ul style="list-style-type: none"><li>• How will your readers know it's the end? Will your ending leave them feeling satisfied?</li><li>• Remember that a summing up can be a good way to pull the ideas together.</li></ul> <p><b>MODEL</b> unpacking this paragraph.</p> <ul style="list-style-type: none"><li>• As I read, I'll list all the characters. As I do this, use the illustration to help work out who is who.</li><li>• The writer told me a little about each person, and that helped me understand the roles and relationships.</li></ul> <p><b>TELL</b> the students to review their writing.</p> <ul style="list-style-type: none"><li>• If there are a lot of characters in your story, how will your readers know who is who?</li><li>• How can you make this clear?</li><li>• As well as using words, think about including an illustration or a photo or a whakapapa chart to show who the people are and what their relationships are to each other.</li><li>• Ask a partner to check your writing. Is it easy to work out who's who?</li></ul>
<p>I jumped down from the wall and danced along the sand. It was scorching hot on my bare feet, and I raced off towards the cool water.</p> <p>We could smell the rock pools, fresh and salty. As we got further out, the sand changed colour from grey to light brown. I could feel its hard, moulded ripples under my feet.</p>	<p><b>SENSORY DETAILS</b></p> <p><i>Sensory details are those that relate to our five senses. Using sensory details helps readers understand the sights, sounds, smells, tastes, and feel of things.</i></p>	<p><b>MODEL</b> the way the sensory details help you to visualise in these extracts.</p> <ul style="list-style-type: none"><li>• When I read this, I could imagine what the sand looked like, what it would feel like under my bare feet, and how eager I would be to reach cool water.</li><li>• The writer uses sensory details that help me visualise Kalani's experiences.</li></ul> <p><b>EXPLAIN</b> how the students can use a hand-shaped graphic organiser to add sensory details to their writing. Label each digit with a sense – see, hear, smell, feel, taste.</p> <ul style="list-style-type: none"><li>• Put the experience you're describing in the middle, for example, “beach”.</li><li>• On each finger, add a sensory detail. For example, on the “taste” finger, I could write “salty”.</li><li>• You may not need details for every sense. Beware of going “over the top”!</li><li>• Work some of these details into your description to help your readers visualise what you are describing.</li></ul>
<p><b>METACOGNITION</b></p> <ul style="list-style-type: none"><li>• What parts of “Kūtai Fritters” made you think of writing about a hunting trip? What message were you trying to convey?</li><li>• Why did you choose these words to describe the journey? What impact did you want to have on your readers?</li><li>• What was the hardest part about writing this? What was the easiest? Why?</li></ul>	<p><b>GIVE FEEDBACK</b></p> <ul style="list-style-type: none"><li>• You all shared a lot of great ideas in the group discussion. Listing ideas, then considering each one, is a good way to make decisions about the topics you want to write about.</li><li>• This revision works well. I was confused about how they were related, but your changes have made it much clearer.</li></ul>	<p> <b>Writing standard: by the end of year 4</b></p> <p> <b>The Literacy Learning Progressions</b></p>