



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 many opportunities for revisiting the text.

The first peaceful meetings between Māori and Europeans took place in 1769, when James Cook landed in the Tairāwhiti region. During those meetings, Māori traded a number of painted hoe (paddles) for cloth, seeds, potatoes, and other items. The paddles are decorated with the earliest examples of what we now call kōwhaiwhai. They ended up in museums around the world.

“Painted Hoe” describes those early meetings. Both it and its companion article, “A Hoe!”, were written by Steve Gibbs, a prominent educator and artist from the Tairāwhiti region. Steve travelled to Great Britain and Europe to find the hoe that were traded and to make copies of their designs. He then developed a collection of paintings inspired by the patterns. Steve’s drawings and paintings were included in an exhibition at Tairāwhiti Museum in Gisborne. The exhibition was called A Hoe! In the article “A Hoe!”, Steve explains the relationship between his work and the customary art forms embodied in the painted hoe.

These two articles:

- are timely, with the sescentennial commemorations of the meetings taking place in 2019
- reflect Māori identity, language, culture, and history
- explain the importance of waka and hoe waka in traditional Māori society
- make links to the achievements of the Māori navigators and explorers who crossed the Pacific 900 years before Cook
- promote awareness of traditional Māori art and its significance
- illustrate the connections between customary and non-customary Māori design
- have paintings, drawings, and photographs to illustrate the text
- include a glossary.

PDFs of the text and an audio version of “Painted Hoe” as an MP3 file are available at www.schooljournal.tki.org.nz

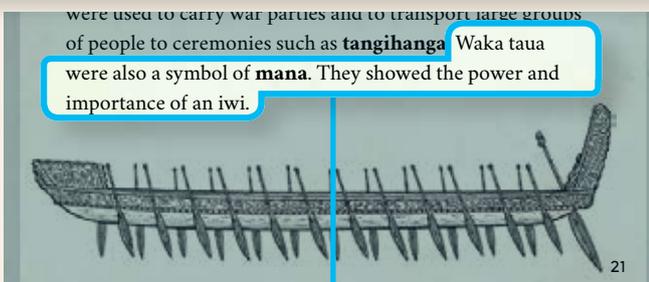
Texts related by theme

“Ngatu: Keeping the Tradition Alive” SJ L2 June 2018 | “Kuri” SJ L2 October 2015 | “Carving” SJ L2 August 2013 (poem) | “Tivaevae” SJ L3 April 2013 | “Where No Boat Could Live” SJ 3.3.10 | “Weaving Tukutuku” JJ 55 | He Papahūia Toi Māori: Māori Visual Culture in Visual Arts Education: Years 1–6, Ministry of Education, 2007.

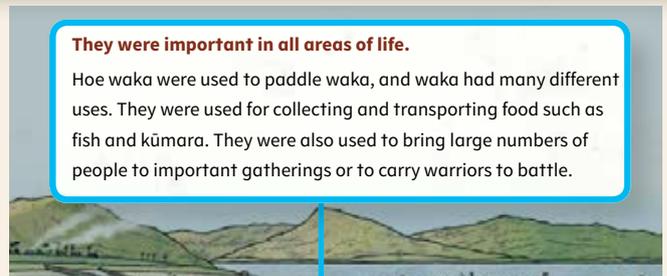
Text characteristics from the year 4 reading standard

We have retained the links to the National Standards while a new assessment and reporting system is being developed.

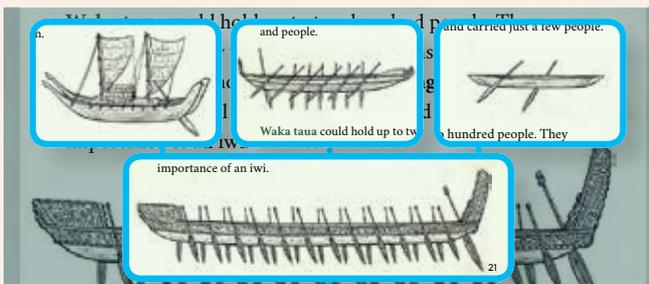
For more information on assessing and reporting in the post-National Standards era, see: <http://assessment.tki.org.nz/Assessment-and-reporting-guide>



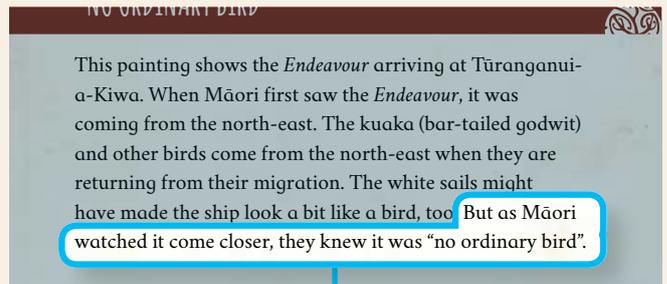
some abstract ideas that are clearly supported by concrete examples in the text or easily linked to the students’ prior knowledge



a straightforward text structure, such as a structure that follows a recognisable and clear text form



other visual language features that support the ideas and information, for example, text boxes or maps



figurative language, such as metaphors, similes, or personification

VOCABULARY

- Possibly unfamiliar te reo Māori terms (including place names and types of waka), such as “hoe waka”, “tangihanga”, “mana”, “kūmara”, “kaitiaki”, “whakairo”, “waituhi”, “whakapapa”, “kōwhaiwhai”, “taonga”, “kuaka”, “Waka hourua”, “Waka tētē”, “Waka tīwai”, “Waka taua”, “Whareongaonga”, “Tūranganui-a-Kiwa”, “Tairāwhiti”, “Kiwa”, “Māhia”
- Other place names, including “Pacific Ocean”, “Tahiti”, “Gisborne”, “United Kingdom”, “Europe”
- The titles of the exhibition and paintings, including “A Hoe!”, “Te Hoe Nukuroa”, “6th Sense”, “Scent”
- Other proper names, including “Captain James Cook”, “Endeavour”, “Tupaia”, “Sydney Parkinson”, “Pawa”, “Ngāti Porou”, “Horouta”, “te kurī a Pawa”
- Other words and phrases that may be unfamiliar, including “main form of transport”, “highly valued”, “seagoing”, “symbol”, “currents”, “sources”, “spiritual”, “oldest examples”, “navigator”, “weapons”, “exchanged”, “tapa cloth”, “survive”, “guardians”, “prestige”, “customary”, “fascinated”, “exhibition”, “migration”, “represents”, “settlement”, “tomahawk”, “scent”
- Collocations, including “everyday travel”, “war parties”, “areas of life”, “great speed”, “natural environment”, “private collections”, “once again”, “in return”
- Adverbs of time, some of which require interpretation, including “in the days before Europeans arrived”, “At 3 p.m. on 12 October 1769”, “in 1769”, “Perhaps one day soon”, “When I was a child”, “Many years later”, “in 2017”, “about five hundred years before the European sailors”, “when Cook arrived in Aotearoa”
- Figurative language, including “keeping culture and traditions alive”, “Perhaps one day soon, they will return home”, “no ordinary bird”

Possible supporting strategies

- Familiarise yourself with any of the Māori vocabulary and names that are new to you. You could use the knowledge of your students, other staff, or experts in your community to provide accurate pronunciation and support for meaning. Use the glossary and have bilingual dictionaries on hand to confirm attempts to solve meanings. Use the audio version to support correct pronunciation.
- Identify the words and phrases that may prove challenging for students. Have students recall the strategies they use when they meet an unfamiliar word. Provide opportunities to clarify word meanings while introducing the text.
- Explain that the students will meet many names: names of places, people, iwi, artworks, a dog, and an exhibition. Remind students that proper nouns have capital letters.
- Explain that a collocation is a group of words that go together. You can remember this by breaking up the word into its parts. “Co” means “together” and “location” means “place”. *You find these words in the same place. How do you think learning collocations might help people when learning a new language?* Play with some of the collocations by having students suggest other words that go together with one of the words in the collocation, for example, “war parties”, “birthday parties”, “political parties”, “search parties”, “injured parties”, “interested parties” and so on. Encourage your English language learners to find collocations for the words they are currently learning. There are online dictionaries that will assist them with this.
- Prompt discussion about the use of figurative language. What are some other examples of the use of figurative language to describe our feelings and experiences?
- Make lists of adverbs of time that students collect when reading and can refer to when they are writing. Add a prompt in their writing checklist to remind them to use interesting adverbs of time.
- In pairs, the students could complete “cloze tasks” (supported by a bank of key words), focusing on adverbs of time or collocations
- *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

“Painted Hoe”

- An understanding that Māori were in Aotearoa centuries before Europeans arrived
- Some awareness of the first meetings between Māori and Europeans
- The understanding that Māori traded with Europeans to get things they didn't have
- The understanding that museums around the world gather items from other cultures to display
- The understanding that some treasured items have been returned “home” to their original owners.

“A Hoe!”

- Some familiarity with the concept of customary and non-customary Māori design
- Some familiarity with marae and kōwhaiwhai
- Some familiarity with waka and their paddles
- Some understanding that works of art carry metaphorical meanings.

Possible supporting strategies

- “Painted Hoe” should be read before “A Hoe!” as it provides important background information, including the reason Steve Gibbs had to travel overseas to find the hoe.
- Prompt the students to share what they know about the first meetings between Māori and Europeans. *Where did they take place? When? Who was there? What happened? What do you suppose that experience was like for the people involved?* Visit the [Te Hā sestercentennial website](#) for more information.
-  Use [Google Maps](#) to locate the places mentioned in the text.
- Activate student's prior knowledge about waka and hoe waka. *When have you seen waka? How would Māori have used waka before Europeans came? How are they propelled? Why might the paddles, or hoe waka, have been painted?*
- Encourage the students to share their experiences of creating and viewing works of art, drawing out the idea that the artist is trying to convey an idea. You could display some familiar works of art and have the students think, pair, and share their ideas about the messages they convey. Draw their attention to the titles and captions and the clues they provide to what the artwork is about. If possible, include some artworks from other cultures (for example, tapa cloth, tivaevae, totem poles).
- Support the students to share their knowledge of Māori visual culture, including the concept that the patterns in kōwhaiwhai carry meaning. Look at some examples from books, from online, or in your environment and discuss what they may mean. The resource *He Papahūia Toi Māori: Māori Visual Culture in Visual Arts Education: Years 1–6* (Ministry of Education, 2007) includes posters with explanations.
- Present examples of customary and non-customary Māori art.
-  The National Library website has examples in its Services to Schools section: <https://natlib.govt.nz/schools/topics/594c7b988d2a4e55e0003834/traditional-and-contemporary-maori-art> Prompt the students to notice similarities and differences in the ways Māori have expressed themselves visually in the past and today and the ideas that are expressed in their art.

TEXT FEATURES AND STRUCTURE

- Each text has two main parts:
 - “Painted Hoe” begins with an explanation of the importance of waka and hoe waka and moves to a description of the meeting between Māori and James Cook and the fate of the traded hoe.
 - “A Hoe!” begins by explaining the background to Steve Gibbs's paintings – their connection to kōwhaiwhai and to the painted hoe – and moves to explanations of four of his paintings.
- A mix of simple, compound, and complex sentences
- A repetitive structure in some places, for example, in the text box about waka
- The question and response pattern of the text on pages 22–23
- The rhetorical questions, “Why were hoe waka valued?”, “What did they mean? Who had painted them, and why?”
- Headings and subheadings
- A text box with illustrations
- Bolded words explained in a glossary
- Use of sentences that include dashes or parentheses
- The change in voice, from third person in “Painted Hoe” to first person in “A Hoe!”
- A photograph and caption to introduce the writer in “A Hoe!”

Possible supporting strategies

- Explain that the students will be reading two articles by the same author. Introduce the texts. Both articles are about hoe waka (canoe paddles), but they have different purposes. Each article is in two parts. Skim the articles with the students, focusing on the visual features and headings and looking for clues about the purpose of each article, where each part begins and ends, and what each part is about. Some students may need an explicit explanation of how the information is organised in each article. Record their predictions so that they can check them later as they engage with the text.  You could project a shared [Google Doc](#) to record the class predictions and refer back to them.

	Our predictions	What we found
Painted Hoe: Purpose		
Painted Hoe: Part 1		
Painted Hoe: Part 2		
A Hoe!: Purpose		
A Hoe!: Part 1		
A Hoe!: Part 2		

- Draw the students' attention to the photograph of the author and the accompanying caption. *Why are they there? What do they tell us about the author and what might be important to him?*



Possible curriculum contexts

ENGLISH (Reading)

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

ENGLISH (Writing)

Level 2 – Structure: Organise texts, using a range of structures.

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

SOCIAL SCIENCES

Level 2 – Understand how cultural practices reflect and express people's customs, traditions, and values.

– Understand how the status of Māori as tangata whenua is significant for communities in New Zealand.

THE ARTS: VISUAL ARTS

Level 2 – Understanding the visual arts in context: Share ideas about how and why their own and others' works are made and their purpose, value, and context.

– Communicating and interpreting: Share the ideas, feelings, and stories communicated by their own and others' objects and images.

“Painted Hoe”

Possible first reading purpose

- To find out the history and purposes of waka hoe.

Possible subsequent reading purposes

- To understand why waka hoe were important to Māori
- To find out about the first peaceful meetings between Māori and Europeans.

“A Hoe!”

Possible first reading purpose

- To find out about some beautiful Māori artefacts held in overseas museums and how these inspired Steve Gibbs's work.

Possible subsequent reading purposes

- To learn about the significance of the designs on some important Māori artefacts
- To explore the meaning of Steve Gibbs's drawings and paintings
- To make connections across two complementary texts.

“Painted Hoe”

Possible writing purposes

- To describe waka hoe using text and diagrams
- To explain all the uses of waka hoe.

“A Hoe!”

Possible writing purposes

- To describe other artefacts that you have seen in your local museum
- To write a recount about how you became involved in a hobby or interest.



First reading

- Introduce the text and provide a brief overview.
- Share the purpose for reading with the students.
- “Painted Hoe” should be read before “A Hoe!” It would be best to spread the reading over at least two sessions.
- Have the chart with predictions on display. As the students read, prompt them to check whether they are correct about the purpose of each article and what each part is about.
- Support the students with vocabulary, proper nouns, and pronunciation as necessary.

If the students require more scaffolding

- Chunk the text into its four main parts and share-read them.
- Remind the students of strategies that are particularly useful on a first reading, such as rereading, reading on, and making connections with their prior knowledge.
- Pause before reading page 22 and check that the students understand the question-and-answer format and the way the subheadings comprise a summary of the content.
- Read page 26 with the students. Unpack the information in the introductory text and discuss why it is there. Have the students share what they know about painted designs in a wharehenui and what they mean.
- Encourage the students to examine the four paintings before they read the writer’s explanations. *What do you see? What are the stories you think Steve Gibbs is trying to tell us in these paintings?* Have the students think, pair, and share their ideas with a partner.
- Have the students highlight the adverbs of time and use them to create a timeline that provides clarity about the order of events. Add these to a class list of adverbs of time.
 Students could insert a timeline diagram in a [Google Drawing](#).
- After reading “Painted Hoe”, take time to explore the concept that the patterns on the hoe waka are a “visual way of keeping culture and traditions alive”. *What does the author mean by this? How might a pattern help keep culture and traditions alive? What evidence does Steve Gibbs provide to support this statement?*
- Return to this discussion after reading “A Hoe!” *What other things does Steve Gibbs say that tell us he believes it’s important to keep culture and traditions alive? Do you agree that art can help us understand the past and know more about the people who lived in earlier times? What are some other examples you know about?*

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

The teacher

Revisit the prediction chart and check that the students have understood that “Painted Hoe” provides background information about the hoe waka and their significance. “A Hoe!” tells us about the author’s response to what he has learnt about hoe waka. See “Text features and structure” for a breakdown of the two parts.

Prompt the students to think critically about the differences between “Painted Hoe” and “A Hoe!” These include the change in voice and the incorporation of personal memories, making the link from the past to the present and the general to the personal. Work with the students to unpack these differences and how they relate to the different purposes and topics of the two articles. Some learners may benefit from doing cloze exercises focused on first- or third-person writing.

- *Did you notice the author refers to himself as “I” in the introduction to “A Hoe!”? He also tells us about his own memories of growing up. How is this different from the way he introduces “Painted Hoe”?*

Have the students work with a partner to identify other differences in the two articles.

- *Why do you think there are these differences?*
- *What does this tell you about his purpose in writing each of these articles?*

The students could play Hot Seat to develop oral confidence and fluency and to encourage them to process the information and practise generating questions.

The students:

- use their knowledge of sentence structure to identify the change in author’s voice (from third person to first person)
- compare the two connected texts, identifying what is the same and what is different
- evaluate the impact the writer’s choices have on the reader.

The students:

- play Hot Seat in small groups, with one student sitting in the middle of the group and taking the role of Steve Gibbs and the others asking questions about the topic.

Subsequent readings (cont.)

The teacher

Have the students compare the photographs of the hoe waka to the painting by Sydney Parkinson and the responses by Steve Gibbs. Begin by focusing on the rhetorical questions at the start of “A Hoe!”

- *What are your answers to Steve Gibbs’s questions? What do you think the designs on the hoe mean? What can they tell us about the people who made them?*

Have the students work in pairs to discuss the hoe and the other images – in particular, the paintings by Sydney Parkinson and Steve Gibbs.

The students:

- draw inferences and reach conclusions about the significance of hoe waka to the people who made them and to Steve Gibbs
- compare the whakairo and waituhi on the hoe waka with the pen and wash drawings by Sydney Parkinson and the drawings and paintings by Steve Gibbs
- explore the concept that Steve Gibbs and other contemporary Māori artists are part of a continuous tradition of Māori art
- make connections between the big ideas about visual culture and their own thoughts and experiences.

GIVE FEEDBACK

- *You drew on your experience of visiting the wharenui to understand how the patterns in kōwhaiwhai carry meaning. Making personal connections is a good way of making sense of new ideas or information.*

METACOGNITION

- *We looked at how Steve Gibbs changed his writing style when he changed his purpose for writing. When might you choose to use the third person and write in a more formal way? When might you switch to writing in the first person and speaking more personally to the reader?*



Reading standard: by the end of year 4



The Literacy Learning Progressions



Assessment Resource Banks

Text excerpts from
“Painted Hoe” and “A Hoe!”

Examples of text characteristics

Teacher
(possible deliberate acts of teaching)

Page 22 – with photo

Hoe waka were valued for a number of reasons.

They were important in all areas of life.

Hoe waka were used to paddle waka, and waka had many different uses. They were used for collecting and transporting food such as fish and kūmara. They were also used to bring large numbers of people to important gatherings or to carry warriors to battle.

EXPLANATION

The purpose of explanation is to communicate information. Explanations may tell us what something is, what it is used for, why it is important, or how it works. The writing needs to be clear and objective, and it may include highly detailed and technical language. Writers often include additional features, such as photographs, sidebars, or diagrams to aid understanding if an idea or process is complicated and difficult to follow.

Give the students the opportunity to see and perhaps handle artefacts that incorporate traditional design elements. The artefacts may be on display at a local museum or marae, or you could invite the students and/or community members to bring artefacts that tells stories of “this place”. Prompt them to ask questions about the artefacts they are looking at, drawing out the students’ thoughts about what made them valuable in the past and what might still make them valuable today.

DIGITAL TOOLS You could use a website such as Te Papa to find images of suitable artefacts if you are unable to have them in class or don’t have access to a museum or marae.

- What was this artefact used for?
- How was it made? What was it made of?
- Why do you think this artefact was valued in the past?
- What are some features of its design that particularly stand out for you?
- What does its design tell you about the people who created it?
- This artefact has been kept safe, so people must still think it is of value. What relevance does it have for us today? What stories does it tell?

Have each student select an artefact, sketch what they see, and find out what they can about its purpose and design. Have the students write descriptions to go along with their sketches, using the text on pages 21–22 as a model.

English language learners may like to complete the matrix below to record their information about their artefact. They can use the completed matrix to help write their description. Some learners would also benefit from the provision of text or sentence frames to help them write their description.

- What is the name of your artefact?
- What culture made and used your artefact?
- What was your artefact used for?
- Why was the artefact valued?
- What design features do you particularly like?
- What does the design tell you about the people who made the artefact?
- What other interesting facts do you know about your artefact?
- Sketch your artefact and label it.

Page 32:

“Scent”

The title of this painting refers to the dog smelling the earth. The dog is finding out about the history of the people and the events that happened in the area.

CAPTIONS

Artists often provide written notes to help explain the abstract ideas they are trying to convey in their artwork. They provide enough information for us to see the links they are making and to get us interested, but then we have to think for ourselves.

The students could create their own artworks as a response to the ideas in the two articles or make their own “hoe” decorated with patterns that are significant for them.

He Papahūia Toi Māori: Māori Visual Culture in Visual Arts Education: Years 1–6 (Ministry of Education, 2007) provides a number of ideas for making artworks incorporating traditional Māori motifs and designs. It includes detailed learning sequences for each idea. The resource is available from [Down the Back of the Chair](#), item number 32521.

This could culminate in an art exhibition for which the students write their own captions, using the text on pages 29–32 as a model.

- What is the big idea you are trying to convey? Does your artwork tell a story? If so, what story does it tell?
- What is the significance of the patterns or other design elements you have included in your artwork?
- What connections do you want your viewer to make?
- What do you want to tell your audience in words, and what will you leave for your artwork?

Text excerpts from
“Painted Hoe” and “A Hoe!”

Examples of text characteristics

Teacher
(possible deliberate acts of teaching)

Before mounting the exhibition, give the students the opportunity to use their criteria to provide each other with feedback on their captions. They could then use this feedback to revise them. Provide speaking prompts for English language learners to give feedback based upon the selected criteria. Model using these with the students first. For example, *I think your big idea is ... because you ... I like the way you used ... as it shows ... I think if you added more ... it would help me to understand.*

GIVE FEEDBACK

- *Your notes explained the meaning of the symbol you used in your pattern. That got me interested and helped me understand what I was looking at.*

METACOGNITION

- *Tell me about the feedback your partner gave you. How did you use that to improve your caption?*



Writing standard: by the end of year 4



The Literacy Learning Progressions