

Kapa Haka

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illustrated by Adele Jackson

This text is levelled at Turquoise 2.



Overview

When she joins the school kapa haka group, Marama feels nervous but is supported by her older sister and Whaea Mere. In this recount, Marama practises hard and is honoured to wear her nan's pounamu for their performance.

Kapa haka is an important expression of identity for many Māori. This story reinforces its importance within the life of the school. It includes some te reo Māori that will be in the oral vocabulary of most readers and is well supported by the context and illustrations. This story introduces some aspects of tikanga (customs), and it reinforces common practices such as saying a karakia (prayer) and the passing down of precious taonga (family treasures).

Kapa Haka requires students to “flexibly use the sources of information in text, in combination with their prior knowledge, to make meaning and consider new ideas”

and “draw on a wider range of comprehension strategies to think more deeply about what they read” (from *The Literacy Learning Progressions*, page 13). This text provides opportunities for students to make connections between the story and their own experiences to make inferences about Marama's feelings. It also gives students from diverse cultures rich opportunities to make connections to their own cultural experiences.

There is an audio version of the text as an MP3 file at readytoread@tki.org.nz (If you need guidance with your pronunciation of the Māori vocabulary, you can listen to the audio.)

Cross-curriculum links

Health and Physical Education (Level 1, Relationships with Other People) – Explore and share ideas about relationships with other people.

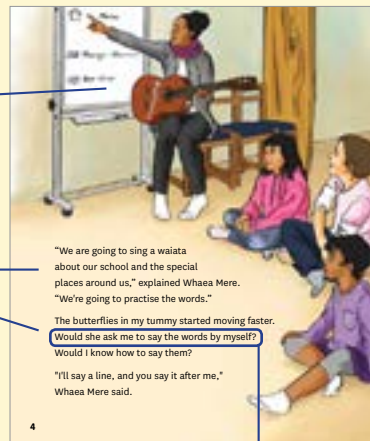
Social Sciences (Level 1, Social Studies) – Understand how the cultures of people in New Zealand are expressed in their daily lives.

Text characteristics

The students are working at the standard for after two years at school. The characteristics of Turquoise texts are shown in the boxes with a solid outline. Other boxes indicate additional characteristics.

The context of joining a school kapa haka group, which may be outside some students' prior knowledge but can easily be related to their experiences of cultural performances or trying something new

Illustrations that support the meaning, and may suggest new ideas or viewpoints (for example, the references to special places on the whiteboard)



Information organised in paragraphs

Frequent use of dialogue, requiring the students to notice the speech marks and the attributions to track who is speaking and the narrator's internal dialogue on page 4

"Phew," I thought. The butterflies went away.
"Anō," said Whaea Mere. We said the words over and over again.
"Now it's time to sing," said Whaea Mere. "E tū."
Oh no. The butterflies were back.
I looked at my friends. They didn't seem worried.
Whaea Mere sang each line, and then we copied her.
I kept making mistakes. I could feel my face getting hotter and hotter.
"Don't worry about it, Marama," whispered Kahu.
"It was the same for me when I started."
I wondered if I would ever remember all the words.



A mix of explicit and implicit content that provides opportunities for students to make simple inferences, for example, what it means on page 5 when Marama's face is getting hotter and hotter

Visual language features, for example, the bold print and italics for emphasis on page 5

Mostly familiar words, but some new descriptive language and topic words that are supported by the context and/or illustrations for example, “beautiful”, “butterflies in my tummy”, “copied”, “cupboard”, “explained”, “guitar”, “listened”, “mistakes”, “parents”, “performance”, “performed”, “Phew”, “photo”, “practise”, “prayer”, “prize-giving”, “remember”, “softly”, “special”, “swish-swish”, “thought”, “whispered”, “wondered”, “worried”, “worry”

The names of the characters and the use of macrons to denote long vowels in Māori (“kapa haka”, “Whaea Mere”, “Kahu”, “Mōrena tamariki mā”, “karakia”, “waiata”, “Anō”, “E tū”, “pounamu”, “piupiu”)

A suggested reading purpose

To find out how Marama's feelings change while going to kapa haka

Setting a learning goal

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

To meet the reading purpose, students need to draw on a range of processing and comprehension strategies, often simultaneously. The strategies, knowledge, and skills below link to *The Literacy Learning Progressions*. **Select from and adapt** them to set your specific learning goal. Be guided by your students' particular needs and experiences – their culture, language, and identity. (*Reading and Writing Standards for Years 1–8*, Knowledge of the learner, page 6).

The purpose of the goals listed below is to guide you in your lesson planning and your monitoring and support of students. Simplify the wording of the goal(s) when sharing them with students.

This text provides opportunities for students to:

- make connections between their own experiences and information in the text and illustrations to infer how Marama is feeling throughout the story
- draw on multiple sources of information to make meaning
- identify and summarise the main ideas in the story
- monitor their own reading and self-correct where necessary, using strategies such as rereading text or checking further sources of information.

Introducing the text

- Discuss the cover illustration. *What's she doing?* Tell the students the title and the name of the main character (which isn't in the text until page 5). *This book is about Marama's experiences when she joins the kapa haka group at her school.* Ask the students to share their experiences of kapa haka or other groups. Discuss what it is like having to do something like this for the first time.
- Tell the students the text has Māori words that they are likely to know. *What Māori words do we use at school, that might be in the text?* Record the words and confirm the correct pronunciation. Display the names of the characters and confirm the correct pronunciation. Provide support for the names during the reading.

- For English language learners who may not know some of the vocabulary, use selected illustrations as prompts to preview it. Have the students work in pairs to write or say words to describe what they can see (for example, guitar, cupboard, practise, perform). Review their ideas together, confirming the meaning and pronunciation of key vocabulary.
- Briefly discuss the poi and the photograph on the title page. Leave the students to discover that the photograph on page 6 is of Marama's sister.
- Students might be interested to know that “kapa” means group. So a kapa haka is a group that performs haka.
- Share the reading purpose and learning goal(s).

Reading the text

Below are the sorts of behaviours you want students to demonstrate as they read and discuss this text, on the first or subsequent readings. These behaviours are closely linked and will support each other. Each example is accompanied by instructional strategies you can use to scaffold students' learning. **Select from and adapt** the suggestions, according to your students' needs and experiences.

The students make connections between their own experiences and information in the text and illustrations to infer how Marama is feeling throughout the story.

The students draw on multiple sources of information to make meaning.

- **Page 2** – Discuss the illustration. *What's happening here? How is Marama feeling?* Tell the students Whaea Mere's name. Ask them to read the page to find out who is telling the story and to confirm what is happening. (The students will mostly read silently but may quietly verbalise at points of difficulty.)
- Review any problems the students had with this page. You may need to explore what it means to have “butterflies in my tummy”. Start a graphic organiser with three columns – Page numbers, Marama's feelings, and How we know. Model filling in an entry, recording the words from the text that show Marama's feelings.
- **Page 3** – If necessary, confirm the correct pronunciation of the word “prayer” and discuss the students' experiences of saying a karakia or a prayer.
- Ask the students to think, pair, and share a

summary of the main ideas so far: how Marama is feeling and how they know. The illustrations provide clear information, but ask the students to also find words that show this. Have the students add to their graphic organisers.

- Have the students talk with a partner about what they think will happen next. Prompt them to make connections to their own experiences.
- **Pages 4 and 5** – Briefly acknowledge the terms shown on the whiteboard in the illustration, then ask the students to read these pages. Provide appropriate support, where necessary. For example, you may need to confirm the pronunciation of the word “Phew” and model using it as an exclamation. Draw out the idea that it’s an expression of relief.
- Draw attention to Marama’s worried thoughts on page 4. Draw out the idea that although it sounds like talking, there are no speech marks because Marama is thinking these words.
- Support the students to infer the meaning of “Anō” (if unknown) by having them read the following sentence. If necessary, clarify that “Anō” means “again”. *Why do they need to say the words over and over again?*
- At the end of page 5, review what the students have found out about Marama’s feelings and how they know. *Kahu says “Don’t worry”. How does she know that Marama is worried?* If necessary, help the students clarify that her face “getting hotter and hotter” means she is flustered and blushing from embarrassment, not angry or hot from doing exercise. Add to the graphic organiser.
- Prompt the students to make connections with a time when they may have felt like Marama and what helped them.
- **Pages 6 and 7** – Discuss the illustration before reading to support the students to infer that time has passed and that it is nearly time for the kapa haka performance. Then have the students read to find out what’s happening.
- Spend some time discussing why the pounamu is special. The students may notice the link to the title page illustration. Draw out the idea that the pounamu is a family taonga and has been passed down from Marama’s Nan.
- Have the students summarise what they have found out. (Time has passed, the pounamu is special, Kahu wore it the first time she performed in kapa haka, Nan is no longer with them, Mum is proud of Marama.)
- Prompt the students to suggest how the performance might go.

- **Page 8** – After reading, discuss what it feels like to start something new and the courage it takes to overcome “butterflies” and face up to a challenge. *How does Marama know it will be all right next time?*

The students summarise the main ideas in the story.

- Have the students reread the text and discuss what they have written in their graphic organisers. Review their ideas and capture them on a shared summary chart, as in the partially completed example below.

Page	How does Marama feel?	How do we know?
2	Nervous, scared	Marama has butterflies in her tummy. The illustration
3	Worried, different from the other children	Marama keeps saying “but”. The other children know the words and they have performed before but Marama hasn’t.

- Ask the students to think about their own experiences and use the information on the chart to help them think about ideas around facing challenges – for example:
 - that everyone feels nervous when they are doing something for the first time
 - that there are lots of things that can help (such as support from other people and remembering your own previous experiences of overcoming challenges)
 - how it feels when you have faced and overcome a challenge (feeling good about yourself, making your family proud) and/or the idea that “butterflies” will come back but that you can overcome them.

Monitoring during the reading

The students monitor their own reading and self-correct where necessary, for example, by rereading text or checking further sources of information.

- You may have noticed students doing some self-monitoring during the first reading, but you can monitor more closely as the students reread the text quietly to themselves or to a partner. Observe their attention to print and their use of illustrations to search for further information. Note their ability to use the punctuation to track dialogue and to support phrasing and expression.
- When students make an error, wait till the end of the sentence or page before intervening, unless they stop reading. Waiting gives them the opportunity to notice the error and fix it themselves.

- Remind the students of ways they can solve words, for example, breaking words into shorter chunks (“but-ter-flies”, “per-form-ance”), looking for parts of words that they know (“ew” as in “knew” and “few” to help them with “Phew”), using their knowledge of word structure and spelling rules (for example, knowing that the final “e” is removed when adding “ing” in “moving” and “smiling”), and checking the illustration and/or rereading the sentence to check that their attempt makes sense (for example, to confirm “guitar” and “cupboard” or to correct “beautiful” for “butterfly” on page 6).
- Draw attention to the students’ errors by asking questions or giving feedback. *How did you know that bit was wrong? Or: Well done. I noticed that you reread that bit when you got confused. How did rereading help you?*
- If students are making errors without noticing a problem, use appropriate prompts to draw their attention to the error. For example:
 - on page 2, if the student stops after “school hall” at the end of line 1 and shows by their intonation that they have “inserted” a full stop, say: *You stopped there, but there is no full stop. Start the sentence again. Read till you get to the full stop.*
 - if the student reads “worried” for “wondered” on page 5, prompt them to look more closely at the word.
- Remember to base these types of prompts on what you know about the students’ prior knowledge. For example, asking an English language learner if a word sounds right will not be useful if they are not familiar enough with English phonemes and vocabulary to know the answer. In this case, an explanation and further examples will be more effective.
- Create charts to remind the students about ways they can solve words when they read. Give feedback when you notice students adopting these ideas.
- For further suggestions about ways to support students to self-monitor (to cross-check, confirm, and self-correct), see *Effective Literacy Practice in Years 1–4*, page 130.

After reading: practice and reinforcement

After-reading tasks should arise from monitoring the students’ needs during the lesson and should provide purposeful practice and reinforcement. The suggestions below relate to this text and, where possible, links should be made to other aspects of the literacy programme (for example, to other reading texts, the students’ own writing, oral language, handwriting, and word games and activities) and other curriculum areas.

Select from and adapt these suggestions, according to the needs of your students.

- The students can build their comprehension and fluency by rereading the text while listening to the audio version on the MP3 files. Audio versions also provide English language learners with good models of pronunciation, intonation, and expression.
- Ask the students to write about a time when they felt like Marama or when they helped someone who had butterflies in their tummy.
- Have the students add thought bubbles to photocopies of pages 4, 5, 6 and 8 to show what Marama is thinking, or they can add thought bubbles to pages 5 to 8 for Kahu or pages 7 and 8 for Mum. Have the students share their pages. For English language learners who are not able to independently construct their own sentences, you could provide cloze (gap-fill) sentences or sentence starters. Select the words according to the language your students know. You could provide a word bank if appropriate.
- Have the students talk with a partner about a family taonga and why it is important to their family. You could follow this up by having the students draw and write about this family treasure. English language learners could write this in their first language and tell you about what they have written, or you could get their writing translated if possible. English language learners of this age benefit from continuing their literacy in their first language, as they can make connections with the language and literacy knowledge they already have. They see that this knowledge is valued and valuable.
- Have the students reread page 5. Draw attention to the verbs “worry”, “worried”, and “copied”. Briefly discuss how the “y” changes when adding “ed” or “s”. Have the students fill in a table of similar examples, as in the table below.

worry	worried	worrying	worries
copy			
hurry			
carry			

Related texts

- Texts about overcoming personal challenges and/or trying hard: *My Name is Laloifi* (Orange); *Dimitri’s Lunch* (Turquoise)
- Texts that feature strong family relationships and/or family taonga: *A Special Visit to Koro and Nanny* (Orange); *My Name is Laloifi* (Orange); *Two Homes* (Orange).