



## 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.

Every Sunday, a group of Tokelau adults and children meet in Wellington to pass on cultural knowledge. Recently, artist and master carver Paulino Tuwhala guided the group through the task of carving foë (paddles), which they used to perform a tafoë (dance).

This article provides opportunities for Pacific students to share their experiences and knowledge of performance and celebration. It will be particularly relevant to students with Tokelau heritage. All students will be interested in the themes of dance and other cultural traditions.

This article:

- reflects Tokelau identity, language, culture, and history
- explains how to make foë and prepare for a tafoë
- builds awareness of how traditional Tokelau cultural practices are sustained in New Zealand
- has photographs to illustrate the text
- includes a glossary.

A PDF of the text and an audio version as an MP3 file are available at [www.schooljournal.tki.org.nz](http://www.schooljournal.tki.org.nz)

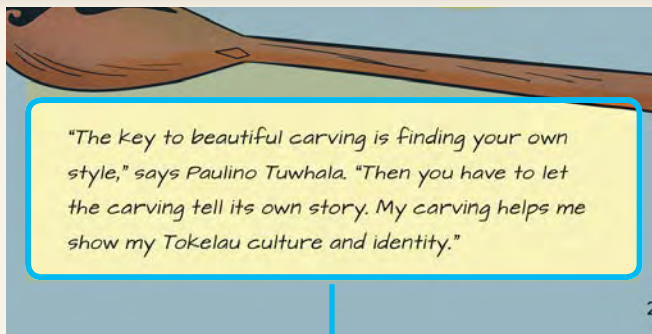
### Texts related by theme

“Tivaevae” SJ L3 April 2013 | “Painted Hoe” SJ L2 June 2018 | “A Hoe!” SJ L2 June 2018 | “Ngatu: Keeping the Tradition Alive” SJ L2 June 2018 | “Dances of Sāmoa” SJ L2 Oct 2012 | “Uncle Tino” SJ L2 Oct 2012

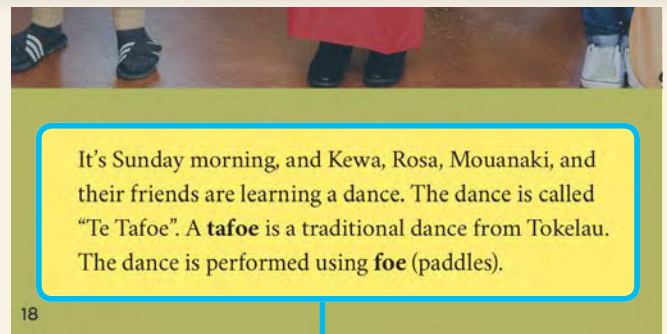
## Text characteristics from the year 4 reading standard

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

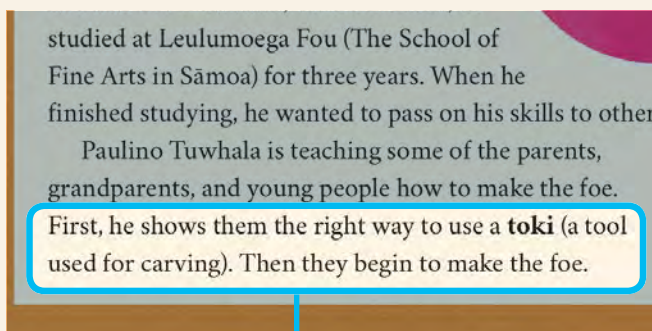
For more information on assessing and reporting in the post-National Standards era, see: <http://assessment.tki.org.nz/Assessment-and-reporting-guide>



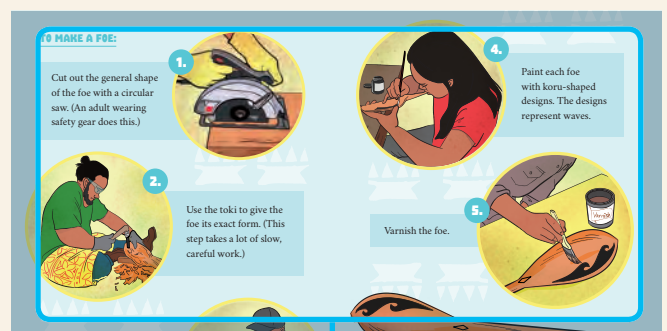
some abstract ideas that are clearly supported by concrete examples in the text or easily linked to the students’ prior knowledge



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



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

## VOCABULARY

- Possibly unfamiliar words and phrases, including “traditional words”, “come together to share”, “master carver and artist”, “the art”, “general shape”, “circular saw”, “exact form”, “sandpaper”, “koru-shaped designs”, “represent”, “varnish”, “The key”, “concentrate”, “rhythm”
- The words in Gagana Tokelau that are translated or explained in the text, including “tafoe”, “foe”, “kaulotu”, “fakatuatua”, “aganuku”, “lotokaiga”, “toki”
- The names of people and places in Gagana Tokelau, including “Kewa”, “Mouanaki”, “Dalsia”, “Vaha”, “Paulino Tuwhala”, “Kaufao”, “Nukunonu, Tokelau”, “Leulumoega Fou”
- The song and final sentences in Gagana Tokelau
- Colloquial language, including “awesome”, “great”, “great dancing”
- The action words and phrases in the procedural text, including “Cut out”, “Use”, “Paint”, “Varnish”
- Terms and phrases that reflect the transmission of cultural knowledge and practices, including “They come together to share fakatuatua (faith), aganuku (culture) and lotokaiga (a sense of belonging)”, “teaching their own children the language, dances, and songs they learnt when they were young”, “continuing the great work of their own mums, dads, nanas, and papas”, “He learnt the art of talatalai (carving) by watching his grandad, uncles, and dad”, “he wanted to pass on his skills to others”, “My carving helps me show my Tokelau culture and identity”, “Now it’s time to share it with the kaulotu”

## Possible supporting strategies

- Before reading, identify words that may be unfamiliar to your students. Provide opportunities to clarify their meanings while exploring the knowledge required to read the text.
- Remind the students about word-solving strategies they know, such as looking for parts of the word they recognise, using the context and meaning, predicting the meaning, and reading on to check.
- If necessary, familiarise yourself with the Gagana Tokelau words and terms and how to pronounce them. Depending on the knowledge of your students, provide accurate support for pronunciation and meanings. You could use the glossary and the knowledge of other staff or experts in your community, and you could use the audio version to support correct pronunciation. You might also draw from the [Gagana Tokelau resources](#) on the Pasifika Education Community or from the [Tokelauan language resource](#) developed by the Ministry for Pacific Peoples.
- [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 Tokelau, including that it is a group of small atolls administered by New Zealand and that the vast majority of Tokelau people live in New Zealand
- Some understanding of the significance of language, dance, music, and carving for people in the Pacific
- Some understanding of the importance of community and religious beliefs to many Pacific peoples
- Some experience of following a set of instructions to create a technological outcome
- Some experience of preparing for a performance


## Possible supporting strategies

- You may wish to seek further information (for example, about similarities and differences between the culture and traditions of different Pacific nations) from your local Pacific communities. The Ministry for Pacific Peoples can also provide useful guidance and contacts. See [Te Ara](#) for information about Tokelau people in New Zealand.
- Review the students’ knowledge of the cultural traditions and values covered in the article. Ensure that students feel comfortable to share any knowledge they may have with the class.
- Follow the links on [Hio Kelemete’s blog](#) to show the students’ more examples of Tokelau performances and of Paulino Tuwhala’s carvings.
- Check that the students understand what we mean by a technological outcome. Encourage them to guess what foe are used for and how they’re made. Ask them if they know of other action songs that include the use of a technological outcome (for example, poi or tap-dancing shoes).
- Prompt the students to make connections with experiences they’ve had of preparing for a performance. *How did you prepare? How did it feel to get up on the stage? How did people respond? Why did they respond like that?*

## TEXT FEATURES AND STRUCTURE

- The organisation of the text into three main sections
- The use of subheadings that clearly signpost what each section is about
- A mix of simple, compound, and complex sentences
- The sidebar about how Tokelau cultural knowledge and practices are passed on through the kaulotu
- The inclusion of explanatory text within an otherwise straightforward description of an event
- The inclusion of many procedural text features, including a numbered list of steps, action verbs, and illustrations that show steps in the process
- The extensive use of dialogue
- Language for signalling purpose, such as “for carving”, “to give the foe its exact form”, “to make the foe smooth”
- The lyrics of the song, with the explanation of its meaning alongside in English
- The final sentences in Gagana Tokelau, with their translation into English: “Malo te hiva! Malo te lagi! Kai te gali! Malo ni, tamaiti!” “Great dancing! Great singing! How beautiful! Well done, kids!”
- The use of the present tense to describe the processes of preparing and performing the dance and making the foe, with the past tense only used when referring to events in the past
- Bolded words explained in a glossary, in brackets, and in the running text

## Possible supporting strategies

- Have the students preview the article, focusing on the subheadings and photographs. What do you notice about the subheadings? How do they help you as a reader? Prompt them to use the subheadings to predict what each of the three sections is about and then use the photographs as supporting evidence.  
 You could project a shared Google doc to record the predictions and refer back to them as they read.
- Explain that the article includes text that explains a process. If necessary, review the text features in other procedural texts the students have read. Discuss why these features are used. Prompt the students to compare the examples with the explanatory text on pages 22–23. Make the point that authors often mix different text forms to suit their purpose.
- Prompt the students to notice the use of present tense action verbs in the procedural section to follow the instructions for making the tafoe.



Sounds and Words

## 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.  
– Purposes and audiences: Show some understanding of how to shape texts for different purposes and audiences.

### SOCIAL SCIENCES

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

### TECHNOLOGY

Level 2 – Characteristics of technological outcomes: Understand that technological outcomes are developed through technological practice and have related physical and functional natures.

### 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.

### THE ARTS: DANCE

Level 2 – Understanding dance in context: Identify and describe dance in their lives and in their communities.

### THE ARTS: MUSIC

Level 2 – Understanding music in context: Explore and share ideas about music from a range of sound environments and recognise that music serves a variety of purposes and functions in their lives and in their communities.

### Possible first reading purpose

- To find out about how a group of Tokelau people in New Zealand keep their culture alive.

### Possible subsequent reading purposes

- To learn about a Tokelau dance using special paddles
- To identify how Tokelau people make foe and learn tafoe.

### Possible writing purposes

- To describe a song, dance, or artwork that is special to your culture
- To list the steps involved in creating an artwork
- To recount a special event in your community.



The New Zealand Curriculum

# Instructional focus – Reading

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

## First reading

- Introduce the text and share the purpose for reading.
- Use a globe or Google Maps to show the students where Tokelau is. Prompt them to notice that Tokelau is made up of three small atolls.  
*How do you think it would feel to come from a place where people live in small villages to a town or city in New Zealand?*
- Use the strategies described on page 2 for supporting the students to make predictions based on the headings and visual images. Make a chart with their predictions and put it on display. As the students read, prompt them to check whether they are correct about the purpose of each part of the article and what it is about.
- Support the students with vocabulary, proper nouns, and pronunciation as necessary.

## If the students require more scaffolding

- Chunk the text into its three main parts and share-read them as appropriate.
- Have the students identify the people who are mentioned in the article and match them to the people in the photographs.
- Before reading the procedural text, have the students look closely at the illustrations and use them to infer what is involved in making foe. Encourage the students to share the actions they think this involves. List the actions they describe.
- Give the students photocopies of the procedural text and have them highlight the action words and compare them with the actions on the list. *How well did we predict the procedure for making foe?*
- Have the students cut out the illustrations and action words from the photocopies of the procedural text. Working in pairs, get them to place the illustrations in order and then match them with the correct words. Then give them the opportunity to use the target language as they explain the procedure for making foe to a partner. Encourage them to support each other with this task.
- [\*Supporting English Language Learning in Primary Schools\*](#) has sections on instructing and explaining.

**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

Remind the students about the purpose for reading and invite them to share what they have learnt about tafoe.

Ask questions to help the students connect their personal experiences of performing to those of the young people in the article. They can do this in pairs or as a group. If you have students who are new to New Zealand, you could encourage them to discuss their ideas using their first language before sharing with the larger group.

- *How did Kewa, Rosa, Mouanaki, and their friends prepare for their performance? What did they do to get ready?*
- *What was challenging about this experience? How do you know?*
- *How did they feel before the performance?*
- *How do you think they felt afterwards?*
- *Think about a time when you took part in a performance. What did you have to do to prepare? How did you feel before the performance and afterwards?*

You could provide a chart like this to support the students to isolate the actions and feelings involved.

	Kewa and friends	Clues from the text	Me
Actions			
Feelings			

## The students:


- share their initial responses and connections to the article
- make inferences about what the students may have felt as they prepared and performed their dance
- recall their own experiences by thinking about a time when they have performed before an audience, then make connections between their experiences and the article.

## Subsequent readings (cont.)

### The teacher

Clarify that this article is about how people in Wellington's Tokelau community keep their traditional practices alive. Have the students review the text to identify the words and phrases that help convey this idea.

Focus on the text box about how Tokelau cultural knowledge and practices are passed on through the kaulotu. Discuss the concepts of fakatuatua (faith), aganuku (culture), and lotokaiga (a sense of belonging).

 Create a Google Doc together to summarise what the students have learnt.

- *What does this tell us about the things that many people in New Zealand's Tokelau community value?*
- *How is this communicated within this story?*

### The teacher

Look at the foe in the photographs or, if possible, at a real one. Read the quote by Paulino Tuwhala on page 23.

- *"The key to beautiful carving is finding your own style," says Paulino Tuwhala. "Then you have to let the carving tell its own story. My carving helps me show my Tokelau culture and identity."*
- *What do you learn about Paulino's culture and identity by looking at his foe?*

Connect this discussion to the student's prior knowledge and experience. Have them discuss these questions in pairs or as a group.

- *Can you recall other School Journal articles where people showed their culture and identity in works of art?*
- *Have you been to other places, such as a museum, gallery, or marae, where you have seen works of art that tell you something about the artist's culture and identity?*
- *What are some examples of ways you or people you know pass on stories in works of art?*
- *Think about your own home. Do you have works of art on display? Maybe photos? Lei? Pictures? Pottery? Why do you think your family values them?*
- *Why is culture so important to people?*

### METACOGNITION

- *What knowledge of your own helped you to make connections with this text?*
- *How did you infer the importance of faith to Tokelau people?*
- *I wonder how it feels to be a Tokelau person new to New Zealand and having to do everything in a new language? How could we help people who are dealing with that challenge?*

### The students:

- identify words and phrases that communicate the central theme about the transmission of cultural knowledge
- ask and answer questions to clarify the meaning of concepts related to faith, culture, and a sense of belonging
- make connections and draw inferences to deepen their understanding of abstract concepts
- integrate information from the photos and the text to understand why Tokelau people want to preserve their fakatuatua, aganuku, and lotokaiga.

### The students:

- use the visual language features and the text to make meaning
- discuss their response to a statement in a text
- make connections between this text and others they have read
- reflect on the cultural practices that are important to them and the importance of maintaining a connection to the past.

### GIVE FEEDBACK

- *It was hard work at times, keeping track of the meaning when there were words you didn't know. I noticed how you made sure you got the main ideas on your first reading, then took a good look at the glossary and listened to and practised the words before your second reading. It's a good idea to get a general understanding of what the article is about on your first reading, rather than getting bogged down by trying to understand every single word. You can always go back later to check words you're not sure of.*



Reading standard: by the end of year 4



The Literacy Learning Progressions



Assessment Resource Banks

# Instructional focus – Writing

**English** Level 2 – Structure: Organise texts, using a range of structures. Purposes and audiences: Show some understanding of how to shape texts for different purposes and audiences.

## Text excerpts from “Tāfoe O!”

## Examples of text characteristics

## Teacher (possible deliberate acts of teaching)

Page 24

They listen for the drum beat. Then they begin to sing and move their foe to the rhythm. As the song speeds up, their feet move faster and faster. The foe move faster, too, spinning and flowing with the music.

### DESCRIPTION

*The purpose of descriptive writing is to convey a vivid impression of a person, place, object, or event. Writers carefully select words that “show rather than tell”, helping the reader to visualise what it would be like to be present in the scene.*

Have the students analyse this short extract to identify which senses it appeals to and how. *What can you see? Hear? Feel? How does this combine to give an impression of the dance?*

Ask the students to write a description of a song, dance, or piece of visual artwork that is special to their culture. The descriptions should be short and include words that appeal to the senses. You could scaffold the students into this task by having them:

- close their eyes and visualise the artwork or the performance of a song or dance they will describe
- brainstorm words and phrases that come to mind
- check that the words and phrases they have listed appeal to a range of senses
- tell each other about their selected artwork, song, or dance and ask questions to help each other identify the specific features that make their artwork special
- use a dictionary or thesaurus to find words that are more precise and expressive
- organise their selected words and phrases into a paragraph that builds a vivid picture
- review their own writing and provide each other with feedback.

Pages 22–23

TO MAKE A FOE:



### EXPLAINING A PROCESS

*Writers explain a process by listing what is done or what happens in order. They use numbering or sequence words to show the order of the actions. They can also include the purpose of an action and may include visual information, such as photographs or diagrams. The writer’s purpose is to make the process clear to readers.*

Review the features of a procedural text. Procedural texts usually include connectives, such as first, then, after, next, finally. They also use action verbs and sometimes adverbs to qualify the verb and to supply extra information about how the task should be completed, for example, “First, quickly sketch a large outline of your chosen shape.”

Ask the students to recall a work of art that they have created and then to use the text as a model for describing the steps taken to create it. Give them sticky notes to record the key steps. They can then arrange them in order before writing the goal and the list of materials.

**DIGITAL TOOLS** The students could use a Google Doc table to organise pictures and diagrams alongside the steps of the procedure to support their text.

Have them review the clarity of their text by giving it to a partner to find out how easy it is to follow.

Support the students to synthesise what they have learnt by co-constructing a set of criteria for writing an effective procedural text.

Some English language learners will benefit from using a model text structure or text or sentence frames. The English Language Intensive Programme has examples of model procedural texts and ideas on how to support language learning at different stages, for example, Stage 2 – Writing – 21.

Page 24

The children have practised the words, the tune, and the actions for their foe dance. Now it’s time to share it with the kaulotu. Kewa, Rosa, and Mouanaki wait excitedly for their group’s turn to perform.

### RECOUNT

*The purpose of a recount is to tell the reader about a past experience. The focus is on a sequence of episodes usually around one particular event. Recounts typically begin with background information about who was involved, when, and where. They are also typified by the use of verbs describing actions and events and by linking words indicating sequence.*

Tell the students that this article is a recount. Prompt them to recall the purpose and features of a recount. They could draw a table listing the key features alongside examples from the article.

Ask the students to recount a special event in your community. Discuss possible purposes for such a recount (for example, an item in the local paper, a contribution to a community website, an email to a relative). If possible, give this activity an authentic purpose.

- *Who will you be writing for? Why?*
- *How will you make it interesting for them?*

Have the students review each other’s recounts and consider how to respond to this feedback.

See *Supporting English Language Learning in Primary Schools (SELLIPS): Years 3 and 4*, pages 17, for language learning activities to support students to write a factual recount.

### METACOGNITION

- *What were your thought processes when you were deciding on the feedback you would take on board and the feedback that you didn’t feel was necessary to accept?*
- *How did the experience of working with another person help you to develop your writing?*

### GIVE FEEDBACK

- *I noticed that you chose to take in only part of your partner’s feedback on your recount. That’s OK. You knew, and your partner didn’t, that there were details your aunt already knew that didn’t need to be explained. If you had a different audience, you might have needed to provide more information about the practical preparation.*