



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. This teacher support material describes the opportunities in “Rua and Te Manu” for students to develop the behaviours expected of students reading at Gold.

## Overview

This story, presented in a graphic text format, tells how Rua journeys under the sea to rescue his son Te Manu, who has been taken by Tangaroa. In the undersea world, Rua discovers beautiful whakairo (carvings) on the whare of Tangaroa and, after defeating the sea god, brings the art of whakairo to the world above the sea. Ideas about whakairo are explored further in the article “Kākahu Pekepeke” in this journal.

As well as speaking directly to Māori students, this story provides opportunities for all students to make connections to their own understandings about traditional stories and cultural practices and to build experience in making meaning from a visual text.

This text requires students to “confidently use a range of processing and comprehension strategies to make meaning from and think critically about” texts (from *The Literacy Learning Progressions*, page 14).

There is a PDF of this text and an audio version as an MP3 file at [www.juniorjournal.tki.org.nz](http://www.juniorjournal.tki.org.nz)

## Related texts

Māori traditional stories: *How Kiwi Saved the Forest* (RTR shared); *Mauī and the Sun* (RTR Purple); “Hinemoa and Tūtānekai” (JJ 46); “Kāhu and Hōkioi” (JJ 51); “Rātā me te Rākau” (JJ 57); “Baskets of Fire” (SJ L2 Nov 2018)

Other traditional stories: “Chang-O and the Moon” (JJ 56); “Nian, the New Year Monster” (JJ 60)

Texts that feature Māori arts or cultural practices: *Kapa Haka* (RTR Turquoise); *Matariki* (RTR Gold); “Kahu Ora” (JJ 47); “Rongoā Māori” (JJ 49); “Pepeha”, “Tōku Pepeha – My Pepeha” (JJ 53); “Tukutuku” (a poem) and “Weaving Tukutuku” (JJ 55); “Kākahu Pekepeke” (in this journal); “Whakairo Rākau” (a poem) and “Kōrero of the Waka” (SJ Level 2 Nov 2020)

## Text characteristics

“Rua and Te Manu” includes the following characteristics that help students develop the reading behaviours expected at Gold and build awareness of the features of both traditional stories and graphic text formats.

A mix of explicit and implicit content that requires students to make connections between information in the text and visual language features and their prior knowledge to make predictions and inferences

The conventions of a graphic text (for example, short, sometimes incomplete sentences; much of the story conveyed through illustrations and dialogue; speech bubbles for dialogue; text boxes for narrative; and the use of punctuation for dramatic effect)

Features of a traditional story, such as a setting in the distant past, a hero, a challenging task, and unexplained or magical events

Vocabulary, including some in te reo Māori, that may be unfamiliar (for example, “traditional”, “whakairo”, “carving”, “village”, “paddling”, “warned”, “Beware”, “Auē”, “current”, “whare”, “tino pai”, “tekoteko”, “Tēnā koe”, “defeat”, “e kuaia”, “sea whānau”, “burst”, “escaped”, “gazed”, “lying”, and some proper nouns), requiring students to use their processing systems



A variety of sentence structures, including some with extended noun phrases, requiring students to attend to punctuation and linking words and phrases, including indicators of time and place, to track events and clarify connections between ideas

## Cross-curriculum links

### English (Reading)

Level 2 – Processes and strategies: Selects and reads texts for enjoyment and personal fulfilment.

Level 2 – Language features: Show some understanding of how language features are used for effect within and across texts.

### Social Sciences

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



The New Zealand Curriculum

## Suggested reading purposes

*What can the students expect to find out or think about as a result of reading this text?*

- To find out what happens when Te Manu goes out in his waka
- To find out the connection between Rua and Te Manu and the art of carving

## Possible learning goals

*What opportunities does this text provide for students to learn more about how to “read, respond to, and think critically” about texts?*

The goals listed below link to the descriptions of reading behaviours in *The Literacy Learning Progressions* and the *Learning Progression Frameworks*. **Select from and adapt** them according to your students' strengths, needs, and experiences – their culture, language, and identity (*The Literacy Learning Progressions*, page 7).

This text provides opportunities for students, over several readings, to:

- use information in the text and visual language features to track events and ideas (**summarise**)
- **make connections** between their prior knowledge and clues in the text and visual language features to **make predictions and inferences**
- identify and discuss (**analyse**) how the text and visual language features work together to tell the story
- **monitor** their reading and, when something is unclear, take action to solve the problem, for example, by checking further sources of information, rereading, and/or reading on.



Sounds and Words



The Literacy Learning Progressions

## Introducing the story

Use your knowledge of your students to ensure that your introduction builds or activates their prior knowledge and provides appropriate support for a successful first reading. A short video on the importance of introducing the text is available at <https://vimeo.com/142446572>

Several options are provided below for you to **select from and adapt**.

- Before introducing this book, you can familiarise yourself with the pronunciation of any te reo Māori words and phrases that are new to you by listening to the audio version. Also have some photos or internet links handy to support the students' understanding of whakairo.

For English language learners, you could discuss the story before the whole-group session to build their confidence with the text format and vocabulary. Read the title and the first text box on page 22. Have photos or show a video clip to clarify what carving is. Use the panels on pages 22 and 23 to introduce the characters and vocabulary that may be new. Encourage the students to talk with each other about the sequence of events and about what may happen next in the story. You can find further information about features of texts that may need support at [ELLP](#).

- Read the title and the first text box (“This story tells ...”). Invite students familiar with this story to share what they know. Explain that traditional stories are very old but important. They have been retold many times and may have different versions. Support the students to make connections to other traditional stories (for example, “Rātā me te Rākau” or *Maui and the Sun*) and briefly review some common features.

- Find out what the students know about whakairo and use photos to support their understanding.
- Discuss the features of the graphic text format (the large number of illustrations, the division of the story into panels, and the different formats for narrative text and dialogue). Clarify the sequence of the panels (left to right and top to bottom on each page) and the convention of reading from the top left text in each panel.
- Together, read pages 22 and 23 to clarify the correct panel sequence and introduce the characters. Prompt the students to notice the carvings on the whare in the bottom left panel.
- Draw attention to the words in te reo Māori on these pages (“whakairo”, “Auē!”, “whare”, “tino pai”) and discuss their meanings, supporting the students to use clues in the text and illustrations. Invite bilingual students to model the pronunciation for other students. Explain that there are more words in te reo Māori in the rest of the story. Remind the students of strategies they can use to help solve them, and tell them that you will discuss them after the first reading.
- Remind the students of the stated purpose of the story (to tell how the art of carving came to the world) and prompt them to predict how the events portrayed so far might fit with this idea. Use this discussion to set a reading purpose. Share the learning goal(s). Give the students sticky notes to mark aspects they might want to return to or discuss later.

## Reading the story

Observe the students as they read the story by themselves, intervening only if it's clear a student needs help. During the first reading, the focus is on students following and enjoying the story, rather than on totally accurate word solving. Much of the processing that they do at this level is "inside their heads" and may not be obvious until the discussion afterwards. There will be many opportunities to provide support with word solving and comprehension on subsequent readings.

### Student behaviours

*Examples of the sorts of behaviours (often overlapping and developed over several readings) that will help students achieve their learning goal(s).*

#### The students use information in the text and visual language features to track events and ideas.

- They use the illustrations and indicators of time and place to track where the characters are and what they are doing.
- They use the shape, colour, and placement of the text boxes to distinguish between narrative text and dialogue.
- On page 23, they make connections between the opening phrase "But one day" and the dramatic illustrations to predict that there is about to be a significant development in the story.
- They use the phrase "Underneath the waves", the perspective of the illustration, and the darker shading to clarify that this panel is showing Tangaroa under the water (not beside Te Manu).
- On pages 24–25, they attend to linking words ("if", "While", "so", "Then", "When") to clarify the sequence of events in the plan to rescue Te Manu.

#### They make connections between their prior knowledge and clues in the text and visual language features to make predictions and inferences.

- They make connections between Rua's warning on page 22 and their prior knowledge of Tangaroa and his power over the seas to predict that Tangaroa will play a key role. They use the top panel on page 23 to support their prediction.
- They use punctuation to support their inferences, for example, on page 23, using the exclamation marks to confirm the danger that Te Manu is in and the ellipses to support the idea of time passing, for both Tangaroa ("Underneath the waves") and Rua ("back on shore") waiting for Te Manu.

- As events unfold, they recognise that this story has magical elements, for example, the characters can breathe and talk underwater, and from this, they predict that Te Manu may still be alive (and able to be saved).
- They make connections between the illustrations (in the bottom left panel on page 24 and the bottom panel of page 25) and the references to "whānau" to infer that the "sea whānau" of Tangaroa are fish.
- At the end of page 25, they predict what Rua will do now that he has defeated Tangaroa.

#### They demonstrate self-monitoring and problem solving.

- They use a range of word-solving strategies, for example:
  - they break longer words into chunks or syllables ("Be-ware", "current", "te-ko-te-ko", "de-feat")
  - they search for clues in the surrounding text and illustrations to clarify word meanings, for example, "whare", "tekoteko", "sea whānau".
- They reread or read on to check phrasing and meaning, for example, when reading extended noun phrases ("the tekoteko fixed to the top of the whare", "the carvings lying on the ground").
- They mark words or phrases they are not sure of or interesting points that they want to come back to.

### Deliberate acts of teaching

*How you can support individual students (if needed).*

- Remind the students of strategies they can use for word solving (for example, looking for the biggest known word chunk and applying their knowledge of letters, sounds, and word structure in te reo Māori as well as English) and for clarifying meaning (rereading or reading on, referring to the illustrations, and thinking about the overall meaning of the sentence or picture panel). If necessary, provide specific support, for example, with the pronunciation of te reo Māori vocabulary.

### Discussing and rereading the story

You can revisit this story several times, providing opportunities for the students to build comprehension, vocabulary, and fluency. **Select from and adapt** the following suggestions according to your students' needs and responses to the reading. Some of the suggestions overlap, and several can be explored further as after-reading activities.  For some suggestions, you may find it helpful to project the PDF of the story so that you can zoom in on relevant sections.

- Remind the students of their purpose for reading. Refer to the final statement on page 26 and support them to summarise in one sentence (rather than retelling the whole story just yet) how Rua and Te Manu brought the art of whakairo to the world. Prompt the students to compare the images that depict Tangaroa's whare (pages 23–26) with the village buildings (pages 22 and 26) and to visualise what marae today might look like without whakairo.
- To support their understanding of whakairo, you might watch a video clip of carvers at work, for example, [Te Puia National Māori Carving School](#) or [Topic Explorer](#).
- Have the students retell the story, referring to the panels as necessary. You could create a story map together, tracking the actions of the three main characters and how they cross over. Discuss the jump in time between the last two panels. Invite the students to speculate about what might have happened when Rua and Te Manu arrived back in their village with the carvings.

- Support the students to identify similarities to other traditional tales. Prompt them to think critically. For example:
  - *What clues helped you to work out that Rua was going to be the hero in this story?*
  - *What magical aspects did you notice? How did these change your ideas about what might happen?*
- Have the students reread the story, stopping to discuss points of interest, including those they have marked with sticky notes. Use this as an opportunity to clarify the pronunciation and meaning of any te reo Māori words the students are unsure of. You could also explore:
  - the clues the students used to make predictions and inferences. Have the students retell a section and, together, identify the clues they are noticing. For example, in the first three panels on page 23, they might mention information in the narrative boxes and speech bubbles, ellipses and exclamation marks to convey danger and suspense, darker colours to show that Tangaroa is underwater, white curving lines to show the waves on the surface, and the worried expression on Rua's face.
  - aspects they particularly enjoyed or that they found surprising. Enjoy speculating together about aspects that are not explained in the story, for example, why the kuia lives under the sea and why she helped Rua or why Rua set fire to the whale.
  - the use of exclamation marks and ellipses to create a sense of danger and suspense and to support intonation and expression. Read aloud some examples together, with and without punctuation, to show the difference.
  - how the students worked out (or tried to work out) unfamiliar words or phrases. You could discuss such strategies as:
    - » reading on to the end of a noun phrase to support word solving and to get the full meaning (for example, “the art of carving”, “the sea god, Tangaroa”, “the tekoteko fixed to the top of the whale”, “sea whānau”, “the carvings lying on the ground”)
    - » rereading to check the meanings of words that are used in less familiar ways, for example, “fixed” on page 24 (meaning “attached” rather than “repaired”) or “burning” used as an adjective on page 26
    - » drawing on their knowledge of word structure, for example, remembering that the final “e” is dropped when adding “ed” or “ing” (to solve “paddling” and “paddled”) and that “ie” at the end of a word changes to “y” when adding “ing” (to solve “lying”).

## After reading: Practice and reinforcement

After-reading tasks should arise from your monitoring of the students during the lesson and provide purposeful practice and reinforcement. Where possible, make links to other texts, including texts generated by the students, and to the wider literacy programme (for example, oral language, writing, handwriting, and word games and activities) and other curriculum areas. **Select from and adapt** these suggestions, according to the needs of your students.

For English language learners, [SELLIPS](#) and [ELIP](#) also have ideas for purposeful and relevant tasks.

- Provide many opportunities for students to reread this story and other related texts, including further graphic texts and “Kākahu Pekepeke” in this journal, which also focuses on whakairo.
- The students can build their comprehension and fluency by rereading the text as they listen to the audio version.

Audio versions are particularly supportive for English language learners because, as well as clarifying pronunciation, they provide good models of the prosodic features of English, such as intonation and phrasing.

- Have the students retell the story orally or in writing. Alternatively, you could ask them to dramatise the story or create an animated version incorporating sound effects. The students could record their own audio or video version, or they might use coding software, for example, [Scratch](#).

For English language learners, you could support retelling by giving them copies of some of the narrative text boxes. Have the students work in pairs to put the extracts in sequence, referring to the picture panels as required.

- You could give pairs of students printouts or photocopies of the story and have them cut out and arrange six to nine panels that they think convey the most important parts of the storyline. The negotiation required to decide on the panels supports deeper comprehension.

- Have the students select four panels from the text and write thought bubbles for them.
- You and the students could explore other versions of this story, for example, see [“Whakairo – Māori carving”](#) on Te Ara.
- Provide opportunities for the students to find out more about carving and about people who carve, for example, see [Māori Whakairo Poster](#). You could invite a local carver to talk to the class.
- Model the use of a graphic format in whole-class shared writing, and encourage students to try it for themselves.
- Have the students make a glossary for the te reo Māori vocabulary in the story.
- The students could compare this story with another familiar traditional story (for example, see [Related texts](#)).  You could use [Google Docs](#) to create and share a comparison chart, such as the one below.

Common features of traditional stories	“Rua and Te Manu”	[Another story]
Settings (time and place)		
Hero		
Challenging task/s		
Magical powers or events		
Happy ending		