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TE PUĀWAITANGA O TE PUAWĀNANGA
EDITORIAL

Tēnei anō te reo o te Pua Wānanga ki te Ao e karanga ake nei ki a koutou, e te iwi. Tēnei hoki te tuku atu nei i te kete kōrero o *He Puna Kōrero*; mā koutou hei pānui, hei wānanga ngā kai o roto. Ko ngā tuhinga o te pukapuka nei e hāngai ana ki te reo Māori – ki te āhua o te whakamāori i ngā kōrero, tae noa hoki ki ngā whakaaro whakatū mahi hei whakapakari i ngā mahi o roto i ngā kura o te motu. Hei aha? Hei oranga mō ngā whakatipuranga Māori kei te heke mai, otirā hei painga mō te katoa.

It is a pleasure to introduce this issue of *He Puna Kōrero* in which all of the articles have been written by researchers whose primary interest is in Māori language and culture.

The Journal begins with an article by Raukura Roa, a native speaker of Māori, who has recently completed a major research project involving, in collaboration with *Te Hauora o Ngāti Hauā* and the *Ngāti Hauā Kaumātua Advisory Panel,* the translation of five waiata belonging to Ngāti Hauā. This thought-provoking article provides a wealth of information on translation theory and the appropriate use of sources and resources, the issues involved in translating works that are significant from a cultural, artistic and historical point of view, and the importance of adopting a culturally appropriate and fully collaborative approach. This is the author's first published work. I hope that we can look forward to many more articles of this high quality as her career develops.

The second article is by Winifred Crombie and Hēmi Whaanga, two educationalists who have established a very effective research partnership. The article reports on their recent development for the Ministry of Education of a draft Learning Progression Framework for te reo Māori in mainstream schooling. This outcomes-centred Framework, which is based on a great deal of research and development work, has been very carefully and sensitively constructed and is likely to have a major impact in schools. It is a work with which, I believe, all language educators in New Zealand should be familiar.

The third article is by Diane Johnson, a vastly experienced teacher, teacher educator and researcher who has been actively involved in language education research in New Zealand and overseas for a number of years. Diane was a Principal Writer for the French and German curricula for New Zealand schools and the production of curriculum development materials. She contributes regularly to a Taiwanese journal that focuses on the teaching of English to young learners, and has given many presentations to teachers of Māori throughout New Zealand. Here, Diane demonstrates how the draft Learning Progression Framework for te reo Māori can be put to work in the classroom, producing a range of very useful planning guides and a demonstration lesson that teachers are likely to find extremely useful.

The next article is by Ngaere Houia-Roberts, a speaker of Māori as a first language who is currently involved in training teachers to work in Māori-medium educational contexts. This article, the first of a series, provides a valuable critique of research on genre and text-type. It also outlines some of the findings of a major doctoral research project involving the detailed analysis of text-segments written by prominent Māori

scholars, text-segments belonging to the genres of *arguing, explaining* and *describing.* This research provides a firm foundation for the creation of teaching resources designed to develop the capacity of students in Māori-medium educational settings to understand and produce authentic written texts in Māori. As Ngaere observes: "If our students are to have models, these models should be based not on English, but on authentic texts written by educated Māori writers who are highly proficient in the use of the language".

The final article, by four well-known researchers and teacher educators - John Medcalf, Colin Rangi, Angus Macfarlane and Ted Glynn - is also concerned with education. In this article, the authors discuss a major new initiative in special education in New Zealand, an initiative involving the creation of a nationwide network of 750 Resource Teachers Learning and Behaviour whose role is to support teachers working with students who have moderate learning and behaviour difficulties. This article introduces and discusses the national professional developmental programme for Resource Teachers Learning and Behaviour (RTLB), drawing attention in particular to ways of sensitising them to the particular needs of Māori students.

Dr. Aroha Yates-Smith
Te Amokapua
Guest Editor

Ka Mahuta, Ngāti Hauā and the importance of translation theory

Raukura Roa
Te Whare Wānanga o Waikato
The University of Waikato
[raukura@waikato.ac.nz]

Abstract

In this paper, I provide an English translation of one Māori waiata - *Ka Mahuta* – a waiata of Ngāti Hauā, along with a discussion of the relevance of translation theory and of culturally appropriate translation processes that fully involve those whose guidance, support, knowledge and understanding are of critical importance.

Introduction

This paper reports on part of a research project that originated from a wānanga held on the 18th of February 2003 at Kai-o-te-Mata Marae in Morrinsville and involving Te Hauora o Ngāti Hauā and the Ngāti Hauā Kaumātua Advisory Panel. The aim of that wānanga was to establish a process which could guide and inform the translation into English of a corpus of seventeen Māori waiata, eight of which were recorded by the Te Hauora o Ngāti Hauā organisation and the Ngāti Hauā Kaumātua Advisory Panel, seven having been reclaimed by Ngāti Hauā from the archives of the Anthropology Department of the University of Auckland. I was, in consultation with the Ngāti Hauā Kaumātua Advisory Panel, given the task of translating some of these waiata. In the event, I also attempted to classify the waiata into types on the basis of a range of typological frameworks as well as examining their overall structure. However, this paper focuses on translation only, and provides only one example – the translation of the waiata entitled *Ka Mahuta* which was among those reclaimed from the University of Auckland. The primary aim here is to indicate why, in undertaking a task of this kind, it is important to pay careful attention both to translation theory and to the actual process of producing a translation. Other aspects of the research project are the subject of a paper that will appear in the next issue of this journal.

Rationale for the research

Waiata are deeply embedded in Māori culture and have great spiritual significance. They are used, for example, to bring people into the world, to farewell people from this world, to pass on knowledge, to overcome adversity and to honour triumphs. Furthermore, Waiata Māori contain a wealth of information about Māori society and culture, including spiritual beliefs and values. However, that wealth of information cannot always now be fully appreciated because the interpretation of waiata from the past involves a level of understanding of language, culture and history that some contemporary Māori currently lack. Thus, Ngāti Hauā determined that the seventeen waiata making up the corpus referred to above should be analysed and translated into English so that the knowledge embedded within them could be made more widely available. In making this decision, Ngāti Hauā elders fully appreciated that the analyses and translations would require research in a number of areas, research that would necessarily encompass the symbolic as well as the literal, the artistic as well as the prosaic, the spiritual as well as the practical. Maintaining records of that research would be of assistance not only to the people of Ngāti Hauā themselves, but also to other hapū and iwi, as well as to other indigenous people who wished to undertake similar tasks.

The importance of translation theory

Translation theory is a vast and complex area which encompasses the study of language, culture, science, the arts, law, religion and spirituality, and, indeed, almost every area of human life and endeavour. My aim here is to examine some relevant publications dealing with translation theory, focusing on their significance in relation to the translation into English of Waiata Māori. This section is divided into four parts. The first of these looks critically at some of the ways in which translation theorists have defined the term 'translation'. In the second part, the focus moves to the process of translation itself, to different types of translation, and to the implications of text-type for approaches to translation. The third part focuses on what is involved in the translation of literary and artistic works. Finally, there is a discussion of issues of particular relevance to the translation of waiata.

What is Translation?

Although translation always involves, in some sense, an attempt to "cross boundaries and enter into new territory" (Bassnett, 1997, p. 11), the word 'translation' has different meanings in different contexts. Even so, many definitions of the word 'translation' are, at first sight, very similar. According to Zaky (2000, ¶1), translation is "an activity that aims at conveying meaning or meanings of a given linguistic discourse from one language to another…". For Houbert (1998, ¶1) translation is a "process whereby a message expressed in a specific source language is linguistically transformed in order to be understood by readers of the target language". Equally, Newmark (1995) defines translation as the "transfer of the meaning of a text . . . from one language to another for a new readership" (p. 5). For Benjamin (2000), the purpose of translation is that of "expressing the central reciprocal relationship between languages" (p. 17).

The definitions above, along with Benjamin's statement of purpose, are broad ones, which suggest an underlying assumption that it is possible to convey the same (or similar) meanings in two different languages. Whereas this may be the case where simple, transactional communication is involved, it is highly questionable in the case of culturally-specific and/or artistic texts. In fact, Newmark (1996, p. 5) partially acknowledges this in stating that his definition of translation does not take account of factors such as the context of the source text and the actual processes involved in the task of translation.

With reference to her study of the translation of an Irish epic (*Tain Bo Cuilinge*), Tymoczko (1983) notes that translation was "necessary if the material was to be made available, particularly outside Ireland" and that "even within Ireland by the middle of the nineteenth century much of the population spoke English and was cut off linguistically from native cultural heritage" (p. 7). Although translation is often necessary, and can assist in making culturally significant material more widely available, it is important, in undertaking the task of translating culturally significant works of art, to pay careful attention to issues that have emerged out of studies of the translation process. As Even-Zohar and Toury (1981, ¶3) observe, "the investigation of translation has turned out to be extremely fruitful for a far better, and more adequate understanding of the processes involved in interference between cultural systems…". For them, "the ultimate goal of translation is to detect the laws governing (the processes and procedures involved with) translation" (¶11).

Any attempt to provide an English translation of a Māori waiata must be based on a careful consideration of the processes involved and must fully acknowledge the complex issues associated with the translation process. At the very heart of the process is the question of 'translatability', a term that cannot be employed with equal validity to all text-types. Benjamin (2000, p. 16) defines 'translatability' as "an essential quality of *certain works*" (emphasis mine) which allows "a specific significance inherent in the original [to manifest] itself" in translation.

Translation, then, involves a complex process whose purpose is to attempt to cross linguistic, cultural and, often, historical boundaries in such a way as to open up the meanings and significances of texts written in one language to audiences who are not well positioned to fully appreciate the original and therefore require some form of representation of that original text in another language. Translation can never be an adequate substitute for the original text. It can, however, serve a useful function so long as its limitations are borne in mind and so long as the purpose the translation is intended to serve is clearly understood and that purpose is reflected in the processes undertaken and in the final outcome.

Translation theory and the task of the translator

Translation theory has evolved from being a study wholly located within the discipline of linguistics to a study in its own right. It involves a consideration of lexis, syntax, semantics, pragmatics, discourse analysis, sociology, culture, history, law, politics, religion and spirituality, and, indeed, all aspects of language and most aspects of human life and endeavour.

According to Rosslyn (1997), the focus of the translator has shifted from an attempt to recreate greatness (to "reproduce the greatness of his [sic] original, by whatever means" p. 41), to an attempt to secure as high a degree of accuracy and faithfulness to the source text as possible. There is now "[a] preference for 'natural' sounding translation, and the presumption is that 'accuracy' is the essence of the translator's task" (Rosslyn, 1997, p. 41).

Bassnett, in an article entitled 'Intricate Pathways' describes the translator as a mediator between different worlds, and different moments in time (pp. 1-2). Thus, although accuracy is an essential part of translation, it is important to note that the "exact reproduction [of a text] is impossible since the worlds in which the original text and its translation are produced are inevitably different worlds" (Bassnett, 1997, p. 2). Therefore, according to Bassnett, the essential task of the translator is to find a medium in which the translation can exist between both worlds (p. 2). For Eugene Nida (2000), the primary purpose of the translator may be to provide information as to both content and form. Thus, although the main focus may be on accuracy and faithfulness to the original, this, for Nida, can involve much more than the attempt to provide information:

> A translator's purpose may involve much more than information. He [sic] may, for example, want to suggest a particular type of behaviour by means of a translation. Under such circumstances he is likely to aim at full intelligibility, and to make certain minor adjustments in detail so that the reader may understand the full implications of the message for his own circumstances (Nida, 2000, p. 128).

Therefore, according to Nida, part of the purpose of translation may be to "elicit an emotional response of pleasure from the reader or listener" at the same time as ensuring that "the message [is] clear so that there is no possibility of misinterpretation" (p. 128). This, according to Nida (p. 134), involves four basic requirements:

- making sense;
- conveying the spirit and manner of the original;
- having a natural and easy form of expression; and
- producing a similar response.

This is by no means a simple or straightforward task. There will inevitably be occasions when there is a conflict between the requirements of form and those of content. On such occasions, "translators are [in general] agreed that, when there is no happy compromise, meaning must have priority over style" (Nida, 2000, p. 134). Even so, this raises issues relating to the question of whether it is ever possible to translate an artistic work in such a way as to capture the creative essence of the original, an issue that is particularly relevant where the target languages are very different (belonging, for example, to different language families, as in the case of English and Māori), and artistic forms are embedded in wholly different cultural practices. Bearing this in mind, it is not surprising to find that Houbert views the task of a translator as "often [involving] a great deal of creativity, as well as a wide range of communication skills" (1998, ¶9). Nevertheless, he observes that "a full understanding of the source text and accurate rendering in the target language usually prove enough to give the client [target audience] satisfaction and make the task of the translator an intellectually gratifying one" (¶11). In relation to the issue of creativity, he introduces a cautionary note: "As with all other communication skills, creativity is best appreciated and yields the best result when used appropriately" (¶11). What may be considered appropriate in one context, may not be considered appropriate in another. So far as the translation of Māori waiata into English is concerned, the danger in seeking to produce a text that is artistically satisfying in English is that it may be falsely assumed that what constitutes artistic creativity is the same in both languages.

According to Houbert, the task of the translator is to communicate the message to the target audience's satisfaction, whilst remaining faithful to the source text. A critical issue is whether the target audience will be satisfied with a translation that is as faithful to the original as possible without attempting to be artistically effective in its own right. This, in turn, raises a further issue: If the translated text is not artistically satisfying in its own right, will readers assume that the source text lacks artistic qualities? This raises, once again, the importance of clearly specifying the purpose of translation at the outset. It also suggests the need to ensure that readers of the translation are fully informed of the purpose of that translation and of the constraints imposed on the translator in seeking to comply with the guiding statement of purpose.

The attempt to remain faithful to the original text does not necessarily, according to Zaky (2000), involve the translation of meanings in any direct way. Rather, it may involve determining the values of utterances in context (i.e. their functions) and then seeking to find a way of expressing these functions in the target language. Thus,

instead of, for example, translating the exact form of a greeting, a warning, or a compliment, a translator may seek a way of expressing these functions that is appropriate within the context of the target language:

> [The] translator ought to translate the communicative function of the source language text, rather than its signification. A translator must therefore, look for a target language utterance that has an equivalent communicative function, regardless of its formal resemblance to [the] original utterance as far as the formal structure is concerned. In other words, translation should operate or take place on the level of language use, more than usage. It has to be carried out in the way the given linguistic system is used for actual communication purposes, not on the level of the referential meaning or the formal sentence structure. Conveying [the] textual effect of the original is the final objective to which a translator aspires, a text is a whole entity, to be translated as a whole (Zaky, 2000, ¶6).

There is here, so far as the translation of Māori waiata is concerned, a potential problem. If the function of the translation is to communicate as much as possible of the original text in order to make readers as aware as possible of the history and culture reflected in that text, it may be unwise to depart too far, or, indeed, at all, from the signification in the search for a way of communicating the textual functions appropriately in the target language. After all, the precise form in which a function is communicated (e.g. reference to the moon in a greeting) may have embedded within it important cultural information.

According to Piotr Kuhiwczak, there are two possibilities: 'domestication' and 'rule breaking':

> Translation theorists would say that in order to gain real standing a foreign text must be either entirely 'domesticated' – i.e. must create the impression that it is not a translation but written in the original language – or break the literary rules of the receiving culture [target culture] to such an extent that it acquires the status of an artistic innovation (1997, p. 83).

So far as the translation of the waiata considered here is concerned, 'domestication' is not an option. The translations are not intended to gain standing within the context of English culture. The alternative, that is, breaking the literary rules of the receiving culture where necessary in order to preserve authenticity, will be considered acceptable, even where such rule breaking does not result in the translation acquiring the status of an artistic innovation.

So far as this particular translation task is concerned, the function of the translator is certainly, in one sense, to mediate between different worlds and to communicate information and meaning. In so far as the intention is to elicit an emotional response, that response is more likely to be derived from an understanding of the historical and cultural significance of the original text than from the artistic merit of the translation as a work in its own right. The aim is not to create a 'domesticated' English text, a text in English that creates the impression that it is not a translation. Nor is it necessarily to seek to produce a text that will be seen as an artistic creation in its own right. Rather, it is to be as faithful as possible to the source text. If this should result

in a text in English that is satisfying as an innovative creative work, this will be a bonus. It is not something that is seen as a necessary aim.

Approaches to translation and types of translation

Theo Herman, in the context of a study of the European renaissance in the sixteenth century, examines two main approaches to translation: 'Literalism' and 'Humanism'. He describes Literalism in the following terms:

> [Literalism is] a form of literal or word for word translation. Literalism constitutes the law of translation . . . [and] more than any other form of interlingual processing, embodies the dream of translatability as an exact matching of component parts without loss, excess or deviation (Herman, 1997, p. 14).

He describes Humanism in translation as a "tradition [which] brings rhetorical standards as well as grammatical considerations into play" (p. 15). In examining the two types of translation, he makes the following observation:

> The validity of the literalist idea is never uncontested and becomes increasingly marginal, an ideology in retreat. . . . the humanist-inspired translators and the literalist idea concerns of the more traditional translators are focused on exactly what constitutes the translator's duty, however, the explanation of this cluster of key terms together with their reverberations back and forth in time seems likely to take us to the heart of those debates. Insofar as literalism is associated with the 'law' of translation and the duty of the translator, it provides a privileged way into these discussions (Herman 1997, p. 38).

Nida, in his study of translation equivalence, refers to two types of translation - 'formal' and 'dynamic' - which can be related directly to Literalism (i.e. formal), and Humanism (i.e. dynamic). The formal approach seeks 'formal equivalence':

> Formal equivalence focuses on the message itself, in both form and content. In such translation one is concerned with such correspondence as poetry to poetry, sentence to sentence, and concept to concept. Viewed from this formal orientation, one is concerned that the message in the receptor language [target language] should match as closely as possible to the different elements in the source language (Nida, 2000, p. 129).

According to Nida, the formal approach to translation is one involving what he refers to as 'gloss translation':

> Gloss translation [involves an attempt] to reproduce as literally and meaningfully as possible the form and content of the original. . . . Their [the target audience] needs call for a relatively close approximation to the structure of the . . . text both as to form (syntax and idioms) and content (themes and concepts). Such a translation would require numerous footnotes in order to make the text fully comprehensible. A gloss translation of this type is designed to permit the reader to identify himself as fully as possible with a

> person in the source-language context, and to understand as much as he can of the customs, manner of thought and means of expression (Nida, 2000, p. 129).

Translation oriented towards formal equivalence is "basically source-oriented':

> [It] is designed to reveal as much as possible of the form and content of the original message. In doing so, an F-E [Formal Equivalence] translation attempts to reproduce several formal elements, including: (1) grammatical units, (2) consistency in word usage, and (3) meanings in terms of the source context. The reproduction of grammatical units may consist in: (a) translating nouns by nouns, verbs by verbs . . . , (b) keeping all phrases and all formal indicators, e.g. marks of punctuation, paragraph breaks, and poetic indentation (Nida, 2000, p. 134)

In discussing what he refers to as 'dynamic equivalence', Nida makes the following comment:

> [Dynamic equivalence is] not concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship, that [is], the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message. A translation of dynamic equivalence aims at complete 'naturalness' of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture; it does not insist that he understands the cultural patterns of the source-language context in order to comprehend the message (2000, p. 129).

A typical form of dynamic equivalence is what Nida refers to as 'natural translation':

> [Natural translation] involves two principle areas of adaptation, namely, grammar and lexicon. In general the grammatical modification can be made the more readily, since many grammatical changes are dictated by the obligatory structures of the receptor language . . . shifting word order, using verbs in place of nouns, and substituting nouns for pronouns. The lexicon structure of the source message is less readily adjusted to the semantic requirements of the receptor language, for instead of obvious rules to be followed, there are numerous alternative possibilities. There are in general three lexical levels to be considered: (1) terms for which there are readily available parallels, . . . (2) terms which identify culturally different objects, but with somewhat similar functions . . . (3) terms which identify cultural specialities (Nida, 2000, pp. 136-137).

Thus, a dynamic equivalence translation directs attention more towards the target text (the translation) than towards the source text:

> [In the case of dynamic equivalence translation] the focus of attention is directed, not so much toward the source message, as towards the receptor response. A dynamic equivalence . . . translation may be described as one concerning which a bilingual and bicultural person can justifiably say, "That is just the way we would say it." It is important to realise, however, that D-E

> [Dynamic Equivalence] translation is not merely another message, which is more or less similar to that of the source. It is a translation, and as such must clearly reflect the meaning and intent of the source. One way of defining a D-E translation is to describe it as the closest natural equivalent to the source-language message. This type of definition contains three essential terms: (1) equivalent, . . ., (2) natural . . . (3) closest . . . (Nida, 2000, p.136).

Although the translation engaged in on this occasion aimed to be source-oriented (i.e. Literalist or formal rather than Humanistic or dynamic), it could not aim for formal equivalence on a syntactic level because of the very different structural nature of the two languages involved. Nevertheless, one aim was to preserve as much as possible of the original even where that might result in some degree of unnaturalness in the translation. Where it was felt that the requirements of the target language resulted in some obscuring of the sense of the original, a decision was made that the translated text would be glossed.

Translation and text-type

Newmark (1996, p.6) initially recognises three main types of text involved in translation: 'non-literary', 'literary', and 'poetic'. He sees the translation of *non-literary texts* as involving reality, facts, and objects. Literary texts "are concerned with the world of the imagination and are centred in human beings, sometimes reflected in their physical characteristics and their natural and climatic backgrounds" (p. 13). Their translation, according to Newmark, needs to take account of fiction, fantasy, multiple recursive and connotative meaning and society and individuals (p. 6). Finally, poetic text "calls on all the resources of language, and in parallel, these become the factors that the translator has to weigh up and prioritise differently for each poem, depending on its nature and function" (p. 13). The translation of *poetic texts* "makes use of all the formal resources of language (metaphor, denotation and connotation; metre or rhythm, rhyme, repetition, alliteration, assonance, onomatopoeia), where the tone of the human voice is the essence of the meaning" (p. 6).

In spite of these differences, Newmark argues that "[ideally], all should be closely translated . . . since in principle, non-literary translation can grasp more of the meaning of the original than literary translation, and literary certainly more than poetic translation" (p. 7).

Non-literary texts are divided by Newmark into four different categories: 'cultural texts', information texts', 'social texts', and 'legal texts'. In the case of cultural texts, he believes that "since a particular language group is being targeted, source language cultural expression and styles (now discourse) [should be] replaced by equivalent receptor language expressions and styles" (p. 9). Since an information text focuses on facts, "the purpose of the languages is to clarify them and make them agreeable to the readership"(p. 10). Social texts "require, as their aim, a full denotative translation, where all elements of meaning in the original are captured, but the connotative . . . factor is avoided, unless the text is designed to be suggestive and creative rather than straightforward and critical" (p. 11). Legal and official texts "are the tightest univocal and monosemous denotative texts, to such an extent, that the sense of their terms frequently has to be defined therein" (p. 12).

Neither the categories and sub-categories recognised by Newmark, nor the prescriptions he provides for translators in relation to these categories and sub-categories is particularly helpful in the case of the translation of Māori waiata into English. These waiata involve aspects of the literary, the non-literary and the poetic, as well as cultural, social and informative aspects. Therefore, the only advice that Newmark provides that has direct relevance in this context relates to the need for what he refers to as 'close translation'.

In considering the target audience of translations, Nida (2000) recognises four levels of what he refers to as 'decoding ability'. Two of these are of particular interest here. These are: "the capacity of the average literate adult, who can handle both oral and written messages with relative ease"; and "the unusually high capacity of specialists when . . . they are decoding messages within their own area of specialisation" (p. 128). In translating five waiata, my primary aim was to cater for a literate adult audience. However, because the translation of these waiata involved historical and cultural considerations, some of which required, for their full appreciation, a high level of historical and cultural awareness, comments that accompany the translations would be designed to accommodate the interests and concerns of those who are more deeply immersed in the cultural, historical and linguistic background out of which these waiata emerge than the majority of readers are likely to be. This has the added advantage of providing a resource for those who wish to develop their cultural, historical and linguistic awareness.

Translating literary and artistic texts

Jacob describes the translator as someone "who has to analyse and grasp the thought that lies behind words before attempting to clothe that thought in a different language, using what he [sic] considers to be the most appropriate form of language" (Jacob, 2002, ¶21). He argues that:

> The [translator] should go beyond the words he finds on paper and make every attempt to understand the thought that gave rise to the words . . . try to understand the realities evoked by and found behind the words. In order to carry out his mission adequately, the translator also has to adapt the message to the target audience and use only what he considers to be the most appropriate solution in any given situation, the ultimate aim being to communicate as effectively as possible" (¶24).

In the case of literary and artistic texts, Xiaoshu and Dongming (2003) define the aim of translation in the following terms:

> Literary translation [aims] to reproduce the original artistic images in another language, so that the reader of the translation may be inspired, moved and aesthetically entertained in the same way as the native reader is by the original. . . . Such a translation is not purely a technical change in language, but it requires that the translator duplicate the author's process of artistic creation, grasp the spirit of the original, find the most appropriate expression of his own thought, feeling and experience, and reproduce fully and correctly the content and form from the original in a literary language comparable to the original style (¶6-7)

In relation to the particular translation exercise involved here, it was thought that attempting to reproduce the content fully and correctly could prove to be inconsistent with a search for a form of expression that would evoke a similar aesthetic response to that evoked by the source text. In fact, the aesthetic factors involved in the appreciation of Māori waiata are essentially different from those involved in the appreciation of an English song or poem, even where that song or poem is written for similar purposes (such as, for example, commemorative purposes). For this reason, no attempt was made in the translation of these waiata to create an English text that is aesthetically satisfying in its own right. Before such an exercise could be attempted, if, in fact, it is something that is useful to attempt, a more comprehensive account of the aesthetics of Māori waiata than is currently available would be required. A useful starting point here is a work by Steven August (2001) which provides a literary and linguistic critique of a Māori lullaby.

Xiaoshu and Dongming (2003, ¶18) observe that the translation of literary and artistic works is "not only a science with its own peculiar laws and methods, but also an art – an art of reproduction and re-creation". They note, however, that in the art of reproducing and creating, translators must remain faithful to the source language and culture so that a "resemblance in spirit may be achieved" (¶14). Thus, from their perspective the task of the translator is to approach the translation of literary and artistic works from two different points of view, one being a literary or macroscopic point of view, the other a linguistic or microscopic point of view. When approaching translation from a literary or macroscopic point of view, the translator must "turn his [sic] translation into a work of art which is in conformity with the thought, feelings and style of the original . . . [in order that] the translation . . . [is] as moving and vivid as the original work and the reader may be aesthetically entertained" (Xiaoshu & Dongming, 2003, ¶11). When approaching translation from a linguistic or microscopic point of view "the paragraphs, sentences and words should be attentively studied so that the best expressions may be chosen to satisfy the needs of reproducing the thought, feelings, and style of the original" (¶12). In addition, according to Karamanian (2001, ¶9) " [the] process should be focused not merely on language transfer but also . . . on cultural transposition". She adds that "[as] an inevitable consequence . . . translators must be both bilingual and bicultural, if not indeed multicultural"(¶9).

It is certainly true that a translator of a literary or artistic work from Māori into English needs to be bicultural. This is, however, equally true in the case of any translation from Māori to English or English to Māori. In all cases, the cultural context of the source text will be of critical importance. However, it is not necessarily the case that the translation of a text which has literary or aesthetic qualities should seek to reproduce these qualities, or should seek to evoke an aesthetic response. Certainly, there will be circumstances in which this is one of the aims of the translation. In this case, however, the primary aim of the translation was to make available to readers who would not otherwise have access to it, information about the meanings encoded in the source texts (along with associated cultural and historical information in the form of a textual glossary).

The translation of literary and artistic source texts requires an understanding of the source culture as well as the target culture. According to James (2002):

> The cultural implications for translation may take several forms ranging from lexical content and syntax, to ideologies and ways of life in a given culture. The translator also has to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the TL [target language]. The aims of the ST [source text] will also have implications for the translation as well as the intended readership for both the ST and the target text”(¶2).

As Karamanian (2001) observes:

> We are not just dealing with words written in a certain time, space and socio-political situation; most importantly it is the “cultural” aspect of the text that we should take into account. The process of transfer . . . across cultures, should consequently allocate corresponding attributes . . . [to] the target culture to ensure credibility in the eyes of the target reader” (¶3).

Thriveni (2002, ¶5) states that “One of the main goals of literary translation is to initiate the target-language reader into the sensibilities of the source-language culture”. Thriveni explores the act of transferring messages across cultural boundaries, arguing that “[cultural] transfer . . . is concerned with the author’s relationship to his [sic] subject matter and with the author’s relationship to his [sic] reader” so that “[the] translator has to transmit this special cultural quality from one language to another” (¶19). He advises translators to “look for equivalents in terms of relevance in the target language and exercise discretion by substituting rather than translating certain elements in a work”(¶22). It may be, however, that any attempt to use translation as a way of initiating readers “into the *sensibilities* of the source language culture” (¶ 5) (emphasis mine), or to discover the type of equivalents to which Thriveni refers is misguided. As Karamanian (2001, ¶5) observes, “culture expresses its idiosyncrasies in a way that is ‘culture-bound’: [involving] cultural words, proverbs and of course idiomatic expressions, whose origin and use are intrinsically and uniquely bound to the culture concerned”. Thus:

> [When] considering the nature of the text and the similarities between the ideal ST [source text] and TT [target text] reader, an important aspect is to determine how much missing background information should be provided by the translator . . . It has been recognised that in order to preserve specific cultural references certain additions need to be brought to the TT. This implies that formal equivalence should not be sought, as this is not justified when considering the expectations of the ideal TT reader. At the other end of Nida’s scale, complete dynamic equivalence does not seem totally desirable either as cultural elements have been kept in order to preserve the original aim of the text (James, 2002, ¶39).

Where culturally-specific references are retained in the target text, understanding of these references may require background information that some readers lack. It may, in fact, be preferable to provide the necessary background information in the form of notes accompanying the translation rather than to attempt somehow to include them in the translated text itself.

In summary, it is not enough to thoroughly understand the lexis, vocabulary and grammar of a source text that is literary or artistic in nature in order to provide an adequate translation of it. Rather, a translator must be familiar with both the source culture and the target culture and must make decisions about (a) the extent to which it is desirable to attempt to produce a target text that is aesthetically satisfying, and (b) the extent to which necessary background information relating to cultural specifics of the source text should be incorporated into the target text itself. In seeking to make decisions of this kind, the translator must make reference to the primary purpose of the translation. In this case, since the primary purpose of the translation is to provide readers with an understanding of the meanings that the target audience of the source texts would have been likely to derive from these texts, the translations aim to be as close as possible to the originals and to include explanatory notes which function to provide relevant historical and cultural information and to highlight areas where there may be uncertainty as to the most appropriate way to translate particular textual segments.

Language and Style

In the creation of texts which have an aesthetic as well as a cultural and emotive function, the choice of language and style are of very real significance. From this perspective, as Xiaoshu and Dongming (2003, ¶22) observe, it is not only the semantic aspect, which "involves the global sense of the utterance" that must be considered, but also the selection of words and structures. The translator needs to attend not only to the denotative meanings of words (what they refer to), but also their connotative meanings (what types of response they evoke in readers by virtue of their associations). As Jacob (2002, ¶22), notes:

> [Each] word has particular connotations in a language and . . . the translator has to decide whether or not to translate such connotations. This choice cannot be made by the mechanical devices that are used to 'translate'. They can only be made by human beings, based on their knowledge of both the subject matter dealt with in the source text and the target audience.

Thus, the translator needs to consider not only which words in the target text will best represent the meanings of those in the source text, but also which words will not only convey these meanings, but also convey the values or associations with which the words in the source text are imbued. In doing so, the translator will be concerned with one aspect of the style of a text. There are, however, other aspects of style, such as, for example, rhythm, metre, and syntactic parallelism, that may resist the best efforts of a translator. Even so, Xiaoshu and Dongming (2003, ¶1) argue that "style is the essential characteristic of every piece of writing" and that "a translation should reflect the style of the original" (¶4).

In critiquing Fowlie's translation of Rimbaud's poetry from French into English, Walker (1998, ¶1) notes that although Fowlie was successful in preserving the meaning of the original, its sound was lost entirely. This raises an issue of some significance:

> If there is no means of retaining the lyrical flow and essence of a language – characteristics so important to poetry – how then, does the translator possibly impart the poet's intent into the translation? One method – though a

> controversial one – is via innovation in punctuation. If cadence and flow may not be maintained through the sound quality of the words, then possibly punctuation can do what phonetics cannot (Walker, 1998, ¶6).

Verse in French is syllable-timed; in English, it is stress-timed. Since this difference reflects a fundamental feature of the two languages, it is difficult to see how the problem could be resolved through different punctuation. In fact, those who wish to fully appreciate the rhythm of French poetry have no alternative but to learn French, just as those who wish to fully appreciate the rhythms of artistic works in Māori have no alternative but to learn Māori. Certainly, detailed investigations into the rhythmic aesthetic of Māori verbal art forms, such as that begun by August (2001), are long overdue. However, the true value of such research is the greater understanding of Māori verbal arts, not its capacity to assist translators. It is highly unlikely that those rhythmic qualities that are characteristic of Māori texts will be transferable to English. In fact, any attempt at that type of transference could be misleading.

Attempting to recreate the style of a source text in a translation may prove to be just as problematic as attempting to transfer cultural values from one language to another. As James (2002), observes, the problems involved in attempting a degree of correspondence that extends beyond the realm of meaning are fundamental.

The translation of waiata

The task of translating waiata from Māori into English is a complex and often problematic one. This relates, in part, to the fact that they have a literary and artistic function, which is integrated with their social and cultural function. As Mead (1969, p.379), observes:

> [In] order to translate the compact language of poetry into ordinary speech a long explanation is necessary. For a full understanding and appreciation . . . [a] paraphrased explanation would need to be extended even further.

According to Mitcalfe (1974, p. 11), "imagery drawn from a mythological frame, accepted and known by all, is common. It is therefore compressed and highly allusive, so that translation is impossible without extensive explanatory notes (which lose the immediacy of the original)". Even so, in the *Nga Moteatea* series, Ngata and Jones (1959) proved that the translation of waiata is by no means impossible and that the provision of annotations (as a way of giving further meaning to the compact language) does not necessarily result in any significant loss of immediacy. In fact, if there is a problem with some of the translations in that series, it is one that relates to their effectiveness as works of art in English. The danger is that readers may assume that the poetic and artistic qualities of the translations are a direct reflection of the poetic and artistic qualities of the original texts. In so far, for example, as metrical structure is concerned, this is unlikely to be the case. The essential issue, therefore, in undertaking a translation exercise of this type, is to pursue the issue of the precise function of the translation. Thus, Ngata (1959, p. vi), in the context of a discussion of Palmer (1958) notes:

> No matter how brilliant the translation, how apt the phrase or vivid the image, the English version is no substitute for the original Maori. We are reading the

> poetry of a people in the language of that people and the English version should be an aid to further and more intensive study of the Maori text.

Ngata's rationale for translating his collection of waiata was to expand the literature on waiata and provide a foundation for further study into Māori literary and artistic works. With reference to the work of Jones (1959), Ngata (1959, p. xxi) makes reference to the difficulties associated with compression:

> The Maori language in poetical compositions admits of a brevity which cannot always be imitated successfully in English. There are idioms of the language for which there are no parallel in the English, and it is in this regard a translator often encounters the chief difficulty, or in those turns of expression which do not occur in English grammar, but which are proper to the Maori.

A major difficulty associated with the translation of waiata relates to the issue of how to represent idioms, symbols and imagery which are embedded in the Māori culture. Here, explanatory notes can play an important role as Ngata (p. xxi) observes:

> The signification of many words…depend…on the theme of the composition or on the circumstances under which the original work was composed. In this respect the annotations . . . have been most helpful, especially where the sense of the composer is doubtful, or where more than one meaning can be given to the passage or expression. These annotations have enabled a selection to be made – for the purpose of translating – of an appropriate rendering in keeping with the ideas in the composition, or to the composer's mode of expression and to that of the tribe to which he or she belonged.

In providing translations of waiata, Ngata's primary purpose was to convey the meaning of the source text in a way that was as faithful as possible to the source text. This meant that where imagery and symbols had particular historical or cultural significance, they were retained, and an explanation was provided where considered necessary.

There is no simple answer to the question of how best to translate waiata into English. In this case, the primary purpose was to communicate meaning as faithfully as possible so that there was greater understanding of the relationship between the waiata and their historical and cultural setting. This would include exploring the nature and significance of imagery and symbolic use of language. It would not, however, include an attempt to produce texts that are artistically satisfying as English compositions.

A translator must always carefully consider the purpose of a translation before deciding which approach to adopt. In this case, the translation of the waiata, which is accompanied by explanatory glosses, was undertaken in order to reveal as much as possible of the meaning and significance of the source texts. The aim of the translation was therefore not primarily to seek to find a way of capturing the full artistry of the source texts in the target language. Instead, readers were to be encouraged to appreciate some of the significance of that artistry through an appreciation of the complexity and range of social, cultural, historical and personal reference and the interaction of literal and symbolic meanings.

The translation process and the role of the Ngāti Hauā Kaumātua Advisory Panel and the Te Hauora o Ngāti Hauā

The Ngāti Hauā Kaumātua Advisory Panel and the Te Hauora o Ngāti Hauā had recorded and transcribed a number of waiata before this project began. These were waiata for which Ngāti Hauā are known as the 'kaitiaki' or 'kaipupuri'. Although Ngāti Hauā people have been singing these waiata for as long as the Kaumātua can remember, neither their origins nor the names of their composers are known. One of these waiata - *Ka Mahuta* - was recorded by Mervyn McLean of the Auckland University Anthropology Department at Kai-o-te-mata Marae in Morrinsville on the 20th of November 1976. The remaining four were recorded by the Te Hauora o Ngāti Hauā organization in 2002. These are: *Tērā te marama, E rere te ao, Tākiri ko te ata, and Tērā te marama ka kowhiti.*

It was decided that these five waiata would be the first to be translated and that I should undertake that translation with the guidance and assistance of the Ngāti Hauā Kaumātua Advisory Panel and Te Hauora o Ngāti Hauā. Meanwhile, they would continue to collate, record and transcribe other waiata which were to be translated at a later date, the overall aim being to produce a book which includes source texts and translated texts along with notes and explanations and a sound recording of each waiata captured on Compact Disk.

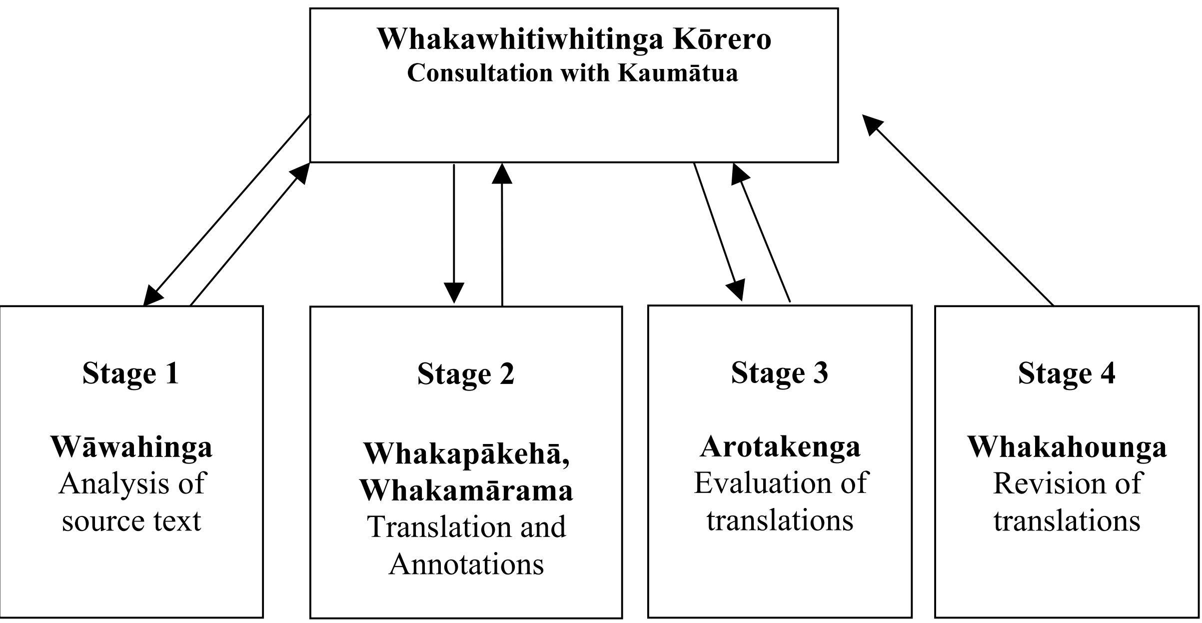
Although it was agreed that I would take responsibility for producing annotated translations of the five waiata to which reference has been made, it was also agreed that the translation process would be conducted with the supervision and guidance of the Ngāti Hauā Kaumātua Advisory Panel whose members had instigated the process and had already transcribed the five waiata. Members of that Panel would assist in the translation process, providing as much information as possible about the waiata, and commenting on translation drafts.

Consultation with the Kaumātua Panel was an integral part of the translation process. These consultations (Whakawhitiwhitinga Kōrero) were lead by the Kaumātua: they owned the process as well as providing guidance. In terms of the consultation process itself, considerable importance was attached to *kanohi ki te kanohi, kanohi kitea* and *manaaki i te tangata*. These concepts were regarded as having particular importance in relation to ensuring that there was an appropriate balance between tikanga Māori and University research protocols and ethics procedures.

Consultation was at the core of the translation process. From this core, emerged four stages:

Stage 1 Wāwāhinga – Analysis of source texts;
Stage 2 Whakapākehātanga, Whakamāramatanga – Translations with annotations;
Stage 3 Arotakenga – Evaluation of translations;
Stage 4 Whakahounga –Revision of translations (see *Figure 1*).

Figure 1: *Translation process model*



Stage one involved identifying, in consultation with Kaumātua Panel members, the type of waiata involved in each case and attempting to decipher or decode any archaic or figurative words and phrases. Where historical information about source texts is available, what Kussmaul (1995) refers to as a 'Top Down' process (which begins with an analysis of the context or background of the text and moves into a consideration of phrases, and, finally, individual words), is generally considered preferable. In this case, the fact that very little information about historical background and context of production is available, made a 'Bottom Up' process (which begins with individual words and phrases and works upwards towards a consideration of background and context) unavoidable, especially as the search for possible clues to historical and situational context was considered to be an important part of the process itself.

The analysis of texts which are deeply embedded in history, particularly those which have an aesthetic as well as a socio-cultural aspect, is particularly complex in that single words or phrases may be immensely significant, not only in terms of denotation, but also in terms of connotation. They may be used literally or symbolically, or they may combine literal and symbolic force. Thus, for example, line two of *Ka Mahuta* contains the words *kura, tātai* and *puni*. The word 'kura' has many different possible meanings and connotations. It could refer, for example, to a school, to the colour red, to a red feather, or to a treasure. In the context of this waiata, it is possible that it refers to the treasured red feathers that were lost overboard when the Tainui canoe approached its final resting place in Kāwhia, feathers that were found on shore by a member of a rival tribe. The word 'tātai' can be translated as 'to count'. However, it can also be used in the context of recounting one's genealogy. The word 'puni' generally refers to a company of persons.

The process of translating source texts is closely allied to that of textual analysis. In fact, it is generally textual analysis that provides a rationale for the translation itself. In this case, the words *kura tātai puni* were translated *the beloved one whose genealogy*, and the line as a whole - *E tū ai koe te kura tātai puni te kawau mārō e –* was translated as - *Where you stand, the beloved one whose genealogy is borne within the swoop of the cormorant*. In this context, 'kura' was interpreted as *treasure*. However, because the word 'treasure' can be applied to things as well as to people, and because the use of the word 'kura' with reference to people is generally associated in Māori culture with close relational ties, the phrase 'the beloved one' was selected as an appropriate translation of the word 'kura' in this instance. Because the association of the word 'puni' with 'tātai' indicates a human rather than an abstract interpretation, the words 'tātai puni' were translated as 'genealogy'.

Stage 3 of the translation process involved an evaluation of the draft translation of words and phrases in relation to a consideration of the text as a whole. Here, a decision had to be made about the extent to which the proposed translation was faithful to the original, the extent to which the meaning and significance of the original were captured in the translation, and the extent to which the translation of individual words and phrases contributed to the coherence of the translation as a whole.

In the first draft of the translation of *Ka mahuta*, *Haere rā koutou i te apu hau, i te apu a Paoa, i te tira wairua e i* was translated as *I bid you farewell, caught in the turbulence of emotion, in Paoa's grasp, with the spirit people*. At that stage, 'apu hau' was interpreted as 'gathering of winds'. Three possible interpretations of 'Paoa' had been considered. First, it was considered possible that 'Paoa' referred to a gathering of winds. Secondly, the possibility that 'Paoa' referred to one of the Waikato ancestors who had migrated to Hauraki was entertained. Thirdly, it was considered possible that reference was being made to smoke. On balance, the most likely interpretation was thought to be the first. However, the actual translation reflected the general view that the word was being used metaphorically and, therefore, the phrase 'turbulence of emotion' was selected in order to reinforce this interpretation.

In revisiting the translation and seeking to evaluate it, I had the advantage of having come across an unpublished manuscript written by Pei Jones in 1949, entitled *Te Tuhi Mareikura*[1]. In this manuscript, *Ropu-hau* and *Apu-tahi-a-Pawa* are referred to as two stages of creation in Tainui Mythology. Jones translates 'Ropu-hau' as 'gathering winds' and 'Apu-tahi-a-Pawa' as 'the questing soul'. It therefore seemed possible that 'apu-hau' was intended to refer to the latter. In fact, there was a possibility that the word 'Paoa' had been incorrectly transcribed. It may have been 'Pawa' in the original text. Thus, 'Te Apu-tahi-a-Pawa' may have been shortened to 'te apu a Pawa' in order to maintain the rhythmic structure of the line. For these reasons, the translation of line 3 was changed to *I bid you farewell, as you take your journey with the gathering winds and the questing souls to join the spirit people*.

Any translation that aims to capture the essence of a source text is always, in one sense, provisional. There is always a possibility that further light will be thrown on the source text. This is one of the reasons why it is necessary to be cautious in the use of parallel texts and bilingual dictionaries. Although bilingual dictionaries are useful

on some occasions, it should always be remembered that words often have several senses (core meanings) as well as a wide range of possible connotations. Only when context has been taken into account as fully as possible, can a decision about translation possibilities be made. So far as parallel texts are concerned, these can be useful in revealing the use of the same, or similar, phrases in different source texts. In this case, the phrase 'Tērā te marama' occurs in the first line of each of the following: *Ka mahuta, Tērā te marama* and *Tērā te marama ka kowhiti* (see *Table 1*).

Table 1 – *A demonstration of the usefulness of parallel texts in the translation process*

	Source Text	Translation
Waiata 1 line 1	**Tērā te marama** ka mahuta i te pae o Tahu e tama e i	Beyond Tahu's horizon **the moon** rises, oh son.
Waiata 2 line 1	**Tērā te marama** hohoro te kake mai kia mihi atu au	**Behold the moon** swiftly rising so that as I greet it –
Waiata 3 line 1	**Tērā te marama** ka kowhiti kei runga	**Behold the** new **moon** appears

In considering translation possibilities in relation to this phrase, Ngata and Jones (1970) - *Ngā Mōteatea* – was used as a source of parallel texts. It was found that this phrase did appear and that it had been translated as *Behold the moon* (1970, p. 257). Even so, although this translation was considered appropriate in the case of two of the waiata, it was not considered appropriate in the other case. This is because the syntactic structure of the line as a whole makes it more likely that this phrase is informative (providing information) rather than directive (requesting/ requiring a particular reaction/response).

Ka Mahuta: Translation and commentary

Ka Mahuta: The moon rises

The title is clearly a verb in present form (literally 'rises'). In the context of the first line, it is clear that the subject of that verb is *te marama* (the moon). In translating the title, the subject of the verb has been added in order to put the title into context.

Line 1: ***Tērā te marama ka mahuta i te pae o Tahu, e tama e***
Beyond Tahu's horizon the moon rises, oh son

The rising moon is a symbol of death, one that occurs in the majority of *waiata tangi* included in Ngata's collection (see, for example, Ngata, 1959). Thus, the reference to the moon rising at the beginning of this waiata signals that it is a waiata tangi. The group *e tama* was initially translated as *my son.* However, in the absence of a possessive construction, a decision was made to translate the vocative as *oh son.* The effect of this is to make the reference more general. There is, in other words, no

presumption that there was a close whānau relationship between the composer and the deceased.

The phrase *Tērā te marama* appears on numerous occasions in parallel texts (see, for example, Ngata, 1959, pp. 137, 207, 256) and is generally translated as *Behold the moon*. This possible translation was rejected in this instance because the syntactic structure of the line as a whole makes it more likely that the function is informative (providing information) rather than directive (requesting/ requiring a particular reaction/response).

Line 2: ***E tū ai koe te kura tātai puni te kawau mārō e i***
Where you stand, the beloved one whose genealogy is carried away within the swoop of the cormorant

The words *kura tātai puni* . . . have been translated *the beloved one whose genealogy* . . . In this context, 'kura' is interpreted as *treasure*. However, because the association of the words *puni* and *tātai* indicates a human rather than an abstract subject, *tātai puni* has been translated as 'genealogy'. There is a range of possible interpretations of *kura*, the most likely here being *treasure.* However, in order to capture the human reference, 'kura' has been translated here as *the beloved one* (i.e. the one who is treasured).

Line 3: ***Haere rā koutou i te apu hau i te apu a Paoa (Pawa) i te tira wairua e i***
I bid you farewell as you take your journey with the gathering winds and the questing souls to join the spirit people

A discussion of the reason for the final version of the translation of this line – one in which an unpublished manuscript by Pei Jones plays a critical role – is included earlier.

Line 4: ***Takahia e koe ngā toka taniwharau, ka tere, rua mano e***
Tread Ngā Toka Taniwharau, take wing amongst two thousand

In the initial translation of this line, *Ngā Toka Taniwharau* was translated as *the rocks of the prodigious.* The focus of this translation was on *taniwha rau,* which was interpreted as *the great ancestors*. The word *prodigious* was selected in order to indicate the awe-inspiring nature of the great ancestors. However, the Kaumātua Panel members suggested that *Ngā Toka Taniwharau* might be a place name (a reference to a place no longer known). For this reason, it was decided to leave the phrase in its original form and provide a gloss in the footnotes.

Line 5: ***Ka pāea kei uta kei te whakahekea iho ko te wairua tapu e***
Cast ashore, the Holy Spirit descends upon you

This line is problematic in that, in terms of grammatical accuracy, the first part should read *Ka pāea kē i uta* rather than *Ka pāea kei uta.* The Kaumātua Panel members noted, however, that the transcription might have taken the form it did because the singers ran the words *kē* and *i* together.

Although *wairua tapu* is translated as *Holy Spirit*, it is possible that this is a reference to the spirit world generally rather than to the Christian concept of Holy Spirit. However, the association of this waiata with the Ngāti Hauā tribe (who became committed Christians under the leadership of Wiremu Tamehana Tarapipipi Te Waharoa - also known as the Kingmaker) was a deciding factor in this translation.

Line 6: ***Hei ara mōhou e uia mai koe māu e kī atu nō Wharekura toetoe ngā nunui e***
To guide you, if you should be asked, say that you are from Wharekura, from the remnants of the multitudes

The translation of this line reflects the composer's use of direct speech, the conditional construction and the reference to *Wharekura*.

Line 7: ***Tēnei anō rā ngā whakataukī i waiho ake ai e hahu (hau) e tonga e, he taonga kākaho e…***
These are the ancient sayings handed down for you to use, a precious lattice work…

According to Mead and Grove (2001), the *Kākaho* is a "tukutuku or lattice work with which houses were lined" (p. 118). In this context, and particularly in relation to the reference in the previous line to Wharekura (School of Learning), it was decided that the meaning was symbolic, the latticework representing the interacting references which would serve as battens in the construction of the speech. Thus, the teachings of the School of Learning would support the deceased in addressing the ancestors.

Final comments

My primary aim here has been to provide, with the assistance of te Hauora o Ngāti Hauā and the Ngāti Hauā Kaumātua Advisory Panel, a translation of a single waiata that is as faithful as possible to the source text, to document the processes involved in doing so, and to make as explicit as possible the issues and problems that had to be addressed, including issues and problems relating to translation theory. My hope is that this will be of interest to other translators of indigenous texts, particularly other translators of Māori waiata.

Endnotes

1. The Tuhi Marekiura Manuscript is located in the New Zealand Collection at the University of Waikato Library. This particular manuscript is one of the many books and resources, published and unpublished by the late Pei Te Hurinui Jones. At this point in time the collection is not yet open for public use, however, efforts are being made to prepare the collection for the public.

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Introducing the draft Learning Progression Framework for Māori in the New Zealand Curriculum

Winifred Crombie and Hēmi Whaanga
Te Whare Wānanga o Waikato
University of Waikato
Private Bag 3105, Hamilton, New Zealand
[crombie@waikato.ac.nz; hemi@waikato.ac.nz]

Abstract
This paper introduces the draft Learning Progression Framework for Māori in mainstream schools which we prepared in the first half of 2003 for the New Zealand Ministry of Education. Readers are invited to contact the authors if they wish to make any suggestions in relation to the final content of the document.

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Introduction
Early in 2003 we were asked by the New Zealand Ministry of Education to develop a draft Learning Progression Framework for Māori in the New Zealand Curriculum. That document, when produced in final form following consultation and revision, is intended to provide a framework in relation to which the teaching and learning of Māori in mainstream schools can be conducted. The Ministry considered it particularly important that this document should be developed as soon as possible for a number of reasons, the most important of these being that (a) the vast majority of Māori students continue to be educated in mainstream schooling, (b) New Zealanders - Māori and non-Māori – have the right to a document that will play a role in underpinning the Ministry's commitment to the maintenance and revitalisation of the language; and (c) the Ministry intended to split language and languages in the New Zealand Curriculum into two areas: languages of instruction and other languages (resulting in 8 curriculum areas) and to require, within a five year implementation timeframe, that schools offer a language in addition to the language of instruction in Years 7 – 10.

In a previous issue of this journal, Bruce and Whaanga (2002) introduced the *Common European Framework of Reference for Languages: Learning, teaching assessment* (2002) and described how the draft of that document was used in the construction of *French in the New Zealand Curriculum* and *German in the New Zealand Curriculum* (Ministry of Education, 2002a & b). They went on to outline how both the Framework and the curriculum guidelines documents for French and German had influenced a curriculum development project relating to Māori language and culture at the University of Waikato and suggested ways in which this could inform curriculum development projects involving indigenous and community languages more generally. Much of the background material relevant to the

development of the draft Learning Progression Framework for Māori in the New Zealand Curriculum is reported there. Here, the emphasis is on the document itself.

The intention is that the draft Learning Progression Framework should be subject to trials in a number of demographically different areas in the North Island and South Island in the first half of 2004. Readers who are interested in the development of the document but may not have an opportunity to be involved in the trials are invited to contact us with any comments and suggestions that they would like us to forward to the Ministry.

Background

The New Zealand Curriculum (*Te Marautanga o Aotearoa)* is the official policy for teaching, learning, and assessment in New Zealand schools. It outlines the elements considered to be fundamental to teaching and learning in New Zealand schools and specifies seven essential learning areas that describe in broad terms the knowledge and understanding all students need to acquire. These currently include *Language and Languages (Te Kōrero me Ngā Reo),* an area which is to be split into two separate areas: languages of instruction; other languages. The following extract from the *New Zealand Curriculum Framework* clearly indicates the importance that is attached to the learning of Māori:

> Māori is the language of the tangata whenua of New Zealand. It is a taonga under the terms of the Treaty of Waitangi and is an official language of New Zealand. Students will have the opportunity to become proficient in Māori.

The draft Learning Progression Framework (*Māori in the New Zealand Curriculum*): Preamble

In common with other Ministry of Education curriculum documents, the draft Learning Progression Framework begins with a number of sections that are intended to provide a clear indication of its rationale and content. It begins with a section – *Why Learn Māori?* - intended to provide some information about the history and current position of the language in New Zealand, and to outline some of the benefits that are to be gained from learning Māori at school. It includes the following[1]:

> By learning Māori, young New Zealanders can:
>
> - develop or increase their awareness and appreciation of the central role that language, culture, place and heritage play in shaping identity and giving direction and meaning to life;
> - broaden their employment options and operate effectively in social, legal, educational, business and general professional contexts in which knowledge of Māori language and culture is a distinct advantage;
> - participate with understanding and confidence in functions in which Māori language and culture predominate;
> - learn to appreciate, understand, enjoy and value Māori arts and performing arts;
> - develop skills, attitudes, and understandings that will help them to learn other languages;

- learn to appreciate the important role that indigenous languages and cultures play throughout the world in the context of the increasing homogenisation of peoples;
- participate more fully as citizens of a country in which Māori is an official language;
- develop, through greater understanding, greater respect for a range of views and cultural practices.

It is sometimes argued that there is little point in learning New Zealand Māori because it is, except in a few pockets, spoken exclusively in this country. In response, we observe that "many languages, such as, for example, Finnish and Dutch, are spoken largely in a single country and this has rarely been used seriously as an argument against retaining them even though most speakers of these languages also have a high level of competence in at least one of the languages that are widely used internationally. Besides, although many young New Zealanders will travel extensively overseas, and some will leave New Zealand permanently, most are likely to spend most of their adult lives in this country, and so their ability to function as effective New Zealand citizens must be an important consideration in determining what educational opportunities should be provided for them".

The section entitled *Some Issues for Learning and teaching Māori* discusses some popular misconceptions about language learning, such as, for example, the belief that learners can acquire a language naturally in a classroom setting without tuition even though they may be exposed to that language for no more than a few hours each week. The emphasis in this section is on adopting a realistic approach to what can be achieved and ensuring that learners are given a genuine opportunity to develop their language competence in a setting that encourages the growth of confidence:

> It is important not to introduce too much too quickly, or to attempt to cover every aspect of the language in school programmes. There is a major difference between *introducing* students to new language, and ensuring that they have a real opportunity to *learn* that language. The danger with language programmes that are too ambitious, programmes that introduce too much too quickly, is that they do not provide students with a genuine opportunity to *learn* what is introduced. They may even undermine student confidence and motivation. . . . There is little to be gained from being able to say that every aspect of Māori has been covered in a language programme if the students have not come to terms with what has been introduced. Teachers should bear in mind that satisfactory completion of *level 8* signals that students have a good grasp of many of the important aspects of Māori language and culture, a good basis from which to pursue further learning. It does *not* mean that they can be expected to have a level of proficiency that matches that of an educated native speaker of the language.

The issue of dialect is dealt with in a section headed *Which Form of Māori Should be Used?* It is noted there that "Māori was, and is, spoken in different areas throughout New Zealand" and that although "[in] each area, there are differences in relation to pronunciation and usage (as is the case in almost all languages), the similarities are far greater than the differences, important though these differences are". Therefore:

> Teachers who focus largely on that variety of Māori with which they are themselves familiar, or who decide to make a particular local variety the primary focus of attention, can be confident in the knowledge that most of what is taught will be of direct use wherever their students travel within New Zealand. Those students who have a solid foundation in Māori will be in an excellent position to learn in detail about regional variations in language and culture at a later stage, especially if some of the more obvious differences are drawn to their attention as appropriate in class.

As important as the issue of what language should be used is the issue of the interaction between language and culture. It is therefore noted that:

> In the case of Māori, there are both linguistic and cultural differences among groups (iwi and hapū) in different parts of New Zealand. There are also, however, some very important similarities. Learners of Māori should appreciate this fact and understand that the characteristics of different groups of Māori speakers may vary considerably.
>
> Students should learn that speaking a different language involves much more than simply conveying the same message in different words. Communicating in another language means being sensitive not only to what is said (and what is left unsaid) but also to how something is said. Every language involves gestures as well as words, and indirect messages as well as direct ones. As students come to appreciate this, they begin to understand the interaction between language and culture. Teachers of Māori should take cultural considerations into account throughout their programmes so that their students are always aware of the important relationship between Māori language and Māori culture.

Learning involves partnership – a partnership that includes learners, teachers, parents, caregivers and communities. That partnership will be at its most productive where there is a focus on positive achievements, acknowledgment that learners learn at different rates and have different learning styles, and where learners, teachers and communities all have an opportunity to have input into the learning process. All of these aspects of the learning partnership are stressed in the initial section of the draft Learning Progression Framework.

Because those who learned languages in school settings in the past may be unfamiliar with current approaches to teaching and learning languages in New Zealand schools, there is a section (headed *Communicative Language Teaching*) in which contemporary approaches to teaching languages in New Zealand schools are introduced. Readers are also reminded that the fact that learning Māori can be fun is likely to be one of the strongest motivations for learning in the early years. Because being monolingual is not the exception in New Zealand, and because there are, no doubt, those who continue to believe - in spite of all of the evidence to the contrary - that learning a language is to be discouraged because it takes up time that could be used more productively, the following reminder is included under the heading *Why Learn Māori?:*

> In many countries in the world, perhaps the majority, young people are expected to speak at least two languages competently from an early age and this gives them an excellent basis for the learning of other languages.

Another issue that is addressed in the introductory sections of the draft Learning Progression Framework is that of the language of instruction. Many teachers of Māori in mainstream classes, particularly teachers of young learners, anguish over whether to use Māori or English as the language of classroom instruction. In general, the reasons most teachers give for opting to teach in English are that they do not consider their own level of language adequate, or that they fear that the students will not understand and that lessons will be unsuccessful if they attempt to use Māori for most of the time. In fact, classroom language, if kept to an appropriate minimum, consists of a relatively restricted repertoire and using that repertoire sensitively can be a way of helping students to accept that it is possible to understand without themselves necessarily having a high level of language proficiency. We therefore note that "[a] lot can be achieved by a teacher simply using *Āe; Kāo; Kia pēnei; Kaua e pēnā; Me pēnei,* and add that "[it] is also important . . . that teachers use lots of gestures, facial expressions and voice modulation to convey meaning". There is, however, a cautionary note:

> Above all, teachers who do decide to use Māori as the medium of classroom instruction, particularly those who have a very high level of competence in the language themselves, should be careful to modify their classroom language to ensure that it does not exceed, in terms of linguistic complexity, what learners can cope with.

We also advise that teachers respect the flexibility that is built into the outcomes-based Framework and "should not feel inhibited about responding to the needs and interests of their own students even where this means introducing particular achievement objectives much earlier than is indicated. . . . Thus, for example, some teachers may feel that their own students, or some of them, would benefit from being introduced to simple ways of referring to past and future events even in the very early stages of learning. They may, in fact, feel that this allows for more interesting and varied communication. So long as the students can cope, there is no reason why such decisions should not be taken".

The draft Learning Progression Framework: The levels

In common with other New Zealand curriculum documents, the draft Learning Progression Framework has eight levels of attainment – from beginner level (level 1) to level 8. The range and complexity of the achievement objectives increases from level to level so that as students progress through the eight curriculum levels, they become familiar with a broadening range of vocabulary, increasingly complex language structures, and increasingly challenging contexts for language use. The eight levels are intended to cover all years of schooling although no particular level is intended necessarily to be associated with any particular year or years of schooling. Some students might, for example, complete level 1 in their second year at school; others may not begin level 1 until they are older, and may take more than a year to complete it.

For every two curriculum levels, there is a general statement describing the overall types of competence that students are expected to achieve on completion of these two levels. For example, the following statement is made in relation to levels 1 and 2:

> Learners can understand language that contains well-rehearsed sentence patterns and familiar vocabulary, and can interact in predictable exchanges. They can read and write straightforward versions of what they have learned to say. They are aware of and understand some of the typical cultural conventions that operate in interpersonal communication. They are developing an awareness of the language learning process.

These general statements describe the following progression of language development:

- emergent communication (at levels 1 and 2);
- survival skills (at levels 3 and 4);
- social competence (at levels 5 and 6);
- personal independence (at levels 7 and 8).

At each curriculum level, a range of new achievement objectives is introduced for the first time. The intention is not, however, that the achievement objectives should be associated only with the curriculum level at which they are first introduced. Rather, each achievement objective should be revisited from time to time as learners progress through the curriculum levels. In this way, learners can be introduced gradually to a range of ways of achieving the same objective. Thus, for example, at level 4, the following achievement objective is introduced for the first time: *Give and seek permission.* At this level, this objective is associated with the following example:

> *Kei te pai kia haere au?*
> *Āe, kei te pai kia haere koe, engari me hoki mai koe ā mua i te waru karaka.*

However, when it is revisited at a higher level, this achievement objective might be associated, for example, with a conjunction expressing result (*kei*).

> *Kei te pai kia haere au ki te kāinga o Pare ā te pō nei?*
> *Āe, kei te pai, engari me hoki mai koe ā mua i te iwa kei ngenge koe āpōpō.*

Thus, the approach to achievement objectives is intended to be cumulative, the revisiting of objectives allowing for an upward spiral of achievement as learners progress through their programmes.

The achievement objectives are intended to cover the range of communicative competencies outlined in the *Common European Framework* of Reference for Languages (2001). At the early stages, there is an emphasis on stereotypically realised functions such as, for example, greetings (e.g. *Kia ora*) and farewells (e.g. *Ka kite anō)* and 'lexicalized chunks', that is, unanalysed chunks of language that are used to fulfil a particular purpose (e.g. *Ko Rangi taku ingoa)*. Students can generally use utterances such as these perfectly satisfactorily to fulfil certain communicative purposes without understanding that the components of the utterances can be altered and combined with other components to fulfil a wide range of different purposes. In

this sense, such utterances operate as 'pre-assembled patterns' or 'formulaic frameworks'. In other words, the emphasis in the early stages is on exemplars. As Skehan (1996) notes, there is increasing evidence that structured learning and exemplar-based learning operating synergistically.

Although the focus in the early stages of the draft Framework is on exemplar-based objectives, the emphasis moves in the later stages towards more structured learning, with an increasing focus, for example, notions such as time (see, for example, *Communicate about plans for the immediate future*: level 4) and macro-functions, that is, functions that can operate over large stretches of text (such as, for example, ***Recount*** *a series of events to inform, persuade or entertain*: level 8). For a discussion of types of achievement objective, see Crombie, Johnson and Te Kanawa (2001); Bruce and Whaanga (2002).

The achievement objectives need not be introduced in the order in which they are listed. Nor need they be introduced separately. There may, for example, be advantages in combining aspects of more than one achievement objective from a particular level in a single lesson. Thus, in planning their programmes, teachers may draw on the achievement objectives in different ways. For example, some teachers may wish to combine objectives 3.1 and 3.4, incorporating how people travel (3.4) into discussion of habits and routines (3.1).

At each curriculum level, the following strands are included: *socio-cultural aspects, topics, text types, receptive skills* (listening and reading) and *productive skills* (speaking and writing).

The *socio-cultural aspects* listed at each level have been selected with the achievement objectives for that level in mind. Teachers are encouraged, however, to feel free to supplement them and/or to introduce some of them earlier than is suggested.

The cultural content of Māori programmes should be both relevant and varied. Learning about social and cultural aspects of Māori communities will enable students to compare these aspects with those of other cultures within New Zealand and overseas and to understand the wide variety of cultural characteristics of Māori-speaking people. In order to ensure that the cultural interests of all of their students can be addressed, teachers are reminded that they need to keep their own cultural knowledge up to date, remembering that there are cultural differences among Māori communities.

The *topics* listed at each curriculum level have also been selected with the achievement objectives for that level in mind. Teachers may choose to integrate some of these topics with others of their own choice or reassign topics to a different level.

At each curriculum level, different types of *text* (text-types) are included. Like the socio-cultural aspects and topics, the text-types have also been selected on the basis of their relevance to the achievement objectives. Examples of written texts are email messages and shopping lists. Spoken texts include announcements and conversations.

As students progress through the curriculum levels, their competence in both *receptive skills* (listening and reading) and *productive skills* (speaking and writing) will increase. Thus, for example, at level 1, students are encouraged to "write simple, familiar words, phrases and sentences using . . . punctuation conventions", whereas at level 3 they are beginning to "use resources (e.g. dictionaries and glossaries) to experiment with some new language in their writing".

The draft Learning Progression Framework: Some examples

A list of the achievement objectives at each level is included as *Appendix 1*. In order to demonstrate how the Framework is constructed, we include here examples of different aspects of the Framework taken from different levels. We begin with the achievement objectives for level 1 along with the examples provided. The examples in the draft Framework are included simply to indicate how the achievement objectives could be expressed and are not intended to dictate what teachers include. It should be noted that at this level (level 1), the expectation is that the language will be introduced in a largely formulaic way, with the emphasis on analysed chunks.

In the Framework, there are footnotes accompanying the examples. These are intended to provide teachers with assistance and to alert them to the types of thing that can cause difficulty for students. Thus, for example, a footnote relating to the examples *Tēnā koe; Tēnā kōrua* and *Tēnā koutou* draws attention to the inclusion of singular, dual and plural; a footnote relating to examples of greetings notes that '*e*' is used with names and terms of address except where (a) the name is not a Māori name, or (b) the name has three or more morae, a mora being a bit like a syllable but consisting of either a single short vowel or a consonant followed by a short vowel. Examples relating to achievement objective 1.3 (*Communicate using days of the week, months, and dates*) are accompanied by a note indicating that terms for days and months in Māori vary according to the system used and that there are three possible ways of referring to months: using a set of terms borrowed from English; using a set of traditional terms; and using a set of terms based on numbers. The examples relating to birthdays are accompanied by a note indicating that some learners may find dates too difficult at this level. Therefore, teachers should feel free to deal with dates (including birthdays) at a higher level if they believe this to be appropriate for a particular group of students. In relation to the examples relating to tribal affiliation, it is noted that the question form included is restricted to asking about only one *iwi* so as to avoid complex dual forms and co-ordination. It is also noted, in connection with examples relating to parents that questions involving the Māori equivalent of 'sibling' are not asked at this stage in order to avoid linguistic complexity. A note relating to examples listed under the heading of *Birthplace* indicates that the question form used does not *strictly* refer to birthplace. Instead, it relates to where one belongs or, for instance, where one's *pito* is. In including footnotes such as these, we hope to provide information for those teachers who may be seeking assistance with, for example, linguistic forms and pedagogic issues.

Achievement objectives	Examples
1.1 greet, farewell, and thank people and respond to greetings and thanks;	**Greetings** *Kia ora.* *Tēnā koe.* *Tēnā kōrua.* *Tēnā koutou.* *Tēnā koe e koro.* *Tēnā koe e Tio.* *Tēnā koe e Te Ika.* *Tēnā koe Aroha.* *Tēnā koe Lee.* *Tēnā koe Sylvia.* **Farewells** Ka kite anō. *Ka kite i a koe.* *Ka kite i a kōrua.* *Ka kite i a koutou.* *Noho mai rā.* **Thanks** *Kia ora.* *Ka nui ngā mihi ki a koe.* *Ka nui ngā mihi ki a kōrua.* *Ka nui ngā mihi ki a koutou.*
1.2 introduce themselves and others and respond to introductions;	**Introducing yourself** *Kia ora. Ko Rangi taku ingoa.* *Kia ora. Ko Rangi au.* **Introducing others** *Ko Mere tēnei.* **Asking and giving names** A: *Ko wai tō ingoa?* B: *Ko Aroha taku ingoa.*

Achievement objectives	Examples
1.3 communicate using days of the week, months, and dates;	**Days** *A: He aha tēnei rā?* *B_1: He Mane tēnei rā.* *B_2: He Rāhina tēnei rā.* *B_3: He Rātahi tēnei rā.* **Months** *A: Ko tēhea marama tēnei?* *B_1: Ko Hānuere tēnei marama.* *B_2: Ko Kohi-tātea tēnei marama.* *B_3: Ko Maramatahi tēnei marama.* **Dates** *A: Ko tēhea rā o te tau tēnei?* *B: Ko te Rātapu tēnei rā, te tuawhitu o Kohi-tātea.* **Birthdays** *A: Āhea tō rā whānau?* *B: Ā te tekau mā tahi o Hūrae.*
1.4 communicate about personal information, such as name, age, nationality, and home;	**Well-being** A: *Kei te pēhea koe?* B_1: *Kei te pai.* B_2: *Kei te ora.* B_3: *Ka nui te pai.* B_4: *Heoi anō.* B_5: *Kāore i te pai.* B_6: *Kei te wherū.* **Tribal Affiliation** A: *Ko wai tō iwi?* B: *Ko Waikato taku iwi.* **Parents** A: *Ko wai tō pāpā/māmā?* B_1: *Ko Rangi taku pāpā.* B_2: *Ko Kiri taku māmā.* **Birthplace** A: *Nō hea koe?* B: *Nō Kirikiriroa au.* **Current home** A_1: *Kei hea tō kāinga*? A_2: *Kei hea koe e noho ana?* B: *Kei Rotorua taku kāinga*. **Age** A: *E hia ō tau?* B: *E iwa aku tau.*

Achievement objectives	Examples
1.5 communicate about location;	**Present location** *A: Kei hea te pene?* *B_1: Kei runga i te tēpu.* *B_2 Kei muri i te tēpu.* *B_3 Kei mua i te tēpu.* *B_4 Kei raro i te tēpu.* *B_5 Kei roto i te kāpata.* *A: Kei runga te pene i te tēpu?* *B: Āe/ Kāo.*
1.6 understand and use a range of politeness conventions (for example, ways of thanking people, apologising, excusing themselves, and complimenting people);	**Thanking** *Kia ora.* **Apologising** *Aroha mai.* **Excusing themselves** *Tēnā koa.* **Complimenting people** *Ka pai.* *Ka rawe.* *Ka mau te wehi.* *He tino pai tō mahi.* **Acknowledging special occasions** *Rā whānau ki a koe.* *Mere Kirihimete.*
1.7 use and respond to simple classroom language (including asking for the word to express something in Māori).	**Classroom language** *Haere mai.* *Haere atu.* *E tū.* *E noho.* *E tuhi.* *Pānui mai.* *Whakarongo.* *Titiro mai.* *Titiro atu.* *Hoihoi.* *Turituri.* **Asking about something** *A: He aha tēnei?* B_1: *He pene.* B_2: *He rūri.* **Asking about things** *A: He aha ēnei?* B_1: *He pene.* B_2: *He rūri.* **Asking the word for something in Māori** *He aha te kupu Māori mō X?*

Following examples such as these at each level, there are some suggestions in relation to language and vocabulary considered appropriate to the strands and achievement objectives. Teachers are encouraged to adapt and supplement these suggestions in ways that relate to the interests and capabilities of their own students, and to the specific requirements of their own programmes.

Suggested language focus	Some suggested vocabulary
Affirmative	*Āe*
Articles	
definite	*te* (singular)*; ngā* (plural)
indefinite	*he*
demonstrative (close to speaker)	*tēnei* (singular); *ēnei* (plural)
interrogative determiner	*tēhea* (singular)
Declarative form with rising intonation for question	*Kei . . . ?*
Locative Nouns	*runga, muri, mua, raro, roto*
Negation	*kāore/ kāo*
Nouns	
classroom objects	*tēpu, turu, pene, pene rākau, rūri . . .*
days of the week	*Mane, Tūrei, Wenerei . . .*
months	*Hānuere, Pēpuere, Māehe . . .*
tribes	*Ngāti Porou, Ngāi Tuhoe, Ngāpuhi . . .*
parts of the marae	*wharenui, wharekai, marae ātea, marae . . .*
personal names	*Tio, Aroha, Te Ika, Lee, Sylvia . . .*
names of people	*koro, kui, tama, hine . . .*
special occasions	*rā whānau, Kirihimete . . .*
Particles	*e* (+ names – *see* note 8)
Possessive Pronouns	
neutral: first, second, third person	*taku, tō, tana* (singular); *aku, ō, ana* (plural)
Prepositions	
location	*kei . . .* *i . . .*
Pronouns - subject	
singular: (first person)	*au, ahau*
singular (first person, third person)	*koe, ia*
dual (second person)	*kōrua*
plural (second person)	*koutou*

Suggested language focus	**Some suggested vocabulary**
Question forms	*Ko te aha . . . ?* *Ko wai . . . ?* *He aha . . . ?* *Nō hea . . . ?* *Kei hea . . . ?* *E hia . . . ?* *Kei te pēhea . . . ?*
Verbs – imperative forms	*E tū. E noho.* *Haere mai. Haere atu.* *Whakarongo. Pānui mai. Titiro mai. Titiro atu. Hoihoi. Turituri.*
Other	
Cardinal numbers	
1 . . .9	*tahi, rua, toru, whā, rima, ono, whitu, iwa*
10	*tekau*
11 . . . 19	*tekau mā tahi . . . tekau mā iwa*
20, 30	*e rua tekau, e toru tekau*
21 . . .31 (not including 30)	*e rua tekau mā tahi . . . e rua tekau mā iwa . . .* *e toru tekau mā tahi*
Ordinal numbers	
1 . . . 9	*tuatahi, tuarua . . tuaiwa,*
10 . . .31	*tekau, tekau mā tahi . . .*

Once again, a series of footnotes is intended to alert teachers to issues of significance. Thus, for example, the following notes accompany the suggested level 1 language focus points and vocabulary listed above.

> In response to a question involving the singular/plural demonstrative for location near the speaker (e.g. *tēnei*/*ēnei*), teachers should accept a noun group such as ‘*he pene*’ (meaning ‘a pen’, ‘pens’) as an appropriate reply at this level.
>
> The ‘neutral’ form of the possessive pronouns is selected because it can be used for both *a*-category and *o*-category possession.
>
> In English, a gender distinction is made between ‘he’ and ‘she’. In Māori, however, this distinction is not made in the personal pronoun form ‘*ia’* (he/she) where gender is normally elicited from the context.
>
> Cardinal numbers 1 – 9 are referred to here as ‘basic numbers’.
>
> For numbers 11 – 19, the formula is ‘*tekau mā X*’, where X is one of the basic numbers. *Mā* can never be omitted here.

The formula for 20, 30 etc. is '*e X tekau*', where X is one of the basic numbers ranging from *rua* (2) to *iwa* (9).

For 21 – 31 (not including 30), the formula is '*e X tekau mā Y*', where X ranges from *rua* (2) to *iwa* (9), and Y from *tahi* (1) to *iwa* (9). *Mā* can never omitted but '*e*' is frequently left out.

For ordinal numbers 1 – 9, the prefix *tua-* is used with the basic number.

For ordinal numbers: 10-31 no prefix. The formula here is exactly the same as that used for cardinal numbers from 10 onwards.

Following an initial list of achievement objectives at each level, there is a list of strands: suggested socio-cultural aspects, topics, texts, receptive skills (listening and reading) and productive skills (speaking and writing). The achievement objectives relating to level 2 are listed below followed by the level 2 strands.

Achievement objectives: level 2
2.1 communicate about relationships between people;
2.2 communicate about ownership;
2.3 communicate about likes and dislikes, giving reasons where appropriate;
2.4 communicate about time, weather and seasons;
2.5 communicate about physical characteristics, personality and feelings.

Suggested Socio-cultural Aspects	Suggested Topics	Suggested Texts
Family and community life.	Relationships: the family and extended family; Belongings (such as pets or the contents of a school bag); Familiar people: their appearances and personalities; Time, weather, seasons; School subjects; Foods; Sport and leisure.	Simple, short dialogues; Simple songs; Family trees; Simple email messages; Informal personal notes; Photograph albums with captions; Forms; Posters; Weather reports.

Listening	Reading	Speaking	Writing
Students will be encouraged to: • identify sounds of letters of the alphabet, letter combinations, intonation, and stress patterns; • recognise and understand familiar words even in some unfamiliar contexts; • understand a range of short texts consisting of familiar phrases and sentences; • get the gist of slightly more complex or less familiar phrases and sentences.	*Students will be encouraged to:* • identify letters of the alphabet, letter combinations, and simple punctuation; • recognise and understand simple, familiar words, phrases and sentences; • understand a range of short texts consisting of familiar words, phrases and sentences; • get the gist of slightly more complex or less familiar phrases and sentences.	*Students will be encouraged to:* • begin to use pronunciation, intonation, stress, and rhythm for emphasis and to distinguish meaning; how will this be done? • respond appropriately to simple, familiar instructions and simple questions; • ask simple questions and give simple information.	*Students will be encouraged to:* • reproduce letter combinations and punctuation for words, phrases, and sentences in familiar contexts; • write simple, familiar words, phrases and sentences using spelling and punctuation conventions.

Finally, at each level there is a list of suggested learning and assessment activities. These relate to the achievement objectives and the strands listed at that level. Because students (and groups of students) will vary in their starting points, rates of progress, and interests, teachers are encouraged to adapt the learning activities they use. They are also encouraged to remember that assessment will typically be ongoing, that it is most effective when it is accompanied by immediate, frequent, and regular feedback to enable students to develop their learning skills, and that it will include teachers' informal observation of classroom learning as well as end-of-unit tasks designed to measure and record the acquisition of language and language skills. It is noted that student assessment can be extremely valuable, and that, therefore, students should be encouraged to take a positive approach to monitoring their own progress and that of one another, using a range of peer-assessment or self-assessment strategies. It is emphasised that assessment should be based on activities that measure performance in communicative contexts.

Since all forms of teacher assessment should have a diagnostic function, providing students with constructive feedback, and helping teachers to evaluate the effectiveness of their programmes, teachers are encouraged to discuss the assessment procedures with their students and explain them clearly in ways that the students can understand.

Thus, assessment is presented as a continuing process that measures the development of students' knowledge and skills against the stated objectives, a process that should aim to:

- motivate students;
- enable teachers to evaluate the effectiveness of both learning and teaching;
- diagnose and monitor students' strengths and needs, providing information for future programme development;
- provide relevant information for students, parents, school administrators, and the wider community.

A list of the suggested learning and assessment activities for the achievement objectives at level 3 is provided below. Note that the following symbols are used:

> C = class activity; G = group activity; P = pair work; I = individuals work independently.

3.1 Communicate about, including comparing and contrasting, habits and routines

Students could be learning through:

- asking and answering questions about the habits or routines of well-known Māori people, in the context of simulated interviews (P);
- asking and answering questions about the school timetables of their friends (e.g., *Ka aha koe?*) and then filling in computer-generated timetable sheets on the basis of the responses (G);
- interviewing two classmates about their habits or routines and then writing down the main similarities and differences between the two (G);
- listening to descriptions of, or reading about, the habits and routines of pupils in different types of school in New Zealand (or those of well-known people or of friends) and filling in checklists appropriately (C, G).

3.2 Communicate about events, and where they take place

Students could be learning through:

- arranging an outing with a friend (telephone; written message) (P);
- writing letters, emails including recounting what various family members/ friends are going in different locations at the time of writing (I);
- telling a friend/ group of friends what can be seen through binoculars in different locations (G).

3.3 Give and follow directions

Students could be learning through:

- tracking a course from A to B on a street map, on the basis of directions given verbally or in writing (C, G, P, I);
- finding a rural marae on a map on the basis of verbal directions (G, P);
- treasure hunting and orienteering (G, P).

3.4 Communicate, including comparing and contrasting, how people travel

Students could be learning through:

- surveying how members of the class travel to school and comparing/ contrasting/ categorizing the results; (G)
- preparing a poster that is designed to persuade people not to travel by car at busy times of the day (C, G, P, I)

Teachers can monitor students' progress when they are:

- writing short passages from dictation;
- filling in gaps in dialogues or narratives with appropriate verbs and adverbs;
- giving and following directions in different contexts;
- working as part of a group using the Internet to gather information about Māori-speaking communities.

Students can monitor their own progress by:

- keeping an up-to-date portfolio (including audiotapes) of their work;
- completing different types of vocabulary-checking games and exercises;
- completing exercises in which they decide on the grammar in relation to meanings in context and checking their versions against an answer key giving several alternative good answers;
- finding their way around on the basis of directions given by a partner;
- using Māori-language software;
- using a checklist with items like this one: *I can give and follow directions*.

Finally, to demonstrate how a complete level is constructed, all of the material at one level - level 5 - is included as *Appendix 2*.

A final note

The Learning Progression Framework for Māori in the New Zealand Curriculum is currently in the form of a first draft. Readers who would like to have some input into the production of a final draft are invited to contact the authors who will be happy to pass comments and observations on to the Ministry of Education.

Endnote

1. Page numbers are not provided in relation to the Learning Progression Framework because the document is still in draft form.

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Appendix 1: List of achievement objectives at each level

1.1 greet, farewell, and thank people and respond to greetings and thanks;
1.2 introduce themselves and others and respond to introductions;
1.3 communicate using days of the week, months, and dates;
1.4 communicate about personal information, such as name, age, nationality, and home;
1.5 communicate about location;
1.6 understand and use a range of politeness conventions (for example, ways of thanking people, apologising, excusing themselves, and complimenting people);
1.7 use and respond to simple classroom language (including asking for the word to express something in Māori).

2.1 communicate about relationships between people;
2.2 communicate about ownership;
2.3 communicate about likes and dislikes, giving reasons where appropriate;
2.4 communicate about time, weather and seasons;
2.5 communicate about physical characteristics, personality and feelings.

3.1 communicate, including comparing and contrasting, about habits and routines;
3.2 communicate about events, and where they take place;
3.3 give and follow directions;
3.4 communicate, including comparing and contrasting, about how people travel.

4.1 offer, accept, and decline things, invitations, and suggestions;
4.2 communicate about plans for the immediate future;
4.3 communicate about obligations and responsibilities;
4.4 give and seek permission;
4.5 communicate about the quality, quantity and cost of things.

5.1 communicate about past activities and events;
5.2 communicate about present and past states, feelings and opinions;
5.3 communicate about past habits and routines;
5.4 describe, compare and contrast, people, places, and things.

6.1 give and follow instructions;
6.2 communicate about problems and solutions;
6.3 communicate about immediate plans, hopes, wishes and intentions;
6.4 communicate in formal situations.

7.1 communicate about future plans;
7.2 give and respond to advice, warnings and suggestions;
7.**3** express and respond to approval and disapproval, agreement and disagreement;
7.4 give and respond to information and opinions, giving reasons;
7.5 read about and recount actual or imagined events in the past.

8.1 communicate about certainty and uncertainty, possibility and probability;
8.2 present an argument or point of view, with reasons;
8.3 recount a series of events to inform, persuade or entertain;
8.4 respond to selected and adapted Māori texts (for example, from literature, film, newspapers, magazines, television, video, radio . . .) that relate to issues concerning Māori language and culture.

Appendix 2: **Māori in the New Zealand Curriculum**

Level 5: Social Competence

Achievement objectives:

5.1 communicate about past activities and events;
5.2 communicate about present and past states, feelings and opinions;
5.3 communicate about past habits and routines;
5.4 describe, compare and contrast, people, places, and things.

Strands

Suggested Socio-cultural Aspects	Suggested Topics	Suggested Texts
Customs and traditions in Māori communities, past and present; Home, school, and community, past and present; Buildings in rural and urban settings; Music, arts and crafts.	Home, school and community routines; Enjoying time with family and friends; My home town/ region/ country; Holidays; Geography and weather; People and things: their appearance and qualities. Māori music; Māori weaving and carving; Māori dance.	Conversational exchanges; School timetables; Simple interviews; Simple speeches; Letters; Web pages; Building plans; Brochures and tourist guides; Maps (including weather maps); Questionnaires; Reports.

Listening	Reading	Speaking	Writing
Students will be encouraged to: • make use of context and familiar language to work out meaning and relationships between things, events, and ideas; • understand specific details in contexts that may contain some unfamiliar language; • distinguish between past and present actions and states.	*Students will be encouraged to*: • make use of context and familiar language to work out the relationships between things, events, and ideas; • understand specific details in contexts that may contain some unfamiliar language; • distinguish between past and present actions and states.	*Students will be encouraged to*: • initiate and sustain short conversations; • give short talks on familiar topics in a range of contexts, past and present; • use appropriate pronunciation, stress, rhythm, and intonation.	*Students will be encouraged to*: • use resources (eg dictionaries, glossaries) to experiment with new language and review their writing for accuracy; • write information on familiar topics in a range of contexts, past and present; • use appropriate writing conventions.

Achievement Objectives - Examples, Suggested Language Focus, Some Suggested Vocabulary

Achievement objectives	Examples
5.1 communicate about **past activities and events;**	**Past event (without object)** A: ***I aha*** *rātou?* B: ***I kata*** *rātou.*[1] **Past event (active)** A: ***I aha te kaiako?*** B: ***I tohutohu*** *te kaiako* ***i*** *ngā ākonga.* **Past event (without object)**[2] A: ***Ka aha*** *ia* ***i tērā wiki?*** B: ***Ka kaukau*** *ia (i tērā wiki).* **Past event (active)** A: ***Ka aha*** *ia* ***i tērā Rātapu?*** B: ***Ka whakatika*** *ia* ***i*** *te whare (i tērā Rātapu).*
5.2 communicate about **present and past states, feelings and opinions**;	**Present states and feelings** A: ***Kua pēhea*** *koe?* B_1: ***Kua makariri*** *au.*[3] B_2: ***Kua pukuriri*** *au.* **Past states and feelings** A: ***I pēhea*** *a Whetu?* B_1: ***I makariri*** *ia.*[4] B_2: ***I pukuriri*** *ia.* **Opinion (re present and past)** A: ***Ki*** *a koe,* ***he pēhea*** *te mahi whakatoi?* B_1: ***Ki*** *a au,* ***he āhua*** *pai.* B_2: ***Ki*** *tāku* ***titiro***, ***he tino*** *pai.* B_3: ***Ki*** *tōku* ***whakaaro***, ***he*** *koretake.*
5.3 communicate about **past habits and routines;**	**Past habits and routines** *I ngā rā o mua,* ***haere ai*** *rātou ki te kura mā runga hōiho.* *I ngā rā o mua, haere ai ia ki te kura* ***ia rā, ia rā.*** *I mua, kanikani ai a Tama* ***i ngā Rāhoroi.***

[1] Particle '*i*' before verb signals past time.
[2] Note '*ka*' with a past adverbial indicates past time in Māori (e.g. ***Ka*** *hoki au* ***i*** *tērā wiki*).
[3] Particle '*kua*' before a state verb signals a state of being.
[4] Particle '*i*' before the verb signals that the state/feeling is in the past.

Achievement objectives	Examples
5.4 describe, compare and contrast, people places and things.	**Describing people.** ***Pēhea te*** *tangata****?*** **(character)**[5] ***He māhaki.*** ***He mākoakoa.*** **Describing places, and things** ***Pēhea te*** *āhua****?*** **(appearance)** ***He awaawa.*** ***He angiangi.*** ***Pēhea te*** *nui****?*** **(size)** ***He rahi.*** ***He nui.*** **Comparing people, places, and things** ***He tūpuhi ake*** *a Rangi* ***i*** *a Pita.*[6] ***He paki ake*** *ngā rangi i Wīwī* ***i*** *ngā rangi i Airangi.* ***He*** *nui* ***ake*** *te utu o te waireka* ***i tō*** *te aihikirīmi.*[7] **Contrasting people, places, and things** ***He pukumahi*** *a Ata,* ***engari, he ngoikore rawa atu*** *a Whiti.* ***He makariri*** *te whenua o Rūhia,* ***engari, he mahana rawa atu*** *te whenua o Ahitereiria.* ***He ātaahua*** *te ngeru,* ***engari, he weriweri rawa atu*** *te kurī.*

Recycling	
4.2 communicate about plans for the immediate future;	**Future Event (passive)** [8] A: ***Ka aha*** *koe* ***āpōpō?*** B: ***Ka whakatikaia*** *ngā whare* ***e*** *au (āpōpō).* **Actor Emphatic** [9] A: ***Mā wai*** *koe* ***e*** *whāngai?* B_1: ***Mā*** *Hoturoa (au e whāngai).* B_2: ***Māna*** *(au e whāngai).*

[5] See 2.5 for physical characteristics.
[6] *Ake* or *Atu* can be used here.
[7] *Tō* or *tā* and their plural forms *ō* and *ā* are included where there is ellipsis (i.e. avoidance of repetition of the *te . . .o*, *te . . . a, ngā . . .o, ngā . . .a* combinations) (e.g. *He nui ake* ***te utu o*** *te waireka i* ***te utu o*** *te aihikirīmi*).
[8] In Māori, passive constructions are almost as common as active ones. In fact, they are more common in narrative where the emphasis is often on what happened rather than who was responsible for what happened.
[9] This structure is used when the emphasis is on the actor.

Suggested language focus	Some suggested vocabulary
Adjectives	
people	*tūpuhi, ātaahua, māhaki, kaha . . .*
places	*nui, makariri, mahana . . .*
things	*teitei, whānui, tawhito, poto . . .*
states	*makariri, wera, pōhara . . .*
feelings	*riri, pōuri, hari . . .*
opinions	*pai, rawe, pārekareka, koretake, hōhā . . .*
Conjunctions	
contrast	*engari*
Ellipsis	*Tō, tā* (singular); *ō, ā* (plural)
Modifiers	
intensifier	*tino*
intensifier	*rawa atu*
proximal	*āhua*
comparative	*ake*
Nouns	
dance	*kapahaka, haka, waiata-ā-ringa, poi . . .*
music	*kōauau, pūtātara, pūrerehua . . .*
countries	*Ahitereiria, Amerika, Hāmoa . . .*
cities	*Parī, Ngā Ānahera, Piripane, Hongipua . . .*
Particles	
agent particle (passive)	*e*
verbal particle (past)	*i*
verbal particle (state)	*kua*
particle (adjective)	*he*
actor emphatic (future)	*mā*
actor emphatic (future)	*e*
Prepositions	
comparison	*i*
object	*i . . .*
opinions	*ki . . .*
Questions	*I aha . . .?* *Ka aha . . .* (+ adverbial)*?* *Kua pēhea . . .?* *I pēhea . . .?* *Pēhea te . . .?* *Mā wai . . .e . . .?*
Verb	
actor emphatic (future)	*mā* + agent + patient (subject) + *e* + verb
future event (passive)	*ka* + verb + future adverbial
past event (intransitive)	*i* + verb
past event (transitive/marked)	*i* + verb (object marked by 'i')
present states/feelings	*kua* + verb
past states/feelings	*i* + verb

Level 5: Suggested Learning and Assessment Activities

Most of the learning activities are listed under relevant achievement objectives.
(**C** = class activity; **G** = group activity; **P** = pair work; **I** = individuals work independently)

5.1 Communicate about past activities and events

Students could be learning through:

- Making brief diary entries noting the previous week's activities (I);
- Listening to or reading an interview with a carver/ weaver/ singer etc. about that person's recent activities (where, when, and how often) and taking notes for a short magazine article (C. I);
- Telling a story from a series of pictures or other prompts (C, G);

5.2 Communicate about present and past states, feelings and opinions

Students could be learning through:

- Interviewing friends before and after a significant event (a kapahaka competition) and charting their reactions in terms of similarities and differences (G, P);
- Playing charades, choosing words that signify particular physical states and feelings (C, G);
- Filling in speech bubbles or crosswords with words that describe the physical states and feelings represented in specific pictures (C, G, P, I);

5.3 Communicate about past habits and routines

Students could be learning through:

- Making a chart comparing their daily routines, hobbies, likes, and dislikes at different ages (I);
- Carrying out more complex activities. For example, the students could listen to, read about, or invent different people's past habits and routines (e.g. the habits of a well-known person before they achieved celebrity status). An extension could be comparing how people's habits and routines have changed in response to changed circumstances (C, I).

5.4 Describe, compare and contrast, people, places, and things

Students could be learning through:

- Drawing "crazy" pictures of people and things described by the teacher or another student (C, G, P);
- In pairs, writing the descriptions of well-known people and then reading the descriptions written by other pairs to guess who has been described (P);
- Drawing monsters (marked by numbers) and writing descriptions of them (marked by letters) on separate pieces of paper, which are then displayed so that everyone can try to match the pictures to the descriptions C;
- Writing a short entry for a guidebook about a favourite visitor attraction (C, I);

Teachers can monitor students' progress when they are:

- Doing question-and-answer tests and substitution activities together;
- Working on vocabulary groups and lists;
- Listening to dialogues and marking checklists on the basis of the presence or absence of specified content;
- Listening to or reading information and answering multiple-choice questions;
- Filling in blank spaces in written texts with words, phrases, and sentences;
- Working in pairs or groups to search for information and conveying it in personal letters.

Students can monitor one another's progress by:

- Challenging each other in Māori language computer activities;
- Working together on projects of mutual interest.

Students can monitor their own progress by:

- Keeping portfolios of their work up to date;
- Keeping lists of vocabulary items and adding to them regularly;
- Doing computer-based language extension exercises;
- Using a checklist with items such as: "I can talk about how I felt last week."

Putting the draft learning progression framework – *Māori in the New Zealand Curriculum* – to work: An illustration

Diane Johnson

Te Kura Kete Aronui (Faculty of Arts and Social Sciences)
Te Whare Wānanga o Waikato (University of Waikato)
Private Bag 3105, Hamilton, New Zealand
[dianej@waikato.ac.nz]

Abstract

How language curricula are implemented in the classroom is of critical importance. Here, we take one achievement objective from the draft Learning Progression Framework for Māori in mainstream classes and demonstrate one way in which it can be realised as a core integrated skills lesson, that is, as a lesson that introduces new language (core lesson) through all four skills - reading, writing, listening and speaking (an integrated skills lesson). The lesson is preceded by a discussion of the type of planning that accompanies the implementation of language curricula.

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Introduction

The draft Learning Progression Framework for Māori in the New Zealand Curriculum is designed in such a way as to put the primary focus on learning outcomes (expressed as *achievement objectives*) rather than on, for example, lists of topics, lists of vocabulary, and/or lists of language points. This allows for a considerable degree of flexibility in implementing the curriculum and, consequently, allows teachers to focus on the needs and interests of their own students. However, the Learning Progression Framework is also designed in such a way as to help teachers to plan in effective ways. It includes a range of suggestions in relation to receptive skills (listening and reading), productive skills (speaking and writing), socio-cultural aspects, topics and text-types, as well as providing examples of the type of language that could be associated with each of the objectives and the kind of learning and assessment activities that could prove useful in planning units of work and lessons.

My aim here is to demonstrate how the Language Progression Framework can be put to use in planning and delivering units of work and lessons.

Careful, co-operative planning: The key to successful teaching and learning

Unit planning

Developing a language programme based on a Learning Progression Framework involves translating the achievement objectives into programmes made up of units of work. These units of work can then provide a framework for the planning of individual lessons. There are different ways in which unit planning can be conducted. However, it always involves a number of stages. The following stages indicate one possible approach.

The first stage could involve reviewing the Learning Progression Framework at the appropriate level (e.g., level 2) to determine which of the *Achievement Objectives* will be included in the unit plan. If more than one Achievement Objective is to be included, consideration needs to be given to how different Achievement Objectives might work together. For example, a primary focus on Achievement Objective 4.5 (*Communicate about the quality, quantity and cost of things*) might combine well with revision of aspects of Achievement Objective 2.3 (*Communicate about likes and dislikes, giving reasons where appropriate*) and Achievement Objective 1.6 (*Understand and use a range of politeness conventions*). These Achievement Objectives would, for example, work well together in the context of an overall theme relating to shopping expeditions.

The second stage could centre on thinking about the proposed *outcomes* of the unit of work (in terms of skills, attitudes and values) and about *how the students can be involved* in discussing these outcomes and the ways in which they can be achieved.

The third stage might be reviewing the selected Achievement Objective or Achievement Objectives in the light of the suggested *socio-cultural aspects* and *topics* included in the Learning Progression Framework and selecting or adapting some (or selecting others, possibly from elsewhere in Learning Progression Framework). It is important at this stage to bear in mind that the topics initially selected could change in consultation with the students.

The fourth stage could be to review, in relation to the selected Achievement Objective or Achievement Objectives, the *suggestions* included in the Learning Progression Framework that relate to *language focus (with examples), vocabulary, receptive skills (listening and reading), productive skills (speaking and writing),* and *learning and assessment activities* (including activities relating to information technology). This provides an overview of possibilities.

The fifth stage could involve deciding how many weeks of work and how many class contact hours will be involved (e.g., 4 weeks @ 4 hours of class contact per week).

A possible *sixth stage* – but one that could take place much earlier – could involve thinking about possibilities for *community involvement* in the unit (e.g. a visit from a local travel agent; a cooking demonstration from a parent; a visit to a local marae).

With stages such as these completed, teachers could begin to fill out planning templates, beginning with an overall unit planning template which is then broken

down (into, for example, two-week blocks). Here is an example of an overall unit plan:

Class:	**Subject: Māori**	**Curriculum level: 2**
No. of weeks: 8	**No. of hours:** 32	
Achievement objectives: 2.2 Communicate about ownership 2.3 Communicate about likes and dislikes, giving reasons where appropriate 2.4 Communicate about time, weather and seasons		
Outcomes: At the end of the unit, the students will: be able to use the structures and vocabulary to which they have been introduced to communicate about time, weather and seasons and about some of the things they and others like and dislike, and some of the things they and others own; know that different months are associated with different seasons in the northern and southern hemispheres; know what sorts of things Māori-speaking students of their own age might eat, learn at school and do in their leisure time in summer and winter.		
Possible community involvement: Demonstration of a Māori dish (parent; caregiver); Local resident brings photographs of a holiday in another area of New Zealand		

A unit plan such as this can then be broken down into smaller units such as the following:

WEEKS 1 & 2		**WEEKS 3 & 4**	
Class contact hrs: 8	**Approx. homework hrs:** 1	**Class contact hrs:** 8	**Approx. homework hrs:** 2
Achievement objective/s: 2.3 *Communicate about likes and dislikes, giving reasons where appropriate*		**Achievement objective/s:** 2.2 *Communicate about ownership*	
Possible sociocultural aspects: Life with whānau in a Far North community (see Level 2 suggested sociocultural aspects) - emphasis on food preferences.	**Possible topics:** Foods; school subjects (see *Level 2* suggested topics)	**Possible sociocultural aspect/s:** Life with whānau in a South Island community (see *Level 2* suggested sociocultural aspects) - emphasis on some of the contents of a Māori home.	**Possible topics:** Belongings (such as pets or the contents of a school bag) (see *Level 2* suggested topics)
Comments: For specifics, see lesson plans		**Comments:** For specifics, see lesson plans	

WEEKS 5 & 6	
Class contact hrs: 8	**Approx. homework hrs:** 1.5
Achievement objective/s: 2.4 *Communicate about time, weather, and seasons*	
Possible sociocultural aspects: Life with whānau in a Far North community (see *Level 2* suggested sociocultural aspects)	**Possible topics:** Time, weather, seasons; sport and leisure (see *Level 2* suggested topics)
Comments: For specifics, see lesson plans	

WEEKS 7 & 8	
Class contact hrs: 8	**Approx. homework hrs:** 1.5
Achievement objective/s: 2.2 *Communicate about ownership* 2.3 *Communicate about likes and dislikes, giving reasons where appropriate* 2.4 *Communicate about time, weather and seasons*	
Possible sociocultural aspect/s: Life with whānau in a Far North community (see *Level 2* suggested sociocultural aspects): emphasis on enjoying different foods and different sports in summer and winter.	**Possible topics:** Foods; sport and leisure; time, weather, seasons (see *Level 2* suggested topics)
Comments: For specifics, see lesson plans	

Lesson planning

Translating unit plans into lesson plans is the next stage. Depending on the class time available, there may, for example, be two lesson plans for each week of the unit plan. At this stage, teachers need to decide which of these suggestions can be used and/or adapted and whether others should/could be introduced in relation to class work, homework and assessment. A lesson plan template such as the one that follows is likely to be particularly useful here.

Achievement objective/s	**What achievement objective/s will be the focus of attention in this lesson?**
Outcome/s	What knowledge and skills will the students have gained at the end of the lesson and how do these relate to previous and subsequent lessons?
Subsidiary aims	In addition to the specific knowledge and skills listed in the outcomes section of this plan, are there any more general skills that will be focused on during the lesson?
Assumptions	What assumptions are you making that are directly relevant to this lesson (e.g., that the majority of students will already have some familiarity with the vocabulary used in the lesson)?
Language focus	What is the primary language focus of the lesson (e.g., a specific structure associated with a particular meaning)?
Vocabulary	What vocabulary items will be introduced or revised?
Pronunciation focus	Which, if any, pronunciation points (e.g. the *ng* sound in initial position) will be focused on in the lesson?
Socio-cultural aspect/s	What socio-cultural knowledge will the students be introduced to (e.g. the concept of t*apu*)
Topic/s	What topic or topics will be introduced (e.g. *marae* maintenance)?
Text-type/s	What types of text (e.g. maps, weather forecasts) will be introduced?
Learning activities	What learning activities will be included?
Assessment activities (outcomes checking)	What assessment activity or assessment activities will be introduced?[1]
Resources	What resources (e.g., posters, games, flash cards) will be needed?

Lesson staging
There are a number of different ways to organise a lesson into stages. In the lesson included here, the stages are:

Stage 1: Context set
Set the context for the lesson by, for example, showing the students objects or pictures that are relevant to the overall theme of the lesson.

Stage 2: Vocabulary
Teach or practice a few vocabulary items that will be used in the lesson.

Stage 3: Textual focus
Focus on a simple text (e.g., a poster including pictures and sentences).

Stage 4: Language focus
Focus on the language that is at the core of the lesson, such as, for example, one way of expressing approval

Stage 5: Controlled practice
Focus on tasks that involve students in using the language that is at the core of the lesson.

Stage 6: Freer practice
Focus on tasks that allow students to use the language that is at the core of the lesson if they choose to do so.

From planning to delivery: A demonstration lesson plan and lesson
The lesson plan and lesson introduced here relates to level 2 of the draft Learning Progression Framework and, in particular, to Achievement Objective *2.3: Communicate about likes and dislikes, giving reasons where appropriate*. The emphasis here is on the first part of the achievement objective. Later lessons can be designed in such a way as to accommodate the second part (i.e. 'giving reasons where appropriate'). This lesson can also be related to *Tihe Mauri Ora!* as it combines two of the themes that run through Levels 1, 2 and 3 (pp. 36 – 41) – food and things one likes. The topics and settings listed in *Tihe Mauri Ora!* are not specifically exploited in this lesson but could be picked up in later developments of these two themes.

<table>
<tr><td colspan="2">Lesson Plan</td></tr>
<tr><td colspan="2">Achievement objective: 2.3: Communicate about likes and dislikes (giving reasons where appropriate).</td></tr>
<tr><td>Outcome/s</td><td>By the end of this lesson, students will be able to write about their likes and dislikes in relation to food, using appropriate reactive expressions (He pai (rawa atu) te X ki a au/ia/Hēmi); Kāore (rawa atu) te X i te pai ki a au/ia/Hēmi) in both first and third person singular (au; ia; Hēmi).
Students will also be able to use, and respond to, a simple question about food likes and dislikes (He pai te . . . ki a koe/ia/Hēmi?).</td></tr>
<tr><td>Subsidiary aims</td><td>Students will have reading, speaking and listening practice.</td></tr>
<tr><td>Assumptions</td><td>Students may already have had some exposure to 1st and 3rd person singular pronouns and to affirmative (Āe) and negative (Kāo) words.</td></tr>
<tr><td>Language focus</td><td>
<table>
<tr><td rowspan="3">He pai</td><td rowspan="3">te</td><td rowspan="3">X</td><td rowspan="3">ki a</td><td>koe?</td></tr>
<tr><td>ia?</td></tr>
<tr><td>Hēmi?</td></tr>
</table>
<table>
<tr><td>Āe.</td><td>He pai</td><td>rawa atu</td><td rowspan="4">te</td><td rowspan="4">X</td><td></td><td rowspan="4">ki a</td><td>au</td></tr>
<tr><td>Āe.</td><td colspan="2">He pai</td><td></td><td>ia</td></tr>
<tr><td>Kāo.</td><td colspan="2">Kāore</td><td>i te pai</td><td rowspan="2">Hēmi</td></tr>
<tr><td>Kāo.</td><td>Kāore</td><td>rawa atu</td><td>i te pai</td></tr>
</table>
</td></tr>
<tr><td>Marker sentences</td><td>He pai te āporo ki a koe?
He pai rawa atu te āporo ki au.
He pai te āporo ki a au.
Kāore te āporo i te pai ki a au.
Kāore rawa atu te āporo i te pai ki a au.</td></tr>
<tr><td>Vocabulary</td><td>rōpere; rare; hāmipēka; āporo; kōura; kānga; rīwai; ika</td></tr>
<tr><td>Pronunciation focus</td><td>Short vowels and long vowels
Elision of vowels (e.g., ‘rawa͡atu’)
Rising intonation for question; falling intonation for answer</td></tr>
<tr><td>Socio-cultural aspects</td><td>Discussion of traditional Māori food preferences</td></tr>
<tr><td>Topic/s</td><td>Expressing food likes and dislikes</td></tr>
<tr><td>Text-type/s</td><td>Posters (see Level 2 text types: Māori in the New Zealand Curriculum Draft); Simple email messages (see Level 2 text types: Māori in the New Zealand Curriculum: Draft); Questionnaire</td></tr>
<tr><td>Learning activities</td><td>Consolidating existing vocabulary items and learning new vocabulary items (listening, speaking, reading, writing);
Decoding messages (reading & listening);
Practicing structure (listening and speaking);
Playing language-based board game (speaking, listening);
Surveying class (speaking, listening);
Making posters (writing).</td></tr>
<tr><td>Assessment activity</td><td>Listening or reading and ticking answer sheet</td></tr>
<tr><td>Resources</td><td>Posters; flashcards; cue cards; game boards; game cards; task sheets</td></tr>
</table>

Stage One: Set the context for the lesson

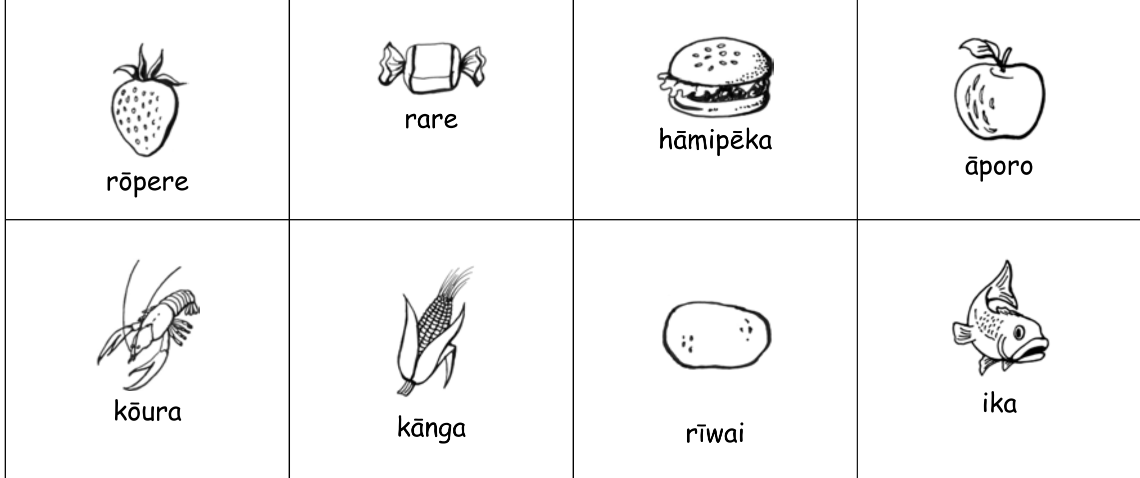
Show the students objects or pictures that represent various foods. This is a good opportunity to promote some cultural awareness through discussion of some traditional Māori food preferences.

Stage Two: Vocabulary section

In this section of the lesson, teach some vocabulary about food. A list of between six and eight food items is enough. Here, the definite article 'te' is used throughout to refer to foods in general (e.g., 'āporo'; 'ika').

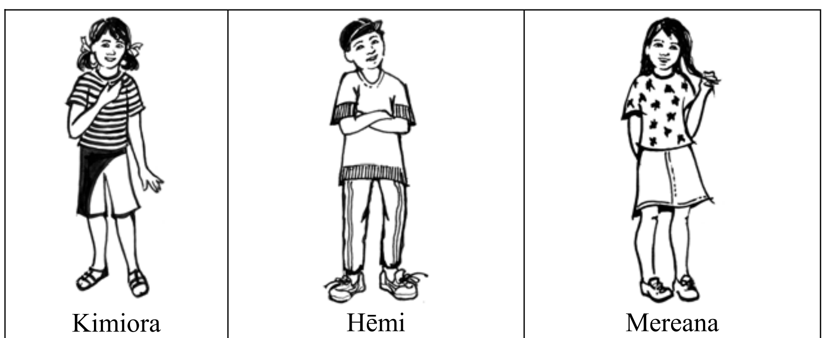
Do some age-appropriate tasks with the students to help them practice saying the names of the foods and, if appropriate, also writing the names. The students should be given as much opportunity as possible to practise using the vocabulary and should work in pairs or groups for some of the time. They could be given a sheet to put in their books or to take home with the words and pictures they have been using.[2]

The following vocabulary items are those used in this lesson.[3]

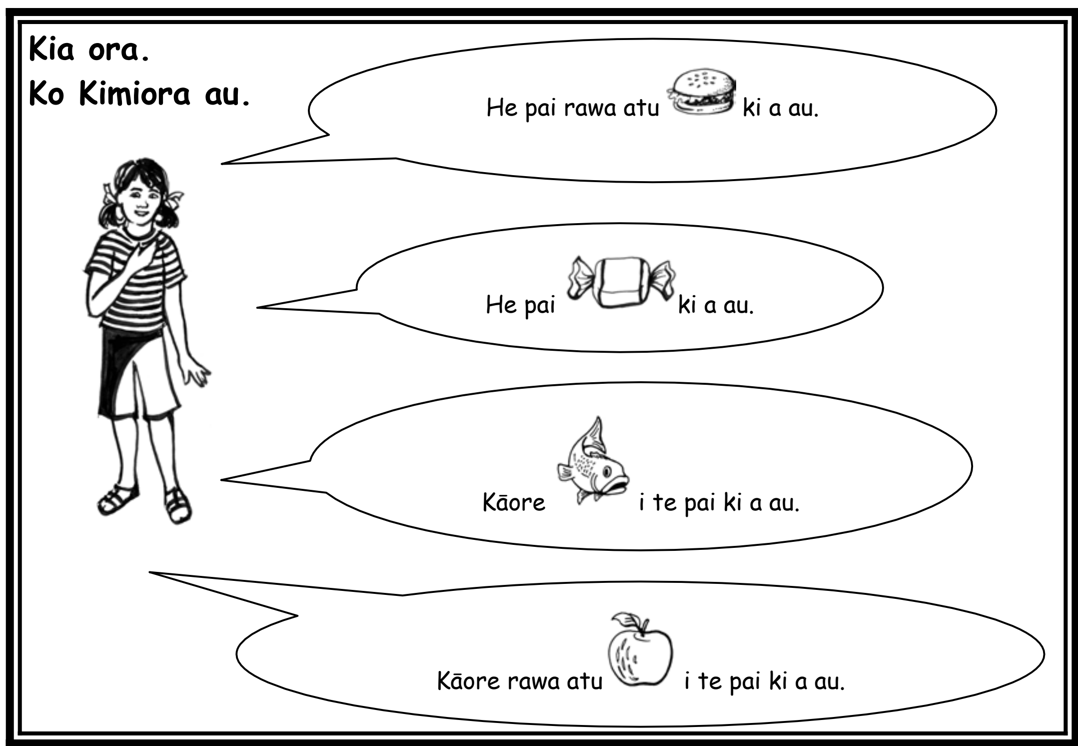


Stage Three: Textual focus (posters)

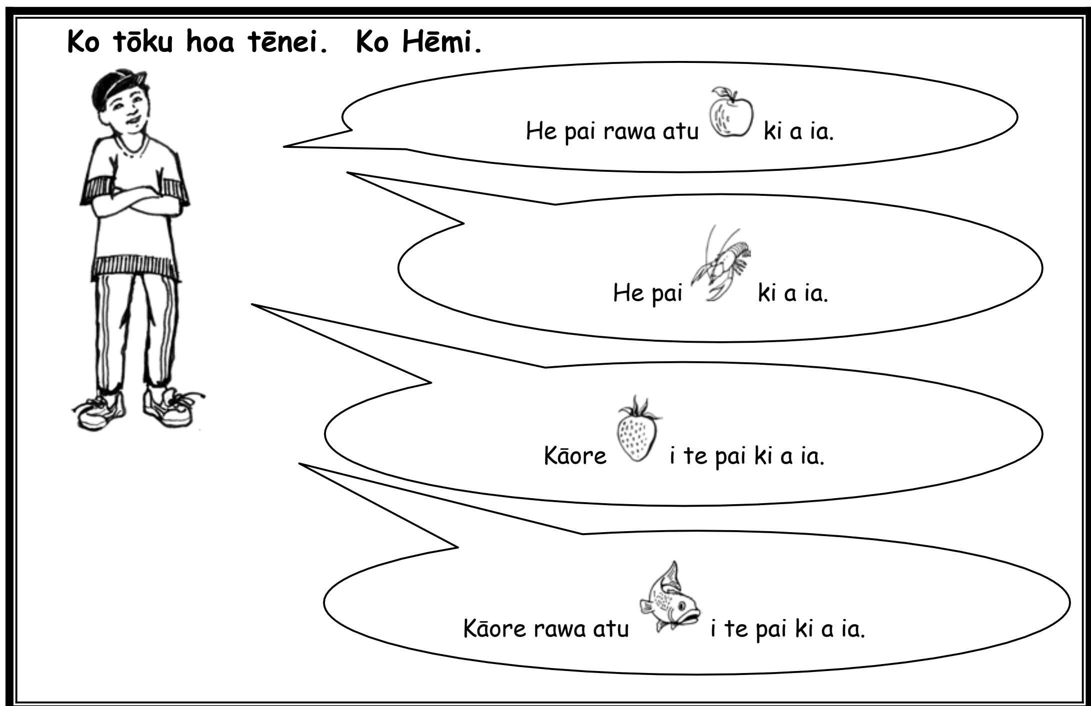
Introduce the students to three pictures of children who will be part of this lesson. To stimulate interest, teachers could invent some details about the children in the pictures to make them seem more real. For example, they might live in a particular part of the country; be in the same class at school; be friends etc.[4]



Tell the students that the children have been making posters about the food they like and the food one of their friends likes. Ask them first to look at Kimiora's poster about herself.[5, 6, 7]

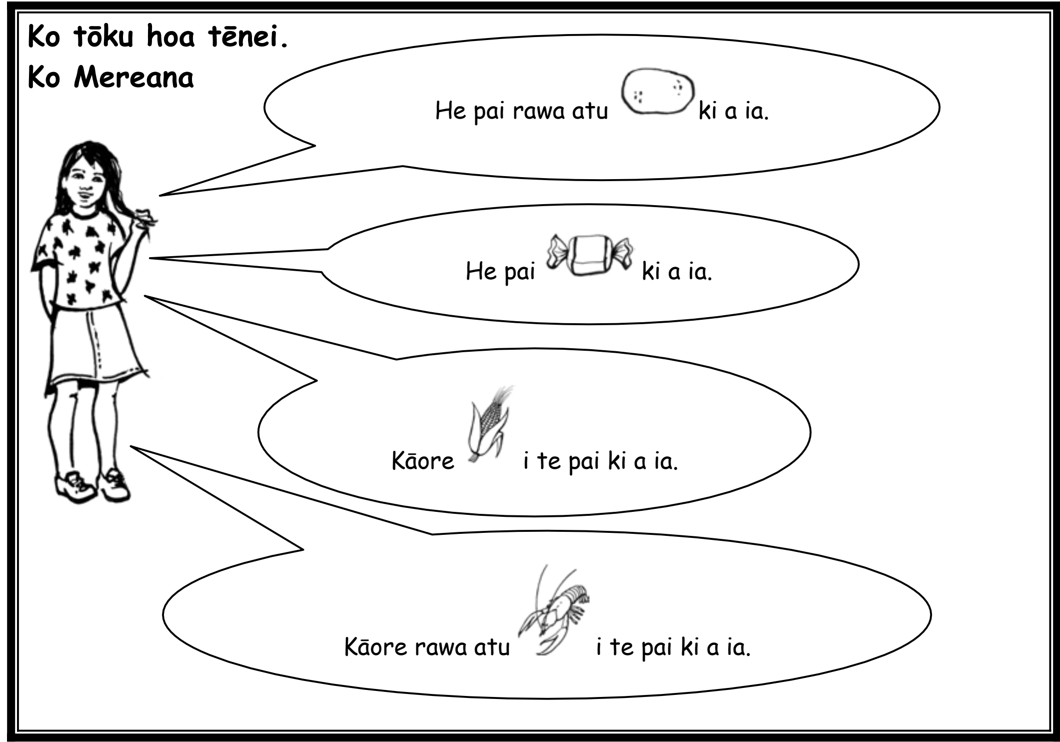


Give the students a sheet with the words for the vocabulary they were taught in *Stage Two* of the lesson and ask them to put the letter **K** (Kimiora) beside the words for the food that Kimiora talks about in her poster. Check their entries and provide feedback (on an OHT, for example).[8] Then ask them to look at Kimiora's poster about her friend, Hēmi.



On the same list of vocabulary they used when they talked about Kimiora's poster, they should now put a letter **H** (Hēmi) beside the foods that are used in the poster about Hēmi. Check their entries.

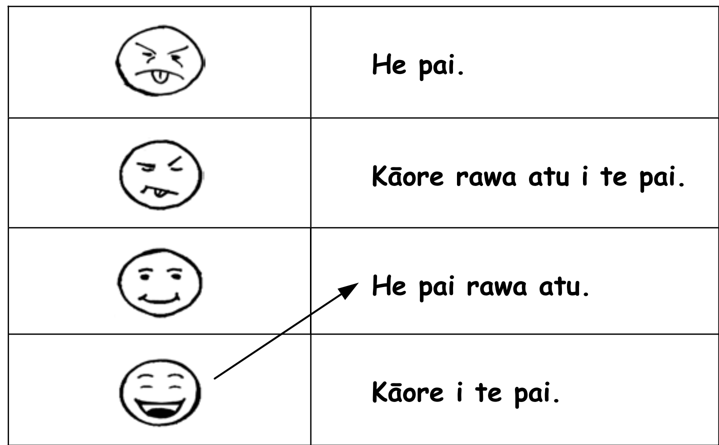
Now ask the students to look at Kimiora's poster about her friend, Mereana.



On the same list of vocabulary they used when they talked about Kimiora's poster, they should now put a letter **M** (Mereana) beside the foods that are used in the poster about Mereana. Check their entries.[9]

Stage Four: Language focus

Ask the students to look at Kimiora's poster about herself again. Draw their attention to ways of talking about *likes* and *dislikes* in the poster. Now ask them to draw a line between some faces and the ways of expressing *likes* and *dislikes*. The following worksheet provides an example.



Check their responses and provide feedback.[10]

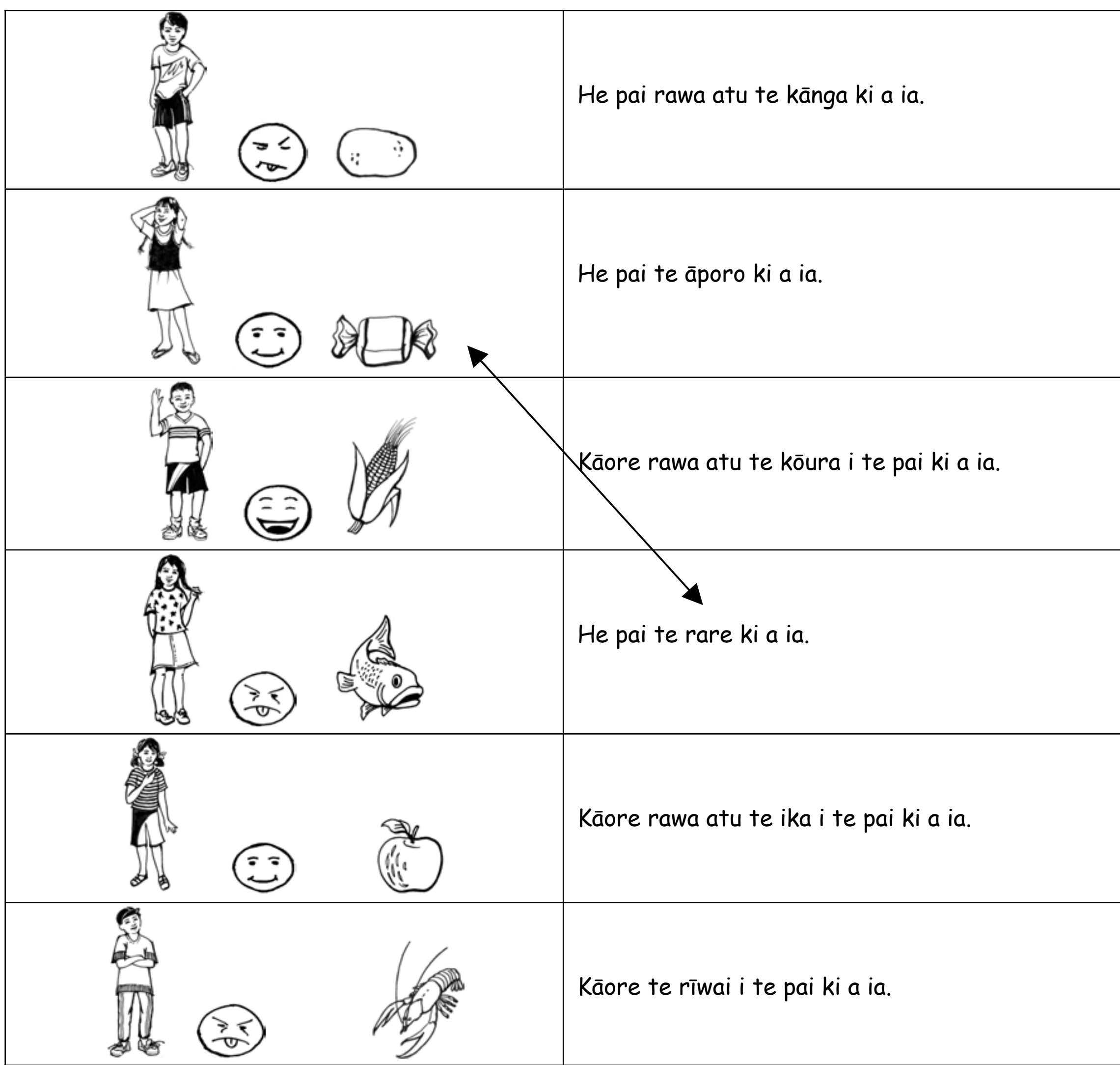
Now draw students' attention to the same words in the poster about Hēmi and Mereana and ask them to tell you any differences they notice. They are likely to notice that 'ia' is used for both 'he' and 'she'. This answer should be confirmed. Next, ask if they can remember where they have seen that before. They should also

notice that there is a difference between ‘*ia*’ and ‘*au*’.

Now return to the posters and work on the pronunciation of the sentences. Close attention should be paid to the distinction between short and long vowels and to the elision of the final vowel in *rawa* and the initial vowel in *atu.* The distinction in pronunciation between rising intonation for questions and falling intonation for answers should also be indicated.

Stage Five: Doing some practice
So that the students have some practice in using the language, a series of tasks should be devised. The following tasks are suggestions only.

Practice Task 1: Decoding the message
Give the students some sentences about food written in ‘secret code’ as well as the same sentences decoded. Mix the sentences and the code up. Ask them to work out which code goes with which sentence. They could draw a line between the sentence and the code or, alternatively, the teacher could cut up the codes and the sentences and have the children match them.[11, 12] This could be done as a whole class task, in groups or in pairs. Some sample codes and sentences are included in the task below.[13, 14]



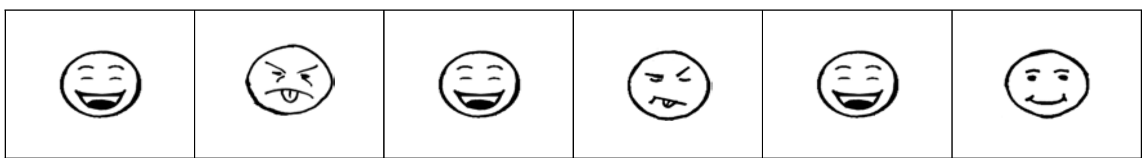
Practice Task 2: Board game

What is needed: (For a class of 30 students)
Six sets of dice and counters;
Six board games;
Six sets of customised game cards, each set being made up of 3 different types of card: see examples below.

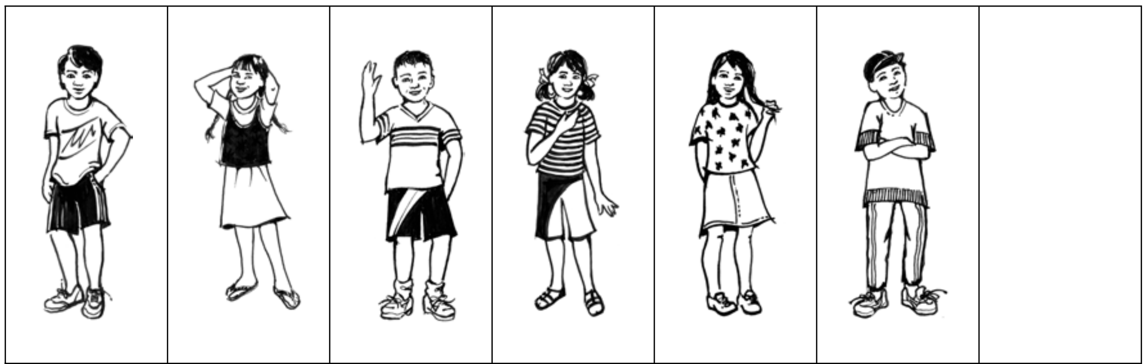
Card type 1:
8 separate cards with different foods on them.[15] For example:

rōpere	rare	hāmipēka	āporo
kōura	kānga	rīwai	ika

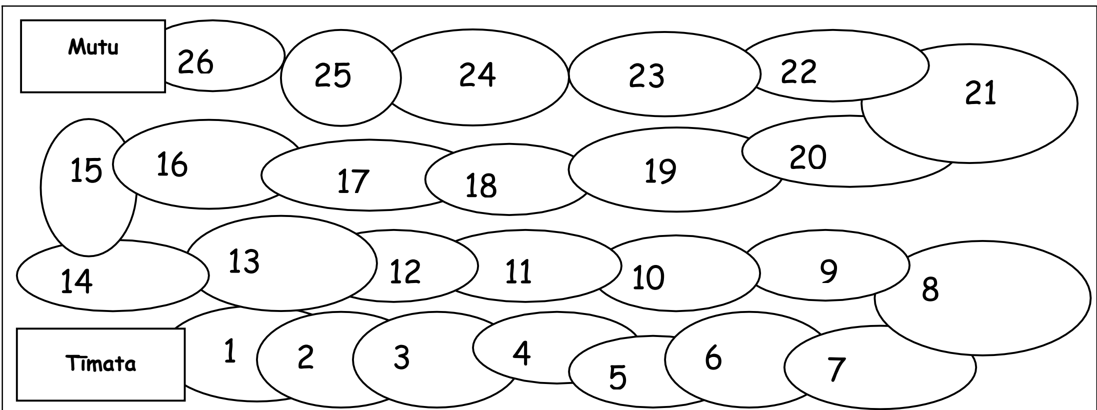
Card type 2:
6 separate cards with faces on them. For example:



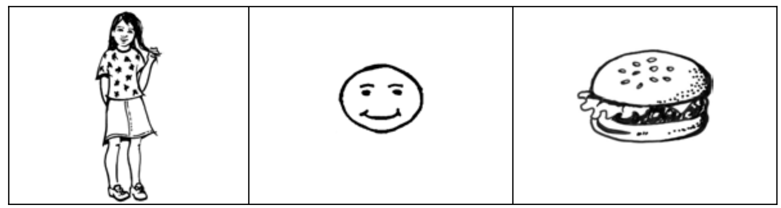
Card type 3:
6 cards with the children on them and one blank card.



Prepare A3 (or larger if preferred) boards with numbers on them. [16]



Organise the students into groups of four or five, making sure each student has a counter and that each group of students has two dice. Place the sets of cards in two piles, face down, on the table. Players throw the dice in turn and whoever gets the lowest number starts the game. The first player throws the dice and puts their counter on the appropriate number. They then pick up one card from each pile. For example:



The student has a moment for reflection and then produces a sentence:

He pai te hāmipēka ki a ia.

When they get the blank card from *Card type 3*, they use '*au'* instead of '*ia'* when they create a sentence.

If the sentence is correct, the student holds the place he or she has reached on the board. If the sentence is incorrect, the student has to return to the square he or she was last on. It is the members of the group who decide if the sentences are correct or not (the teacher is the umpire if there is disagreement). After each turn, the cards are put at the bottom of the appropriate pile. The first student to reach **MUTU** wins the game.

Practice task 3: A class survey

Before doing this class survey, teachers will need to teach the students a simple formulaic question with variations (He pai te X ki a koe/ia/name)?: For example: *He pai te ika ki a koe?* Notice that even though the question is neutral, there are a number of possible answers: *Āe. He pa ki a au; Āe. He pai rawa atu ki a au; Kāo. Kāore i te pai ki a au; Kāo. Kāore rawa atu i te pai ki a au.*

The students should then be given a survey sheet. An example is included below.

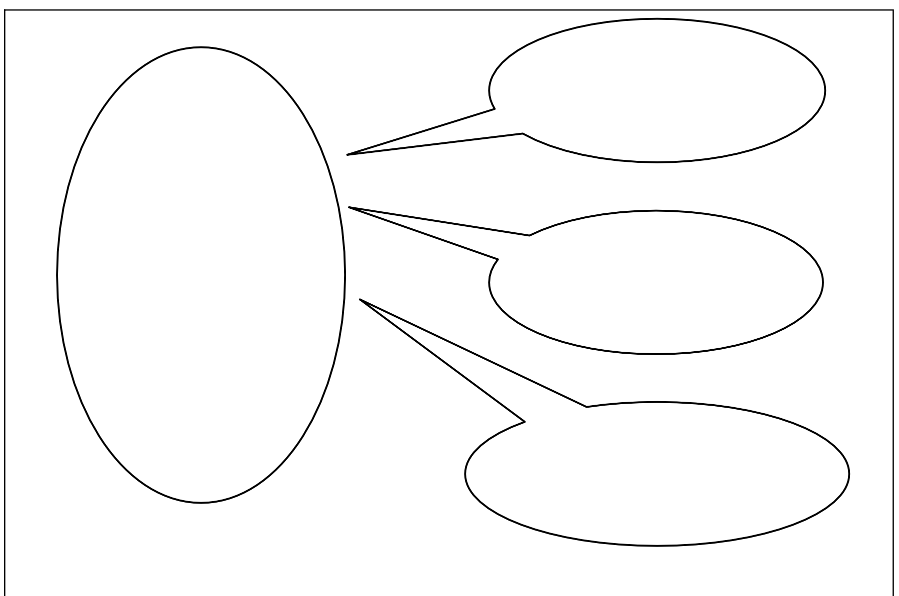
The task is for each student to ask as many people as possible in the class about their food likes and dislikes. When someone gives an answer, (e.g., *He pai te rare ki a au*) a tick (✓) is placed in the appropriate box.[17, 18]

By the end of the task, students will be able to see which foods are the most and least liked by people in the class. For example:

	✓	✓ ✓ ✓ ✓	✓		✓✓
	✓✓✓	✓✓	✓	✓✓	✓✓✓✓
	✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓
	✓✓✓✓	✓	✓✓✓✓	✓✓✓✓	✓✓

Practice task 4: Making posters

In this task, students make two posters (just like those made by Kimiora) where they indicate, using the vocabulary that has been taught during the lesson, their own likes and dislikes, and the likes and dislikes of a friend. They make a poster about themselves first and then choose a friend in the class to write about in the other poster. They get the details for their second poster by reading and remembering the content of their friend's poster. Teachers could prepare a poster template (such as the one below) and perhaps some pictures of food that the students could use to stick on their posters.



While students are busy making posters, teachers could use the time to make individual recordings of each student talking about his or her likes and dislikes and the likes and dislikes of their friend. These recordings could be used in number of ways. They could, for example, be used for assessment purposes or as a means of identifying students who are having trouble with the target language.

Suggested Assessment Activity: Listening or Reading and ticking answer sheet

Students listen to a tape or read a text where children are talking about their food likes and dislikes and tick an answer sheet.[19]

A final note

A Learning Progression Framework is a very useful starting point for the design of learning programmes. However, it is a starting point only and good teaching and effective learning depend upon the way in which the Framework is exploited in the design and implementation of unit and lesson plans.

Endnotes

1. A range of assessment activities of various kinds is built into the lesson outlined here. In each case, the students receive feedback. The final assessment activity should be designed in such a way as to indicate whether the anticipated outcomes have been achieved. It should provide teachers and students with important feedback.

2. Students can be given lots of opportunity to practice using the vocabulary and can work in pairs or groups for some of the time. Students could be given a sheet with the words and pictures to put in their books or to take home. This could provide the basis for a homework activity based around a vocabulary notebook. Ask your students to enter foods in any categories they choose. They could use a bilingual dictionary to find some more examples. As an extension activity, teachers could use an adaptation of a commercially available card game such as *Happy Families* or *Go Fish:* Students collect as many sets of four matching cards (e.g. vegetables; fruit) as possible. To make new sets of cards, pictures could be photocopied and stuck on different coloured card. Another possibility is *Snap* (using words on one set of cards and pictures on another).

3. There are lots of good clipart and photograph collections on the Internet.

4. Remember that these pictures need to be big enough for everyone in the class to see.

5. It is worth saving resources. The same posters could be used for different lessons in different classes.

6. This exercise involves reading comprehension.

7. Students often enjoy preparing (or helping to prepare) pictures and posters for use in future lessons. This can be a good way of encouraging students who enjoy creative activities.

8. This is a good opportunity to build assessment and feedback into the lesson.

9. This time, students could check one another's entries. This is a good opportunity to make sure that peer-assessment is positive rather than negative (and to encourage the development of co-operative skills).

10. Assessment and feedback are once again built in as a natural part of the lesson. Checking and feedback could involve peer assessment (encouraging co-operative skills development).

11. Integrates reading skills and checking understanding.

12. An alternative activity might be to give students the sentences and a pile of pictures and ask them to use the pictures to devise a secret code for themselves.

13. Another possibility (saving on photocopying) is to number the sentences and codes and put the task onto an OHT.

14. Simple reading activities can be made more interesting when they involve a code such as this one. This also provides a useful and unobtrusive way of checking on understanding.

15. If possible, laminate these cards. They can be used in a number of different contexts.

16. A basic game board could be prepared and laminated and then decorated (with different pictures or stickers) in different ways for different lessons. Commercially available game boards could be used if necessary.

17. Students just need to add the ticks to find the most popular and least popular foods.

18. Class surveys provide useful ways of reinforcing learning while practising speaking and listening skills. They also encourage co-operative skills (and numeracy skills).

19. Possibilities for informal assessment and feedback have been built in at various stages throughout this lesson. However, a final assessment activity such as the one suggested here could be included.

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Ministry of Education (forthcoming). *French in the New Zealand Curriculum: Support material.* Wellington, New Zealand: Learning Media.

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Genre and authentic written discourse in Māori and their relevance to the education of students in upper secondary and tertiary Māori -medium educational settings

Ngaere Houia-Roberts
Te Whare Wānanga o Waikato (University of Waikato)
[nroberts@waikato.ac.nz]

Abstract
I report here on part of a research project whose primary aim was to investigate a range of authentic Māori texts in terms of the search for commonly occurring organisational and cognitive patterns, and to consider the pedagogic implications of this investigation in terms of the teaching of writing skills in Māori-medium educational settings. An examination of a range of text segments written by educated and highly proficient users of Māori suggests that, in terms of textual relationships, there are characteristic patterns of organisation that characterise the three genres that appear to be most commonly required of student writers in Māori-medium upper secondary and tertiary educational contexts, that is, the genres of *arguing, explaining* and *describing*. Another part of the project – an examination of whole texts in terms of overall, structuring – is reported in the next issue of this journal.

Introduction
Academic discourse involves "peculiar ways of knowing, selecting, evaluating, reporting, concluding, and arguing" (Bartholomae, 1986, p. 4), and instruction in academic discourse is intended to prepare students to "gradually enter the community of 'knowers' while retaining their own voice in the process" (Spellmeyer, 1989, p. 274). Coming to terms with the technical aspects of writing is only one aspect of the process of learning to write. Also involved is learning to structure information and ideas in ways that reflect the differing demands of different social and cultural contexts. Learning to write in educational contexts is, therefore, part of the process of socialisation into academic and work practices, part of what is required for subject understanding:

> Writing structures our relations with others and organises our perceptions of the world. By studying texts within their contexts, we study as well the dynamics of context building (Bazerman & Paradis, 1991, p. 3).

Students who are learning Māori and learning through the medium of Māori in secondary and tertiary educational contexts need to be able to create and interpret texts in Māori in a wide range of academic contexts. It is generally accepted that this involves coming to terms with technical aspects of the language. What appears to be less widely understood is the fact that it also involves coming to terms with universal processes, as well as with culturally and linguistically specific aspects of text construction and comprehension. If we are to assist learners, we need a clear understanding of the nature of the tasks required of them and what is required in order to perform these tasks.

In order that students should learn to function as effective writers in Māori-medium academic contexts, they need to understand how the requirements that operate in these contexts relate to the world of writing beyond the academy. If our students are to

have models, these models should be based not on English, but on authentic texts written by educated Māori writers who are highly proficient in the use of the language. Appropriate models – models that are embedded in the target culture - are important because, as Kress (1985, p. 49) reminds us: "Every text contracts . . . relations of INTER-TEXTUALITY with a vast network of other texts". Appropriate models can be liberating in that they provide an authentic cultural resource as a starting point for the exploration of new possibilities and individual creativity. In this way, students and teachers can be empowered "to transform the academy" (Sommers, 1992, p. 30). Thus, although Cope and Kalantzis (1993, p. 245) argue that "learning [should not be] a matter of duplication of a standard form, but mastery of a tool which encourages development and change", a good *starting-point* is to examine authentic models of good writing.

The concepts of 'genre' and 'text-type' are fundamental to the research reported here. Therefore, my first task was to critically review international research literature on genre and text-type with a view to determining its relevance to the analysis of written discourse in *te reo Māori*. The second task was to examine the type of writing tasks typically required of students in Māori-medium settings at upper secondary and tertiary levels. The third task was to establish a model for the analysis of authentic texts exhibiting these genres and text-types and to apply that model to the analysis of texts and text-segments written by educated and highly competent users of the language. The aim of this part of the research was to determine how educated native speakers of Māori approach writing tasks that are similar in nature to those undertaken by students in the upper years of schooling and in tertiary education settings. The final task was to determine how, in the context of Māori-medium education settings, we make use of the knowledge and understanding gained from the analysis of the writings of educated native speakers of Māori.

The use of the terms 'genre' and 'text-type'

There is considerable disagreement in the research literature in relation to how the terms 'genre' and 'text-type' should be used. For Biber (1989), for example, the term 'genre' can most appropriately be used to characterise whole texts on the basis of external criteria, such as, for example, audience and context. From this perspective, research reports and lectures would be examples of different genres. The term 'text-type', on the other hand, would be defined in terms of overall rhetorical function and internal structure. Thus, for example, arguments and expositions would represent different text-types, differences which could be characterised by differences in internal patterning. Here, however, the terms 'genre' and 'text-type' are used differently. *Genres*, which are the focus of attention in this paper, are defined here in terms of cognitive processes (e.g. *arguing* and *explaining*), and *text-types,* which are the focus of a paper which will appear in the next issue of this journal, are defined in terms of social constructs (e.g. *information reports*).

A critical review of some landmark publications on genre

The concept of 'genre' has been studied in many different ways and within the context of a wide range of academic disciplines. It is a concept that can be traced back at least as far as the work of Aristotle (384-322 B.C.). In most early studies, the term 'genre' was used with reference to classifications of texts into categories such as speeches, poems or biographies, categories that were generally defined in terms of socio-cultural factors and/or linguistic/structural ones. More recently, however, the term 'genre' has often been restricted to classifications that could be said to be based

largely on overall discourse function (e.g. *narration, exposition*), with the term 'text-type' being reserved for classifications that could be said to be based largely on overall socio-cultural function (e.g. *novel, poem*).

In order to appreciate the ways in which approaches to genre and text-type have changed and developed over time, it can be useful, as, for example, Paltridge (1997) has done, to attempt to classify them in relation to theoretical positioning and/or discipline orientation. Inevitably, however, there are many works that can be categorised in a range of different ways.

The first two sections, below, focus on approaches to genre that relate to literary works and folklore. The next section examines approaches that focus on every-day conversational interaction. The emphasis then moves to works that are concerned primarily with rhetoric and effective debate, and 'new rhetoric' and composition studies. The next section examines works that focus on the teaching of English for specific purposes. Reference is then made to work that can be related – directly or indirectly – to the systemic-functional approach to language analysis. Finally, in preparation for the outline of the analytical model used here, there is a consideration of cross-generic approaches to discourse patterning.

In general, there is a detectable movement in the twentieth century from research that seeks to describe genre in terms of rules of various kinds to research that emphasises the importance of context and allows for considerable variation, variation that is, nevertheless, constrained by a range of social and cultural factors. This movement reflects a general movement in intellectual endeavour in the twentieth century: a movement from structuralism (with its emphasis on rules) towards post-structuralist thinking (which emphasises procedures and choices). However, the relative weight given to one or the other (rule-governed behaviour versus culturally and socially constrained behaviour) seems to depend not just on the era when research was conducted, but also on the overall purpose and setting of the investigation. Thus, an emphasis on pedagogic applications of studies of genre is likely to lead researchers to search for regularities that can be described in ways that are susceptible to imitation. This may mean that realisations that are regarded as stereotypical are highlighted.

Genre, text-type and literary theory

Approaches to genre within literary theory have changed significantly over the years. What is most evident prior to the twentieth century is a circular movement where genres have at times been seen as fixed or relatively fixed, at other times as relatively free.

Influenced by the work of Aristotle, many literary analysts initially classified literary works into socio-culturally determined categories (often referred to as 'genres' in English), seeking to determine whether works belonging to each of these categories shared features relating to content, structure and/or language which, in combination, could be related to a concept of stylistic appropriateness (Dubrow, 1982, p. 48).[1] With the Renaissance, however, came considerable questioning in England of the notion that there were a fixed number of genres that obeyed strict rules. This was followed by the neo-classical period in which there was a return to the notion that there were fixed norms which determined appropriate writing within specified genres. The Romantic era once again saw a reversal. Not only was there a rejection of the notion that genres were fixed, but there was also questioning of whether the concept

of genre was a useful one at all. The Victorian era saw a return to the notion of genre as essentially rule-governed, although Arnold's influential work, *On the Classical Tradition* (1960), gives some indication that a moderate degree of flexibility was regarded as acceptable.

In the twentieth century, influenced by structuralism within linguistics and anthropology, literary approaches to genre were initially characterised by the search for rules and regularities. Here, the influence of Levi-Strauss ([1966]/1983) and Propp ([1928]/1969) seems to have been particularly significant. With the development within literary studies of 'new criticism' or 'practical criticism', where the focus was on language and the structural analysis of literary works, there was a return to approaches to genre in which socio-culturally determined categories (e.g. *the novel; the poem*) rather than categories defined in terms of overall communicative purposes (e.g. *narration; exposition*) were the centre of attention. The emphasis at this point was on attempting to identify characteristic linguistic features of literary text-types such as poems rather than characteristic features of discourse processes such as narration.

The 'structural era' involved a search for general laws and rules. Gradually, however, there came the realisation that there was a great deal of difference and divergence in works that appeared to belong to the same general type. By the 1960s, critics such as Croce (1968) were arguing that every genre 'breaks generic laws' (Dubrow, 1982, p. 4).[2] Indeed, poststructuralists such as Derrida (1980) argued that genres merge into one another. As the twentieth century progressed, literary approaches to genre began to reflect a general intellectual movement that emphasised procedures and choices and that was more accommodating to difference and flexibility. Here, relationships began to be sought between genres and constructs such as gender, literacy and power. In this area, the works of Barthes ([1966]/1977) and Derrida ([1967]/1978) were particularly influential. Out of these developments have emerged critical approaches to discourse that explore the construction and reflection in text of a range of ideological positions (e.g. Kress, 1990; van Dijk, 1993; Fairclough, 1995).

Related to research that explores the relationship between genre and ideology are reader-oriented approaches, including the reception theory of Jauss ([1974]/1982), in which the contribution made by the reader in interpreting text is regarded as central. Important works in this area are those of Iser (1978), who makes a distinction between the 'implied reader' and the 'actual reader' of a text.

What is central to much of the recent work on genre within literary theory is the view that texts are not "self-contained units whose meaning could be established independently of context" (Lechte, 1994, pp. 10-11). Within this framework, the work of the Russian theorist Lotman is particularly significant. Lotman (1977) draws attention to the way in which texts communicate culture and link the past with the present. Genres, therefore, are defined not only in terms of structural features, but also in terms of social and cultural expectations. In all of this work, the concept of 'intertextuality' is central, that is, the notion that a text is not read as an object in its own right, but is interpreted in relation to our expectations and our experience of other texts.

Overall, the approach to genre within literary studies now seems to be one which rejects any notion of rigid and fixed boundaries and which stresses that viewing

genres too deterministically leads to an over-simplification of reader and listener responses to them. Fowler, for example, in line with the work of Wittgenstein (1953), argues that genres may be regarded as similar to family members in that although they have a lot in common, there is no one single feature that will identify them as belonging to a particular family (Fowler, 1982, p. 41). As Fishelov observes, generic conventions may be regarded "as a challenge, or a horizon, against which the writer and . . . readers have to define themselves" (Fishelov, 1993, p. 82). Thus writers may stretch the boundaries and may blend conventions.

Approaches to genre through folklore

In research that centres on folklore, patterns of content were originally considered to be of most significance. This is evident in the work of the brothers Grimm at the end of the nineteenth century on myths, legends and folk tales (Grimm & Grimm, 1891).

One very important early twentieth century work in the general area of folktale analysis is that of Olrik (1921) who looked at the unity of the plot, the opening and closing sections of tales, the number and type of characters, and episodic repetition. A particular focus of attention was what types of event (e.g. life-threatening events or the giving of advice) occurred, when, and how often. This type of approach is developed in the work of the Russian Formalist, Propp (1928), where there is a search for what is referred to as the grammar of the folktale. Propp identified 31 'action developing events' (which he called 'functions'). He found that although any individual folktale might contain any number of these, when they did occur, they occurred in the same order. His belief, and that of other Russian Formalists, was that it was not the individual features of a text which accounted for its meaning, but the interaction among all the various components.

Gradually, work on folklore began to incorporate factors such as function and belief as well as overall content structure (Dundes, 1964, p. 110). This reflected the work of linguists of the Prague school who were interested in the relationship between form, function and context. Linguistic factors were also gradually accommodated (Scott, 1965, p. 74) so that eventually, in the work of Ben-Amos (1976, p. 225), we see genre within folklore defined in terms of a combination of formal features, thematic domains and potential social usages in particular contexts.

Although much of the early work on folktales was formulaic in orientation, suggesting that genres could be defined in terms of strict adherence to certain regularities, the work of Rohrich ([1979]/1991, p.55) is interesting in that it suggests that "genre is not a rigid, timeless, universally valid entity", but something that changes over time. He also argued that there are 'hybrid genres' and that so-called rules could be broken "thus disappointing those who find pleasure in constructing an abstract system of classification" (Rohrich, [1979]/1991, p. 56). The concept of 'rule breaking' combined with the concept of 'reception' in such a way as to introduce far greater flexibility into folklore-centred approaches. Thus, for example, Elliot Oring (1986) argues that myths, tales and legends are defined not simply in terms of formal properties, but also in terms of the ways in which they are received by a particular discourse community.

Work on genre and folktales has included research in the area of linguistic anthropology and the ethnography of communication. Within linguistic anthropology, there has been considerable interest in American Indian languages and cultures since

the late nineteenth century. The work of Malinowski (1923; 1935) is particularly important here. Malinowski was interested not only in the events recounted in texts and the relationship between these events, but also in the relationship between the narrative itself and the context in which the narrative is recounted, and in the 'performance style' (the way in which the tale is told).

An important aspect of those studies that centre on actual performance as being partly definitional of genres is the concept of intertextuality. That is, it has been argued that interpretation of a text belonging to a particular genre depends not on that text alone (or a specific performance or reading of that text), but also on the understanding that is brought to bear on it as a result of our knowledge of similar texts and other performances or readings. This relates to the work of Bakhtin ([1935]/1981) and, later, to that of Kristevan (1980) and Lemke (1992). Within this tradition, genres are not seen in terms of mechanical reproduction. Neither are they seen as being essentially definable in terms of linguistic structure. Rather, they are seen as historically specific conventions and ideals. Authors are regarded as composing in relation to these ideals, and audiences as retrieving in relation to them also. Thus, genres are treated as consisting of orienting frameworks, interpretative procedures and sets of expectations, none of which should be regarded as requiring rigid adherence (Hanks, 1987, p. 689).

Work in the area of the ethnography of communication relates genre studies to the relationship between communicative behaviour and ethnic typology, the assumption being that there are significant differences in patterns of language use across cultures (Gumperez, 1982). Here, the focus is on language in its social setting. In this area, the work of Hymes (1962; 1964; 1967) is particularly well known. Communicative events are examined in terms of the type of event, the topic, the purpose of the communication, the settings and participants, the form and content of the message and the order of speech acts, including turn taking and speaker overlap. The belief here is that an adequate approach to genre requires an examination not only of texts, but also of the social and cultural factors that impinge on texts. Both Hymes (1962; 1964; 1967) and Saville-Troike (1989) agree that a genre is made up of a number of salient components such as the participants involved, the setting, the function of the event, the form of the event and the channel and code of communication. This work differs from the systemic-functional based work discussed later, work that is also socially oriented, in that there is typically less emphasis on internal linguistic selection than there typically is in much of the work within the systemic-functional approach to genre. It also differs in that it does not separate 'context of culture' from 'context of situation'.

Thus, within folklore studies, there has been, as there has been in literary theory, a gradual movement away from a focus on form as definitional of genre towards a more general focus in which other factors are considered to be at least equally important.

Approaches to genre through everyday interactions

Within the area of investigation known as conversation analysis, the emphasis is on oral genres in the context of conversation (Levinson, 1983, p. 284). Among the interactions that have received attention here are doctor-patient consultations, legal hearings, news interviews, psychiatric interviews and calls to emergency services (Drew & Heritage, 1992). There has also been work on courtroom hearings (Atkinson & Drew, 1979) and classroom interaction (McHoul, 1978). The belief here is that

there is a tendency towards stereotypical interaction patterns, and so there is a search for regular and systematic patterns. Here, particular attention has been paid to 'preference organization' (preferences for particular combinations of utterances), including 'adjacency pairs' (typical pairings of utterances), turn taking, topic initiation and development, feedback, repairs and conversational openings and closings (Schegloff, 1968; Atkinson & Heritage, 1984). There is here (unlike the work on ethnography of speaking) no emphasis on interviews with participants, speaker views or field notes, the focus being on the language interaction itself rather than what participants believe about the interaction. What is important here is the emphasis on details of the whole interaction rather than just the language component of the interaction.

Approaches to genre that relate to the rhetoric of persuasion and effective debate
The study of rhetoric began as the study of the art of persuasion. From there, it developed into the wider field of effective engagement in debate and, more recently, into studies of what is involved in presenting a case logically and effectively in either speech or writing.

Although nineteenth and twentieth century rhetorical studies can be seen to relate in some ways to the Aristotelian tradition, they differ in so far as they generally emphasise communicative purposes (e.g. *narration, exposition*) rather than, or as well as, text-types (e.g. *the poem*) although both may be taken into consideration. Thus, whereas approaches to genre within the tradition of literary studies have tended to emphasise text-types (e.g. *the novel, the poem),* approaches to genre within the rhetorical tradition have tended to emphasise communicative purposes. They can, therefore, be regarded as a continuation of the approach that we find in, for example, the work of Bain (1867), whose focus was on communicative purposes such as *narration, exposition, description, argumentation*, and *persuasion.*

A development of this approach can be seen in the work of Labov (1972) where, for example, narrative structure is conceptualised as being composed of *abstract, orientation, complicating action, evaluation, result or resolution* and *coda.* It can also be detected in Longacre's work on Philippine languages (1968) in which narrative structure is outlined in terms of *aperture, episode, denouement, anti-denouement, closure* and *finis.*

Within the rhetorical tradition, a distinction, then, tends to be made between communicative purposes (e.g. *narrative*), which are seen as definitional of genre, and text-types (e.g. *the novel*), in which a range of genres may occur. Within this tradition, there are, however, also works in which genre is defined not in terms of communicative purposes (e.g. *narration*), but in terms of 'orientations'. Thus, for example, Kinneavy (1971, p. 84) outlines the following orientations (described in relation to characteristic patterns of organisation and stylistic features), which he conceives of as different genres:

- a work is 'expressive' if the focus is on the sender;
- a work is 'discursive' if the focus is on the receiver;
- a work is 'literary' if the focus is on the linguistic form of the text;
- a work is 'referential' if it refers to some 'world reality'.

Although the emphasis within the rhetorical tradition has often been on communicative purposes (e.g. *narrative, exposition*) as being definitional of different types of genre, this has sometimes been refined to allow for a definition of genre in terms of a range of different category combinations. Thus, for example, in defining a genre, all of the following may be taken into account:

- the *topic* of the text;
- the *mode* of the text (e.g. 'narrative' or 'satire');
- the *form of argumentation* (e.g. expository, descriptive, legal);
- the *style* of the text (Threadgold, 1994).

New rhetoric and the teaching of composition

The concept of genre has received considerable attention in a specific development of the rhetorical tradition - 'new rhetoric' - an approach which concerns itself with composition studies in North American educational institutions (Freedman & Medway, 1994; Connor, 1996). Typical of this work is the research of Carolyn Miller (1984) which looks at formal aspects of texts as well as at socio-contextual factors and at the types of action a particular genre aims to accomplish. Within this movement, Bazerman (1988), for example, examines the way in which scientific writing changes and develops in response to changes in scientific understanding, and Bizzell (1996) examines the relationship between academic discourse and critical consciousness.

In overall terms, genres are generally defined within this tradition in relation to the social context to which they represent a response, that is, a genre emerges as a situationally appropriate response. A genre is thus seen as emerging from socially constructed reality (Miller, 1984) and texts are seen as constructing rather than merely reflecting that reality - as shaping social contexts, not just as responding to them. A major influence on work on genre within the 'new rhetoric' is Bakhtin ([1936]/1986), whose approach is consistent with the view that genres allow for creativity and are flexible and variable in terms of linguistic patterning.

Approaches such as these emphasise the social construction of genres and can readily be related to teaching contexts. Particularly interesting here are the proposals of Bergmann and Luckmann (1995) whose research links the study of genre to the notion of social constructivism within the sociology of knowledge. Here genres are seen as "socially constructed communicative models for the solution of communicative problems" (Luckmann, 1992, p. 226). In other words, genres provide ways of responding to recurrent communicative problems and act as guides to expectations about what is said and done. Genres can be conventionalised into routine patterns that enable the "transmission and traditionalization of intersubjective experiences" (Guenthner & Knoblauch, 1995, p. 5). They therefore contribute to the socialization of individuals. They are always, however, potentially open-ended.

From a teaching point of view, this is a very significant perspective. Even if it should be the case (which it does appear to be) that actual speech and writing often depart from prototypical categories, it may be helpful to present students with prototypical models to help in their socialisation into a particular perspective. When they have understood the norms, they will be in a position to judge when and how it may be appropriate to depart from these norms.

Genre studies relating to the teaching of English for specific purposes

A considerable amount of research on genre has related to the English used in academic and professional settings and much of this work has been conducted by Swales and his associates (Swales, 1981; 1990; Swales & Najjar, 1987), or influenced by their work (Cooper, 1985; Crookes, 1985; 1986; Gupta, 1985; Hopkins, 1985). This research, particularly in its emphasis on the changing nature of genres, can be readily related to the research of those working within the new rhetoric such as Miller (1994) who sees genre primarily in terms of social action. Also typical of work in this area is a focus on patterns of rhetorical organisation (in terms of moves and steps) that are considered to be specific to particular genres and are seen as "a means of achieving a communicative goal that has evolved in response to particular rhetorical needs" (Dudley-Evans, 1994, p. 220). Thus, for example, it has been argued that the use of the present perfect is typical of biology and biochemistry articles written in English (Gunawardena, 1989), that business news stories and academic journal articles are characterised by conjunctives (Morrow, 1989), and that business letters are marked by the occurrence of politeness strategies (Maier, 1992). It should be borne in mind, however, that corpus-based studies (see, for example, Biber, 1988) indicate that there is much more variety and complexity in actual linguistic choice than some of these studies might lead us to believe.

Within this approach, which draws on the ethnographic perspective and speech community orientation found in the work of Saville-Troike (1989), Gumperz (1962) and Hymes (1972), there is an emphasis on communicative purpose, and the influence of Council of Europe work on linguistic functions (e.g. Wilkins, 1977; Richterich & Chancerel, 1980) is often detectable.

What is, perhaps, most interesting from the perspective of this study is the fact that, in common with the approach associated with the new rhetoric, reference is made to genre in terms of prototypicality. Thus, a range of factors, including communicative purpose and audience expectation may influence form and structure so that a particular example may be seen as prototypical (Swales, 1990, p. 52). It is here, above all, that analysts working within this framework generally differ from a number of analysts working within the systemic-functional framework. Whereas many working within the systemic-functional framework believe that a text must behave in a particular way to be treated as belonging to a particular genre, analysts whose research is associated with the type of approach adopted by Swales have tended to believe that a text belongs to a genre by virtue of its purpose, but that a particular text may be a more or less effective, and more or less typical exemplar of a particular genre. The fact that a text is atypical does not mean that it can no longer be classified as belonging to a particular genre. An academic article that appears in an academic journal does not cease to be an academic article just because it is not typical of other academic articles. Thus Swales (1990, p. 58) defines genre as follows:

> [Genre is] a class of communicative events, . . . [sharing] some set of communicative purposes. . . . These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style . . . . In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all high

> probability expectations are realized, the exemplar will be viewed as prototypical by a parent discourse community.

In labelling genres in terms of what social groups identify as particular social purposes (e.g. *personal letters, academic lectures*), this approach has more in common with the approach adopted by, for example, Longacre (1968) than it does with those influenced directly by the systemic-functional approach - such as Martin (1995) - for whom a more general communicative purpose (e.g. *telling someone what happened*) determines genre assignment (e.g. *recount*).

Researchers in this area have focused on a range of genres such as, for example, research articles and abstracts (e.g. Cooper, 1985; Graetz, 1985; Swales, 1990; Salager-Meyer, 1992; Gupta, 1995), dissertations (e.g. Dudley-Evans, 1986; 1989), medical and legal texts (e.g. Nwogu, 1991; Bhatia, 1993), job application and sales promotion letters (e.g. Bhatia, 1993), academic seminars and lectures (e.g. Weissberg, 1993; Thompson, 1994), and student writing in academic contexts (Samraj, 1995). Although overall discourse patterning is often seen as genre-related, genres are also seen as evolving and changing. Furthermore, texts may exhibit genre mixing and specific selections and combinations of language may vary widely within particular exponents of a genre.

In terms of approaches to overall organisation, research in this area often has a great deal in common with the work of Longacre (1968) and Labov (1972) who characterised narrative structure in similar ways and with reference to socio-cultural context:

> *aperture, episode, denouement, anti-denouement, closure* and *finis* (Longacre, 1968);
> *abstract, orientation, complicating action, evaluation, result/resolution* and *coda* (Labov, 1972).

This approach, then, which has been influenced by the concept of genre as social action, focuses on the role of discourse communities in determining and responding to notions of what is appropriate. Because no distinction is made between 'genre' and 'register', the number of genres recognised is potentially very large. In this respect, this approach differs from approaches to genre studies that are conducted within the context of a systemic-functional approach. There, genres are generally identified in terms of overall communicative purpose (e.g. *argument, explanation, narration*) and texts that exemplify the same genre may differ in respect of register (field, mode and tenor).

From systemic-functional to process-oriented approaches

The systemic-functional approach to genre is characterised by an emphasis on function (how language enables us to do things such as argue and reflect etc. in order to achieve specific purposes) and on the language systems that play a role in the achievement of goals. In line with the earlier anthropological studies of Malinowski (1935), which strongly influenced the research of Halliday, *context of culture* and *context of situation* can be seen to impact on meaning and form, meaning itself being grounded in *purpose.*

For most of those working within this framework, what is referred to as 'genre' is seen in terms of 'context of culture', whereas what is referred to as 'register' is seen in

terms of 'context of situation'. A particular culture might, for example, distinguish between *recounts* (telling someone about what has happened) and *narratives* (telling a story for entertainment or aesthetic purposes) in terms of overall *function.* These overall cultural purposes or functions would be referred to as representing different genres. There would, therefore, be a *recount genre* and a *narrative genre.* We would not, however, refer to the novel as a genre. We might, however, say that a novel is an instance of a primarily narrative genre representing a particular register defined in terms of context of situation (i.e. field, mode and tenor of discourse). Another way of putting this might be to say that a novel is a text-type which can be examined in terms of field, mode and tenor. Novels are likely to exhibit the narrative genre, but may also exhibit other genres at different stages in their development.

Within systemic-functional approaches, then, register is seen in terms of context of situation, that is, in terms of a combination of field (the nature of the social activity, e.g. scientific discourse), tenor (the relationship between participants, e.g. degree of formality) and mode (the role of the language in the communication and the medium and channel of the communication, e.g. written to be read to an audience). Thus, for example, a particular text might be said to be an instance of the narrative genre which could be defined as belonging to a particular register by virtue of its field (e.g. detective fiction), its tenor (level of formality/ informality) and its mode (written to be read). What this means is that there will be a relatively small number of genres - defined in terms of overall primary cultural purposes. From this point of view, a *recount* that contained a considerable amount of *explanation* might still be classified as a *recount* (in terms of genre) in relation to its primary purpose. There is, however, a growing acceptance within the systemic-functional approach to genre that human purposes may be complex rather than unitary: the concept of *genre mixing* is becoming widely accepted.

Thus, within systemic-functional based approaches, our attention, in defining genre, is not just on texts, but on the overall cultural function that texts are intended to perform, such as, for example, providing entertainment and/or aesthetic satisfaction in narrative form. Whereas *context of culture* (general, overall cultural purpose) defines genres, *context of situation* (field/mode/tenor) is said to influence the actual patterns of language variation (structure of the text and lexico-grammatical patterns). So, it is not genre itself that is said to relate to actual language choice, but a combination of genre and register (field/mode/tenor). Thus, although within the systemic-functional framework it is generally believed that specific genres may have associated with them strong tendencies towards specific language forms, genre cannot be directly associated with these forms since they relate not only to context of culture, but also to context of situation. Although most of those who work within this overall context believe that there is a high probability link between genre, context of situation and language selection, there are those who argue that if you know in detail both the context of culture (overall cultural purpose) and the context of situation (field/mode/tenor), "you can predict what language will be used" (Eggins, 1994, p. 52). This is not, however, a view that is necessarily generally held. Biber, for example, has found a wide variety of linguistic variation within genres (Biber, 1989, p. 78) and his conclusion is that "different kinds of texts are complex in different ways . . . and . . . many earlier conclusions that have been reached about genre-specific language reflect our incomplete understanding of the linguistic characteristics of discourse complexity" (1992, p. 135).

A central feature of much research on genre within the systemic-functional context is the belief that the overall structure of a text is critical to the description and identification of a particular genre. In fact, the structure of a text is considered by some to be genre-defining (that is, a text with a particular overall pattern belongs, by definition, to the genre with which that overall pattern has come to be associated). Hasan, for example, has claimed that the one respect in which genres "cannot vary without consequence to their genre allocation is the obligatory [structural] elements [of a particular text]" (Hasan, 1989, p. 108). There are those who disagree. Thus Hanks (1996, p. 238) argues that this view represents a kind of closure based on the notion of rules, an approach which he believes to be "inappropriate for explaining the play between production and reproduction".

Studies of genre that are influenced by the systemic-functional approach to language began to be applied in classroom contexts as a result of dissatisfaction in the early 1980s with 'process' approaches to teaching writing in Australian primary schools and to what was seen as an over-emphasis on narrative writing (Cope & Kalantzis, 1993). For this reason, there has been considerable emphasis on 'factual' texts (e.g. *recounts* and *reports*). Here, a great deal of attention has been paid to the 'schematic structure' of texts, that is, to the way in which the beginnings and ends are structured and to the various ways in which the central section or sections may be organised. The *generic structure potential* of a text is the name given to what is said to be "the range of textual structures available within a genre".[3] For some, these comprise a combination of obligatory and optional textual elements; for others, the concept of 'obligatory' is inappropriate and might, therefore be replaced by 'preferred'.

Two works which have had a particularly marked influence in New Zealand schools are Derewianka (1994) and Knapp and Watkins (1994). Drawing upon the insights and expertise of experienced teachers, the work of Derewianka provides a systematic account of how the teaching of writing in primary schools can be related to an approach to the description of genres that draws upon the work of Halliday (1985), Martin (1985), Martin and Rothery (1986), Christie (1989; 1990), Painter (1986), Kress (1982; 1985) and others. Central to the work is an examination of how language functions to enable us to make sense of the world and fulfil real purposes such as arguing and sharing information (Derewianka, 1994, pp. 3-4). Six types of genre are identified as indicated in *Table 1*:

Table 1: ***The six genres identified by Derewianka (1994)***

GENRES	FUNCTIONS
Recount	telling someone what happened
Instruction	telling someone how to do something (e.g. a recipe)
Exposition/ Argument	arguing a case (e.g. letter to a newspaper editor)
Narrative	providing entertainment in the context of a story
Report	providing information about things or classes of things
Explanation	explaining why something happens or how something works

For each of these types of genre, Derewianka identifies structural elements and typical linguistic features. A summary of her approach is provided in *Table 2* in relation to what she refers to as the 'recount genre'.

Table 2: ***A summary of the recount genre according to Derewianka (1994, p.15)***

<table>
<tr><th colspan="3">RECOUNT GENRE: unfolding a sequence of events over time</th></tr>
<tr><td colspan="3">Purpose: to tell what happened</td></tr>
<tr><td colspan="3">TEXT ORGANISATION</td></tr>
<tr><td colspan="3">Orientation: background information (generally at the beginning) – who, where, when
Series of events: ordered in chronological sequence
In addition: There may be personal comment at various stages</td></tr>
<tr><td colspan="3">LANGUAGE FEATURE CHARACTERISTICS</td></tr>
<tr><td colspan="3">Participants: specific (e.g. ‘our dog’); Tense: simple past; Verbs: action; Linking items: temporal (‘then’, ‘at the same time etc.)</td></tr>
<tr><td colspan="3">TYPES OF RECOUNT AND CHARACTERISTIC LANGUAGE USE</td></tr>
<tr><td>PERSONAL: retelling an activity writer was personally involved in – 1st. person orientation</td><td>FACTUAL: recalling the particulars of an incident (e.g. news report) – 3rd. person pronouns; passive voice</td><td>IMAGINATIVE: taking on an imaginary role and giving details of events – usually in 1st. person</td></tr>
</table>

In addition to outlining a number of genres with associated features of textual organization and language, Derewianka (1994, pp. 13-14) presents a methodology associated with a four-part curriculum cycle as follows: preparation (background information); modelling (presentation of a model text); joint construction (joint creation of a text); independent construction of a text.

The overall approach of Derewianka has proved to be both popular and useful. It is sometimes claimed, however, that the approach of Knapp and Watkins (1994) has the advantage of being more process-centred. This model is based on social aspects of literacy, stresses the multi-generic nature of texts, and does not strictly adhere to the systemic-functional theoretical literature. Here, genre is seen as the process that produces the end product or text-type. Knapp and Watkins identify five types of genre (social process) which they relate to five text-types: see *Table 3* following.

Table 3: ***The five genres (and associated processes) identified by Knapp and Watkins (1994)***

GENRES	PROCESSES
Instructing	through the *process* of logically sequencing actions or behaviours
Arguing	through the *process* of expanding a proposition to persuade readers to accept a point of view
Narrating	through the *process* of sequencing people and events in time and space
Explaining	through the *process* of sequencing phenomena in temporal and/or causal relationships
Describing	through the *process* of ordering things into technical or commonsense frameworks of meaning

The view of ‘process’ that Knapp and Watkins propose is based largely on sequencing and ordering. Thus, *instructing, narrating* and *explaining* all relate to sequencing. They would, at first sight, appear to be differentiated in terms of the *type of sequence* and *what is sequenced*. However, closer examination reveals some problems.

Looking first at *what is sequenced*, we see that in *instructing,* actions or behaviours are said to be sequenced; in *narrating*, people and events are said to be sequenced; in *explaining,* phenomena are said to be sequenced. One problem here is that

‘phenomena’ may be actions, behaviour or events. Thus, there is no clear-cut distinction in terms of *what* is sequenced.

Looking next at the *type of sequence*, we encounter similar problems. *Instructing* is related to logical sequence, *explaining* to temporal and/or causal relationships and *narrating* to sequencing in time and space. In fact, however, it is extremely difficult to determine how the authors distinguish between ‘logical sequence’ and the other two types of sequence (i.e. ‘temporal and/or causal relationships’ and ‘sequencing in time and space’).

Overall, then, the attempt by Knapp and Watkins to define genres in terms of processes and to discriminate among genres in terms of type and object of process appears to be unsatisfactory.

For each of the genres (processes) outlined, Knapp and Watkins propose structural and grammatical features (as illustrated with reference to the genre of arguing in *Table 4*):

Table 4: ***An outline of the genre of arguing (adapted from Knapp & Watkins (1994, p. 118)***

<table>
<tr><td colspan="5">Genre: Arguing</td></tr>
<tr><td colspan="5">The genre of arguing is a fundamental learning process. It is a central part of the process of learning and teaching and is, furthermore, an important element in effective social interaction and social participation of learners.</td></tr>
<tr><td>Purpose</td><td colspan="4">to reason, to evaluate, to persuade</td></tr>
<tr><td>Process</td><td colspan="4">In the process of arguing, writers give opinions and reasons for viewpoints, or may make propositions and elaborate</td></tr>
<tr><td>Products</td><td colspan="4">Arguments</td></tr>
<tr><td></td><td colspan="2">Expositions:
writers put forward viewpoints and may elaborate by providing supporting evidence</td><td colspan="2">Discussions:
writers consider an issue from several perspectives and may argue for or against the issue</td></tr>
<tr><td>Grammar of arguing involves</td><td>Mental verbs
(processes)
(e.g. like, believe, think, appear)</td><td>Modality
(e.g. can, may, must, will, can perhaps)</td><td>Conjunctions
(e.g. first, second, however, therefore, also, such as)</td><td>Nominalisation
(e.g. ‘grow’ . . . ‘growth’)</td></tr>
</table>

Table 4 raises a number of issues. For example, although it is almost certainly true that sequential conjunctions (e.g. ‘first’, ‘second’), additive conjunctions (e.g. ‘also’), adversative conjunctions (e.g. ‘however’), illustrative conjunctions (e.g. ‘such as’) and conclusive conjunctions (e.g. ‘therefore’) will commonly occur in the process of *arguing*, it seems equally likely that they will occur in the process of *explaining, narrating* and *instructing*. Indeed, most of them will also be characteristic of *describing*. This raises issues of considerable theoretical significance. In fact, when taken together with the point made earlier about sequencing, this suggests that different genres are not being distinguished in principled ways. In other words, an adequate account of both process and product is lacking. For this reason, the analysis conducted in this research project in relation to Māori texts and text-segments includes specific reference to perceptual processes.

In spite of the problems that have been noted, the approach adopted by Knapp and Watkins does attempt to move beyond the treatment of ordered structures and networks (a product-centred approach) to one in which a distinction is made between genres (sets of generic processes) and texts (products).

Cross-generic approaches to discourse patterning

Some of the categories that have been identified in the research to which reference has already been made may be seen as genre-specific realisations of more universally applicable organisational principles. Thus, for example, specific categories relating to specific genres in specific socio-cultural settings may be seen as particular representations of the more general, global categories of discourse organisation that have been outlined by van Dijk (1982) and Hoey (1983).

Global discourse structuring (discourse macropatterning) has been approached by van Dijk and Hoey in very different ways (which have been referred to by Crombie (1984) as the 'synoptic approach' (van Dijk, 1982) and the 'classificatory approach' (Hoey, 1983)). In adopting the synoptic approach, van Dijk aims not just to label chunks of discourse in terms of the overall function they perform, but to find precise ways of summarising sections of a discourse prior to overall function labelling (van Dijk, 1980, p. 180). The classificatory approach adopted by Hoey, on the other hand, directly classifies and labels sections of text in terms of the overall function they perform in the discourse as a whole.

In the synoptic approach, a distinction is made between *conventional superstructures* and *semantic macrostructures*. *Semantic macrostructures* outline the core meaning of a discourse in summary form (that is, in the form of macro-propositions, each of which summarizes one segment of the discourse); *conventional superstructures* outline the overall form of a discourse in terms of functional labels such as *Setting-Complication - Resolution*. The overall aim is to link the semantic macrostructure (the summary) and the conventional superstructure (the overall discourse segment labels) so that each conventional superstructure label is associated with one or more macro-propositions (parts of the summary). The synoptic approach makes provision for discourse patterning to be related to text-types (e.g. to the text as scientific article, informal letter etc.). Thus, within the synoptic approach, links can be made between text-types and conventional super-structures (overall patterns of discourse organisation). However, van Dijk argues that whereas certain super-structure schemata may offer valid indications of genre, a general genre typology cannot be based on super-structures alone. It is necessary, in defining genres, to make reference to a range of other factors.

Certain types of overall discourse structuring, van Dijk argues, are not genre-specific. Thus, in addition to proposing a range of super-structures for different genres, van Dijk argues that there are a number of functional categories which hold for discourse in general (as opposed to specific genres). These functional categories apply, he argues, to the sequencing of information in any discourse type. An example of these functional categories is:

Introduction-Problem-Solution-Evaluation/Conclusion

These functional categories are referred to by van Dijk as *metacategories* (van Dijk, 1980, pp. 110-111). He argues that these metacategories receive more specific nature

and function depending on the discourse genre in which they occur. Thus, for example, in the narrative genre, the *Introduction* may be more specifically defined as *Setting*. In this respect, the work of van Dijk on metacategories may be compared with Hoey's classificatory approach (Hoey, 1983) where a distinction is made between *discourse patterns*/*rhetorical organisation* (the patterning of discourse segments) and *discourse relations/discourse organisation* (the patterning of relationships between propositions). It is the first of these that invites comparison with van Dijk's non-genre-specific metacategories.

Hoey (1983) directly classifies and labels sections of text in terms of the overall function they perform in the discourse *as a whole*. He is explicit about the fact that this type of organisation is not intended to be seen as genre-specific. Thus, for example, he argues that *Situation-Problem-Solution-Evaluation* is a pattern that is found in a whole range of texts belonging to quite different genres. From this point of view, it is clear that the classificatory approach of Hoey (which does not relate to genre) can be said to operate at the level that van Dijk refers to as the overall, meta-category level. Nevertheless, it *does* appear that these categories play a role in text-type determination. The rhetorical patterns discussed by Hoey are outlined in *Table 5.*

Table 5: *Rhetorical patterns identified by Hoey (1983)*

Label	Rhetorical Segments	Nuclear (obligatory) segments	Optional segments	Prototypical pattern	Note
PSn (Problem-Solution)	**S** (Situation) **P** (Problem: aspect of *situation* requiring a response) **Sn** (Solution/ Response to Situation) **Ev** (Evaluation of response)	**P** **Sn**	**S** **Ev**	***S-P-Sn-Ev***	All elements can appear more than once; pattern can be varied by reordering, addition and conflation of segments.
Matching: (Matching compatibility OR Matching contrast)	**S** (segment) **CompS** (compatible segment); **S** (segment) **ContS** (contrasting segment)	**S** **CompS;** **S** **ContS**		**S-CompS;** **S-ContS**	
General-Particular (Generalization -Example OR Preview-Details)	**G** (generalization) **Ex** (example) OR **T** (topic) **R** (restriction) **I** (illustration) OR **P** (preview) **D** (details)	**G-Ex;** **T-R** OR **T-I;** **P-D**	**I** OR **R**		

One aspect of the classification of texts in terms of rhetorical organisation is determining whether they exhibit *linear* or *cyclic development* and whether they

involve *multilayering*. Where a discourse develops in a *linear* fashion, there is a straightforward progression from one discourse segment to the next without any revisiting of earlier discourse segments. However, where a discourse is *cyclic,* there are points in the development of that discourse where earlier discourse segments are revisited or restated or further developed. For example, a *Problem* may be stated at the outset followed by a response to it. Following that, however, the problem may, in cyclic fashion, be restated. Another possibility is *multilayering*. *Multilayering* can be *progressive* (involving, for example, a series of partial solutions or responses to a problem) or *spiral* (involving, for example, *repeated* attempts to respond to the same problem).

Developing an analytical model

It was observed earlier that there are problems associated with the model proposed by Knapp and Watkins, one of these problems being the lack of a theoretical foundation for the processes that are said to be involved in different genres. The analysis of authentic Māori text segments conducted as part of the research project reported here sought to address this problem by applying a framework in which relationships between propositions are classified into three main types in relation to the cognitive processes involved (Crombie, 1987, pp. 102 - 110):

> associative (involving some aspect of contrast or comparison);
> logico-deductive (involving some aspect of cause and effect);
> tempero-contigual (involving relationships defined by temporal and spatial association).

These processes are said to "establish relations between propositions and propositional sequences" which, while being "essentially pragmatic", "may nevertheless be reflected in the semantic and lexico-grammatical structure of the language" (p. 2). A similar approach is also adopted by Kehler (2002) who argues for coherence as the basis of "our natural language understanding capacity" so that "just as we attempt to identify syntactic and semantic relationships when presented with a sequence of words in an utterance, we attempt to identify coherence relationships when presented with a sequence of utterances in a discourse" (p. 3). Kehler, apparently following Crombie, associates relationships with a "fundamental distinction . . . first articulated by the philosopher David Hume" in 1737 in *A Treatise of Human Nature*. He argues that "Hume's categories comprise a small set of basic types of cognitive principles" (pp.4 & 5), namely *resemblance*, *cause and effect* and *contiguity in time and place*.

Each of the three types of cognitive process has a number of relationships associated with it and each of these can be associated with a range of possible realisations. The inter-propositional relations that belong to each category as specified by Crombie are outlined in *Table 6.* The members of each relation may occur in the order indicated in the table or in reverse order.

It should be noted that although the relationships identified by Kehler are fewer in number, the two models can readily be compared (see *Table 7*). Assuming that *Paraphrase* is omitted from Kehler's model on the grounds that there is never exact parallelism of information and that *Bonding* is omitted on the grounds that there is no need for a base-line relationship, the only remaining areas of non-correspondence

relate to Kehler's omission of relationships that imply interaction or reported interaction (Statement-affirmation; Statement-denial; Denial-correction), antithetical or non-antithetical choice (Contrastive alternation; Supplementary alternation), and overlap in time (Temporal overlap).

Table 6: ***Cognitive processes and associated inter-propositional relations (adapted from Crombie 1987)***

Cognitive processes and inter-propositional relations			
Cognitive processes	**Associative (comparison/ contrast)**	**Logico-deductive (cause and effect)**	**Tempero-contigual (time and space)**
Inter-propositional relations	Simple contrast; Comparative similarity (Simple comparison); Statement– affirmation; Statement-exception; Statement-denial; Denial– correction; Concession-contraexpectation; Supplementary alternation; Contrastive alternation; Paraphrase; Amplification	Condition-consequence; Means-purpose; Reason-result; Means-result; Grounds-conclusion.	Chronological sequence; Temporal overlap; Bonding[4].

Table 7: ***A comparison of the relations proposed by Crombie (1987) and Kehler (2002)***

Kehler (2002)			**Crombie (1987)**
Category	**Relation**	**Description**	**Relation (for definitions see Table 3.7)**
Resemblance	**Parallel**	Focus on commonalities	**Comparative similarity**
	Contrast	Focus on points of departure	**Simple contrast**
	Exemplification	Focus on general statement followed by an example	**Statement - exemplification**
	Generalization	Focus on example followed by general statement	**Statement – exception**
	Exception	Introduces a negation within the constraints of Exemplification and Generalization	
	Elaboration	Generally refers to restatements but level of detail may be different.	**Amplification**
Cause-effect	**Result**	Propositions connected by presupposition	**Reason-Result; Grounds-Conclusion; Means-Purpose; Means-Result; Condition-Consequence**
	Explanation	Result with reversed clause ordering	
	Violated expectation	Contrasts actual with expected or desired effect	**Concession-contraexpectation**
	Denial or Preventer	Violated expectation with reverse clause ordering	
Contiguity	**Occasion**	Involves a sequence of events	**Chronological sequence**

Definitions and examples of relations are provided in *Table 8* which is adapted from Crombie (1985a and b; 1987).

Table 8: ***Definitions and examples of inter-propositional relations (derived from Crombie 1985 a & b and 1987)***

PROCESS	RELATION	DEFINITION	EXAMPLES
Associative	Simple Contrast	Involves the comparison of two things, events or abstractions in terms of some particular in respect of which they differ.	He was Tuhoe; she was Tainui.
	Comparative Similarity (Simple comparison)	Involves the comparison of two things, events or abstractions in terms of some particular in respect of which they are similar.	He was Tuhoe. She was Tuhoe too.
	Statement – Affirmation	The truth of a statement is affirmed.	**A**: He should leave. **B**: I agree.
	Statement-Exception	Involves a statement and an exception to that statement.	All of the warriors returned except for Rangi.
	Statement-Exemplification		All iwi, Ngāti Porou, for example, use symbolism in their songs.
	Statement-Denial	Involves the denial of the truth of a statement or validity of a proposition.	**A**: He won. **B**: Not so.
	Denial – Correction	Involves a corrective non-antonymic substitute for a denial.	She wasn't a teacher; she was a lawyer.
	Concession-Contraexpectation	Involves direct or indirect denial of the truth of an inference.	Although there was a good combination of rain and sun, the plants failed to flower.
	Supplementary Alternation	Involves two or more non-antithetical choices.	Nobody tended the plants or fed the animals.
	Contrastive Alternation	Involves a choice between antitheses.	Either he did it or he didn't.
	Paraphrase	Involves the same proposition expressed in different ways.	He began combat; he started to fight.
	Amplification	Involves implicit or explicit repetition of the propositional content of one member of the relation in the other, together with a non-contrastive addition to that propositional content.	He seized someone. It was Aroha.
Logico-deductive	Condition-Consequence	Involves a consequence which depends upon a realizable or unrealisable condition or hypothetical contingency.	Had he fought, they would have won.
	Means-Purpose	Involves a consequence which depends upon a realizable or unrealisable condition or hypothetical contingency.	He did it in order to win favour.
	Reason-Result	Involves an action that is/was/will be undertaken *with the intention of* achieving a particular result.	He left because there had been no powhiri.
	Means-Result	Involves the provision of a reason *why* a particular effect came about or will come about.	He angered her by refusing to speak.
	Grounds-Conclusion	Involves a deduction drawn on the basis of an observation.	He is wearing a medal so he must be one of the winners.
Tempero-contigual	Chronological Sequence	Involves a sequential (non-causative) link between propositions.	He tidied up and then left.
	Temporal Overlap	Involves a link between two events which overlap either wholly or partly in time.	As he fled, he looked over his shoulder.
	Bonding	The 'base line' relation. Involves a non-elective, non-sequential relation between juxtaposed propositions.	He wore a cape and carried a dagger.

Adopting an analytical approach based on the three cognitive processes identified by Crombie (1985a & b; 1987) and Kehler (2002) provides a basis for determining whether genres are, in fact, characterised by a preference for specific types of process and specific types of relationship associated with these processes. These cognitive processes and relationships therefore form part of the analytical model developed for the analysis of Māori texts and text segments. They are used here to analyse text segments belonging to the genres of *arguing, explaining* and *describing*. The other part of the model is derived from the rhetorical patterns identified by Hoey (1983). It is used in a forthcoming article (Houia-Roberts, 2004) to analyse the overall structuring of whole texts representing different text- types. The model is outlined in *Table 9*.

Table 9: ***Analysing Māori texts and text segments - The model***

Conceptual orientation	Associative Logico-deductive Tempero-contigual Mixed: any 2 of the above
Relational organisation	**Associative:** Simple Contrast Simple comparison Statement-affirmation Statement-exception Statement-exemplification Statement-denial Denial-correction Concession-contraexpectation Supplementary alternation Contrastive alternation Paraphrase Amplification **Logico-deductive:** Condition-consequence Means-Purpose Reason-Result Means-result Grounds-Conclusion **Tempero-contigual:** Chronological Sequence Temporal Overlap Bonding
Rhetorical organisation	PSn (Problem/ Solution) Matching (Compatibility/ Contrast) General-Particular (Linear; Cyclic (progressive or spiral multilayering))

Writing requirements in upper secondary and selected tertiary Māori-medium educational settings

One part of this research project involved analysing the writing requirements of students who are studying a range of academic subjects through the medium of Māori in Years 12 and 13 of schooling in New Zealand and in a Māori-medium tertiary educational faculty. Of the 175 writing tasks examined, the vast majority involved the genres of *arguing, explaining* and *describing*. These three genres were, therefore, selected for particular attention.

Genre and authentic Maori text segments: Analysis

In this part of the research project, eighteen *te reo Māori* text segments were categorized into three types of genre and analysed in terms of inter-propositional relations (discourse organisation). Each of the eighteen text segments selected for analysis was drawn from an authentic text written for a specific purpose by one of two highly proficient users of *te reo Māori*. Nine of the text segments analysed were written in the first half of the twentieth century by Sir Apirana Ngata, a prominent Māori scholar and statesman of the time.[5] The other nine were written by Timoti Karetu (formerly professor of Māori at the University of Waikato) during his time as Commissioner of *Te Taura Whiri i te Reo Māori* (Māori Language Commission). All of the texts by Sir Apirana Ngata were written in the early to mid 1900s in order to keep his people informed of events and issues concerning Māori people. They are selected from a single source: *Apirana Turupa Ngata* (1996), edited by Wiremu Kaa and Te Ohorere Kaa. All of the texts written by Timoti Karetu were published in *He Muka,* a quarterly journal in Māori, between 1996 and 1999. They focus mainly on issues relating to the maintenance and revitalisation of te reo Māori. Each of the text segments is translated into English. The translations, which are intended to assist readers, are intentionally designed to be as close as possible to the originals. They may, therefore, sometimes appear clumsy.

The text segments were assigned to the following three genres: *arguing* (6 text segments, each of which involves arguing a case); *describing* (six text segments, each of which involves explaining why something happens/happened or how something works/worked); *explaining* (six text segments, each of which involves ordering information into categories). As indicated earlier, these three genres were found to be the most commonly occurring in the analysis of task requirements for students studying through the medium of Māori at upper secondary and tertiary levels. In distinguishing *describing* from *explaining*, a critical factor is whether the emphasis is on *what* or *why*. In either case, *how* (the means by which) may receive equal emphasis. In distinguishing *explaining* from *arguing*, a critical factor is the presence (*arguing*) or absence (*explaining*) of an emphasis on *opinions* and *conclusions*.

Only three analysed text segments are included here, one representing each of the three genres of *arguing, describing* and *explaining*. The analysed text segments are followed by a discussion of the findings overall.

Te Nūpepa o Te Aute nā Apirana Ngata

In this text segment, representing the genre of *arguing*, reference is made to the disappointment of many readers (*He nui to mātou pouri . . .*) with the quality of language contained in a letter printed in recent a edition of the Te Aute newspaper. Ngata argues that it is important to maintain a high quality of carefully chosen language in Māori newspapers (*Kaati kaore e tika nga korero weriweri kia perehiti* . . .) out of respect for the women and children who read them. He cautions against the use of unsavoury language (*Kia tūpato)* which, he argues, could result in prosecution, even imprisonment.

***Te Nūpepa o Te Aute* nā Apirana Ngata (Kaa & Kaa, 1996, 48)**			
Genre: Arguing			
Logico-deductive relations	**Text segment**	**Associative relations**	**Tempero-contigual relations**
Result-Reason	He nui to mātou pouri i to mātou kitenga i ētahi kupu kaore e tika kia perehitia i roto i tētahi o a tātou pepa Māori.		
	Ko āna kōrero kino, i roto i tētahi reta tuku mai, engari kaore pea i kitea e te etita.	Concession-Contraexpectation	
Grounds-Conclusion	E hoa mā, e kōrerotia ana o tātou pepa e te wāhine, e te tamariki, kaati kaore e tika nga kōrero weriweri kia perehitia.		
Grounds-Conclusion	He mea tēnei e taea te hāmene e te Kāwanatanga, a, e mau ai te tangata ki te whareherehere. Kia tūpato.		
Result-Reason	No nga kaitā te tino hē ki te perehi tonu i ērā kōrero tino kino atu (Te Punawai: Pīpīwharauroa 15 Mei 1899, whārangi 7-8).		

Translation: *The Te Aute Newspaper* by Apirana Ngata			
Genre: Arguing			
Logico-deductive relations	**Text segment**	**Associative relations**	**Tempero-contigual relations**
Result-Reason	We were very disappointed when we saw a type of language, that should not be printed, appeared in one of our Māori papers.		
	This offensive language appeared in a letter sent to the paper, but was evidently not seen by the editor.	Concession-Contraexpectation	
Grounds-Conclusion	Friends, our papers are being read by women and by children, so it is not right that offensive language, such as this, should be printed.		
Grounds-Conclusion	This is something that could incur a Government summons and could result in the imprisonment of those concerned. Be cautious.		
Result-Reason	The fault lies with the printers who continue to print this distasteful language.		

Nā Wai Kē Ia Te Reo Nei? nā Timoti Karetu

This text segment, representing the genre of *explaining*, outlines the decline in the number of fluent Māori speakers. The findings of the Benton survey of 1975-1978 are provided along with those of the Māori Language Survey undertaken in 1995 (Māori Language Year).

***Na Wai kē ia te Reo nei?* nā Timoti Karetu He Muka: Putanga 12 (2) Ngahuru 1999**			
Genre: Explaining			
Logico-deductive relations	**Text segment**	**Associative relations**	**Tempero-contigual relations**
	E ai ki te kōrero 1910 rawa ake te tau kua tīmata te heke haere o te nui o te hunga matatau ki te reo Māori, arā, mai i te 100 ōrau ki te 92 ōrau.		
	Nāwai, nāwai i roto i te wā heke rawa atu ana ki te āhua 25 ōrau i te wā i whakahaeretia ai e Tākuta Richard Benton tāna rangahau i te ora, i te mate kē rānei o te reo Māori i ngā tau 1975 - 78.	Amplification (Term specification) Contrastive Alternation	Chronological Sequence Bonding
	Ko te tūhuratanga a taua rangahautanga rā ko tōna āhua 70 mano nei te hunga matatau ki te reo, ā, ko te nuinga o taua hunga rā kua eke kē ki te karangatanga kaumātua.		Bonding Bonding (Rhetorical Coupling)
Grounds- / Conclusion	I te whakahaeretanga o te rangahau o te tau 1995, te tau i kīia ai ko Te Tau o te Reo Māori, kitea ana e tērā rangahautanga ko tōna āhua 10 mano noa iho nei te hunga e pērā rawa ana te matatau i ērā kua ngaro atu nei i te tirohanga kanohi. Me kī ko ngā mōrehu ēnei engari i tua atu i a rātou ko tōna āhua 163 mano i kī he mōhio rātou ki te kōrero Māori, ā, ko taua 'mōhio' rā ko tērā o te mōhio ki te mihi tae atu ki ērā e tino matatau ana nei.	Comparative Similarity Concession-Contraexpectation Simple Contrast	Chronological Sequence Bonding
	Nā reira kei te kitea e piki ake ana te nui o te hunga kōrero Māori ahakoa kāore i te eke te reo o te katoa ki ōna taumata engari pea hei roto anō i te wā, otirā koirā te wawata!	Concession-Contraexpectation Concession-Contraexpectation	Bonding (Rhetorical Coupling)

Translation: ***Whose language is this?*** **by Timoti Karetu**			
Genre: Explaining			
Logico-deductive relations	**Text segment**	**Associative relations**	**Tempero-contigual relations**
Grounds- Conclusion	According to the reports, towards the end of 1910, the number of proficient Māori language speakers had begun to decline, that is, there was a drop from 100% to 92%. In due course this decreased even further to 25%, as discovered in Dr. Richard Benton's 1975-78 research on the survival, or indeed, the death of te reo Māori. That research revealed that 70,000 people claimed to be proficient in te reo Māori, and most of these were of the older age group. It is evident these days that the majority of this older group are no longer here. The research of 1995, the Year of the Māori Language, showed that only 10,000 people were as proficient as those speakers now no longer with us. It could be said that these are the survivors, but besides this, approximately 163,000 did claim an ability to speak Māori ranging from those who are able to use greetings, to those who are very fluent. Therefore, it is clear that the numbers of speakers are increasing although not all are reaching the higher levels of proficiency, but perhaps in time they will. Indeed, that is the hope.	Amplification (Term specification) Contrastive Alternation Comparative Similarity Concession-Contraexpectation Simple Contrast Concession-Contraexpectation Concession-Contraexpectation	Chronological Sequence Bonding Bonding Bonding (Rhetorical Coupling) Chronological Sequence Bonding Bonding Bonding (Rhetorical Coupling)

Te Romene nā Apirana Ngata

The Romney, a hardy breed of sheep, is discussed in this text segment which is in the *describing* genre. The physical characteristics of the Romney and the many features it possesses are outlined, as are the areas throughout New Zealand where it is being farmed.

***Te Romene* nā Apirana Ngata (Kaa & Kaa , 1996, 158)**			
Genre: Describing			
Logico-deductive relations	**Text segment**	**Associative relations**	**Tempero-contigual relations**
	Ko te momo tēnei e whakatupuria nuitia ana ki Aotearoa, a, kei te atetea e ia te nuinga o ērā atu momo. Ko tōna tinana, he pakari, he ora, he nui, ahakoa ki te whenua wai, ahakoa ki te whenua maroke: ahakoa ki te whenua whai kai, ahakoa ki te whenua iti te kai. He tinana nui tōna: he pai nga kātua ki te whakawhānau kūao ki te rau hipi kātua o te kāhui. Ko tōna wūru, he māmā iho i to te Rikini, he taimaha ake i to te Hāwhe purere: he wūru utu nui, e tauwhainga ana ōna utu ki o te hāwhe purere i ēnei tau e whitu kua taha ake nei ki te mākete o Ingarangi. Ko nga hipi utu nui o tēnei motu, he Romene. I Wairarapa tae noa ki Waiapu, i Poneke tae noa ki Whanganui, i Opotiki, i Waikato, i te Rohe Potae, tae noa ki te nuinga o nga whenua whakanoho hou o te Taitokerau, ko te momo tēnei kei runga. (Kaa & Kaa, 1996, 158).	Amplification (Term specification) Concession-Contraexpectation Contrastive Alternation Simple Contrast Concession-Contraexpectation Amplification (Term specification)	Bonding Bonding Bonding Bonding (x 3) Bonding Bonding Bonding (x2) Bonding Bonding (x2) Bonding (Rhetorical Coupling)

Translation: The Romney by Apirana Ngata			
Genre: Describing			
Logico-deductive relations	**Text segment**	**Associative relations**	**Tempero-contigual relations**
	This type of sheep is widely bred in New Zealand and is quite different from most other breeds.	Amplification (Term specification)	Bonding
	This sheep is strong, it is healthy and large, whether it is farmed on land with water or land without water, and it can survive where the grass is lush or sparse.	Concession-Contraexpectation Contrastive Alternation	Bonding Bonding
	The sheep is very big, it lambs very well, it remains healthy and produces a high percentage of lambs within the group.		Bonding (x 3) Bonding
	The wool weighs lighter than that of the Lincoln but is heavier than that of the Half-breed. The wool fetches a good price and the prices have competed well with the Half-breed, in the British markets over the last seven years.	Simple Contrast Concession-Contraexpectation	Bonding (x2)
	The Romney Marsh is the highest priced sheep in the land. From Wairarapa over to Waiapu, from Poneke over to Whanganui, in Opotiki, in Waikato, in Rohe Pōtae and indeed in most of the areas of Te Taitokerau recently introduced to rearing sheep, this is the breed of sheep on the land.	Amplification (Term specification)	Bonding Bonding (x2) Bonding (Rhetorical Coupling)

A comparison of the analysed text segments exhibiting the genres *arguing, explaining* and *describing* in terms of relational organisation

The eighteen analysed text segments texts exhibiting the three genres of *arguing, explaining* and *describing* were compared in terms of the occurrence of the three cognitive process types: *logico-deductive, associative* and *tempero-contigual* (see *Table 10*):

Table 10: ***Comparison of eighteen text segments exhibiting the genres of*** **arguing, explaining** ***and*** **describing** ***in terms of percentage occurrence of cognitive process types***

	Arguing	Explaining	Describing
Logico-deductive	47%	18%	3%
Associative	30%	34%	40%
Tempero-contigual	23%	48%	57%

Thus, on the basis of the text segment analyses conducted, it would appear that there is a marked difference between the genres of *arguing, explaining* and *describing* in relation of the engagement of the three cognitive processes to which reference has been made.

For *arguing,* the predominant cognitive process is *logico-deductive*, followed by *associative* and then *tempero-contigual.* For *explaining*, the predominant cognitive process is *tempero-contigual,* followed by *associative* and then *logico-deductive.* For *describing,* the predominant cognitive process is *tempero-contigual*, followed by *associative,* with *logico-deductive* relations very much in the minority:

ARGUING:	*logico-deductive*	*associative*	*tempero-contigual*
	(47%)	*(30%)*	*(23%)*
EXPLAINING:	*tempero-contigual*	*associative*	*logico-deductive*
	(48%)	*(34%)*	*(18%)*
DESCRIBING:	*tempero-contigual*	*associative*	*logico-deductive*
	(57%)	(40%)	(3%)

The three genres can also be compared in terms of the actual relations occurring in each category (see *Table 11*).

Table 11: ***Comparison of eighteen text segments exhibiting the genres of*** **arguing, explaining** ***and*** **describing** ***in terms of percentage occurrence of particular relations belonging to the cognitive process types***[6]

Genres	**Logico-deductive process relations** (% of overall number of relations)				
	Reason-Result	**Grounds-Conclusion**	**Reason-Result & Grounds Conclusion combined**	**Condition-Consequence**	**Means-Purpose**
Arguing	20%	10.5%	30.5%	10.5%	
Explaining	3.6%		5.5%		9.1%
Describing	-	-	-	-	-
	Associative process relations (% of overall number of relations)				
	Concession-Contraexpectation	**Amplification**	**Supplementary Alternation**	**Comparative Similarity**	**Comparative Similarity & Simple Contrast combined**
Arguing	6.6%	9%	5.3%		
Explaining	7.3%	7.3%	5.5%	3.6%	9%
Describing	10%	17.3%		3.9%	6.3%
	Tempero-contigual process relations (% of overall number of relations)				
	Bonding (Coupling)	**Bonding (Rhetorical Coupling)**	**Bonding (Coupling) & Bonding (Rhetorical Coupling) combined**	**Chronological Sequence**	
Arguing	13%	8%		8.3%	
Explaining	32%	6.4%			
Describing	52%	4.7%	56.7%		

For each of the three genres, the most common types of relation (in descending order of significance) are indicated below:

ARGUING:
Reason-Result & Grounds-Conclusion combined (30.5%)
Bonding: Coupling & Rhetorical Coupling (21%)
Condition-Consequence (10.5%)
Amplification (9%)
Chronological Sequence (8.3%)
Concession-Contraexpectation (6.6%)

EXPLAINING:
Bonding: Coupling & Rhetorical Coupling (38.4%)
Means-Purpose (9.1%)
Comparative Similarity & Simple Contrast (9%)
Amplification (7.3%)
Concession-Contraexpectation (7.3%)
Supplementary Alternation (5.5%)
Reason-Result & Grounds-Conclusion (5.5%)

DESCRIBING:
Bonding: Coupling & Rhetorical Coupling (56.7%)
Amplification (17.3%)
Concession-Contraexpectation (10%)
Comparative Similarity & Simple Contrast (6.3%)

Thus, although *explaining* and *describing* both have a higher percentage of *tempero-contigual* relations, followed by *associative*, and, finally, *logico-deductive*, the actual proportion of *logico-deductive* relations is considerably lower (almost insignificant) in the case of *describing*. Furthermore, whereas the *logico-deductive* relations of Reason-Result and Grounds-Conclusion together account for 30.5% overall of the relations in the text segments exhibiting the arguing genre, the relation of Bonding (Coupling and Rhetorical Coupling) is considerably more common than any other relation in the case of *explaining* (accounting for 38.4% of relations overall in the text segments examined) and *describing* (accounting for 56.7% of relations overall in the text segments examined). However, a major difference between *explaining* and *describing* is that in the case of *describing*, the relation of Amplification (Term specification) – which accounts for 17.3% of all relations in the text segments analysed – appears to operate as a 'framing relation', the generic part of the relation introducing the description, and the specific part/s following and being spread throughout the remainder of the text segments.

Knapp and Watkins (1994, p. 22) define *arguing* as involving the expansion of propositions in order to persuade readers to accept a point of view. In fact, although persuasion may be fundamental to the *arguing* genre, the phrase 'the expansion of propositions' might be applied with more accuracy to *describing*. What appears to characterise Māori text segments exhibiting the *arguing* genre is a preponderance of relations belonging to the *logico-deductive* process type and, in particular, a combination of Reason-Result (20%); Grounds-Conclusion (10.5%) and Condition-Consequence (10.5%) relations.

The process of *explaining* involves, according to Knapp and Watkins (p. 22), a sequencing of phenomena in a temporal and/or causal relationship. In fact, however, so far as the text segments analysed here are concerned, causal (*logico-deductive*) relations are far more typical of *arguing* than *explaining*. Although *tempero-contigual* relations were found to be the most frequent relational type in the Māori text segments analysed, the vast majority of these were *contigual* (Bonding) rather than *temporal* (Chronological Sequence and Temporal Overlap). Not only were *contigual* relations found to be the most common type, but *associative* relations were also considerably more common than *logico-deductive* ones (which accounted for only 18% of relations overall).

According to Knapp and Watkins, *describing* involves a process of ordering things into technical or commonsense frameworks of meaning (p. 22). Certainly, this does appear to be true of the Māori text segments analysed here. However, the actual process can be described more specifically as involving a preponderance of *tempero-contigual* relations (largely the *contigual* relation of Bonding (56.7%)), followed by *associative relations* (largely Amplification (17.3%)) and Concession-Contraexpectation (10%)) and a combination of Simple Contrast and Comparative Similarity (6.3%)). The Amplification (Term specification) relation appears to play a particularly important framing role in *describing*, with the *Preview-Details* type of *General-Particular* characterising the overall rhetorical patterning.

Implications of the findings

These findings – findings that relate to the analyses of authentic text-segments of a

type typically required of students in upper secondary and selected tertiary settings – have, I believe, important implications for Māori-medium education in that they provide a firm empirical foundation for the creation of teaching resources designed to develop students' capacity to understand and produce written texts in Māori which are consistent with the textual practices of educated and highly competent users of the language. Although the analysed texts are likely to have been influenced by English textual practices in that both writers were educated in English-medium universities, they were written by scholars who have attempted to preserve as much as possible of authentic discourse in Māori. They can, therefore, be regarded as good examples of what students can aim to achieve.

Endnotes

1. What are referred to in this section as 'genres' (e.g. novels, biographies) would now often be referred to as 'text-types'.
2. The term 'genre' is used by Croce in the way in which 'text-type' is used in this paper.
3. I believe that most texts exhibit genre mixing. Thus, a text may exhibit a range of different genres such as, for example *arguing* and *explaining*. In analysing genre, I therefore focus on text segments rather than on whole texts. In analysing text-type, however, I focus on whole texts and examine overall textual organisation.
4. The term 'Rhetorical Coupling' is used in the analyses that follow when the Bonding relation occurs in a marked form.
5. In the texts written by Ngata, the macron (length mark) is not used in the way in which it is generally used now. The macron usage in the source text is retained here.
6. Note that relations that occur fewer than 4 times overall are not listed in this Table, although they are included in the total number for the purpose of calculating overall percentages.

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The reality of culture in the development of a national special education training initiative[1]

John Medcalf, Colin Rangi, Angus Macfarlane and Ted Glynn
[John.Medcalf@xtra.co.nz; crangi@tuwharetoa.co.nz;
amacfar@waikato.ac.nz; glynn@waikato.ac.nz]

Abstract
The New Zealand Government is supporting a major new initiative in special education through the creation of a nationwide network of 750 Resource Teachers Learning and Behaviour (RTLB) whose role is to provide specialist mainstreamed services through direct support of teachers working with students who have moderate learning and behaviour difficulties. This paper introduces and discusses the national professional developmental programme for Resource Teachers of Learning and Behaviour (RTLB).

Introduction
This paper provides an overview of the national professional developmental programme for Resource Teachers of Learning and Behaviour (RTLB). Particular emphasis is placed on the bicultural strand of the programme, which aims to develop RTLB understanding of the impact of culture on learning and behaviour, improve recognition and responsiveness to *Treaty of Waitangi* issues, and support the development of culturally appropriate practices for Māori students and whanau. Also outlined is a description of the development, introduction, and evaluation of one important component of the programme, an assignment which involved RTLB staying on a marae and, among other requirements, speaking in te reo Māori. The impact of this activity on RTLB provides a major focus for the paper.

RTLB support regular class teachers to cater for students with mild to moderate learning and behavioural difficulties (Ministry of Education, 1999). The RTLB initiative is seen as a key element of the New Zealand Government's Special Education 2000 policy, which aims to "achieve, over the next decade, a world class inclusive education system that provides learning opportunities of equal quality to all students" (Ministry of Education, 1996, p. 5).

RTLB are required to participate in a national professional development programme comprising four university papers to be completed part-time over two years. Three New Zealand universities, Auckland, Waikato, and Victoria (Wellington), have collaborated to develop the training programme as part of a contract with the Ministry of Education and the Specialist Education Services (SES). The training programme is delivered throughout New Zealand through a mix of regional block courses (2-3 days per month), on-line communication and practical assignments carried out by RTLB in their local schools and communities. Depending on entry qualifications, the training programme leads to either a graduate or post-graduate Diploma in Special Needs Resource Teaching, which may contribute towards a Masters degree in Education or Special Education.[2]

The Ministry of Education has supported the training of RTLB through funding university fees and travel and accommodation costs for RTLB attending training days, and providing computers to support study and to aid communication between RTLB.

In addition, RTLB receive a half day study leave each week as well as release from field duties to attend University.

Background

Towards Inclusion

The last twenty-five years in New Zealand education have seen a slow but steady shift away from a traditional deficit view of students with special needs that is characterised by a categorical approach to assessment. This has often resulted in restrictive placements and opportunities for 'identified' students. The shift has been towards a more inclusive philosophy and practice, which examines the learning needs of the individual in context and seeks to develop educational practices, designed to not only maintain, but also effectively include students in regular education environments.

The new paradigm has grown out of a developing understanding of learning as an interactive and contextualised process (Moore, Anderson, Timperley, Glynn, Macfarlane, Brown, & Thomson, 1999) and an equity philosophy gaining momentum from human rights legislation and a developing recognition of the rights of cultural minorities. This paradigm aims to address issues of race, ethnicity, gender, socio-economic class, language and disability. An important distinction is made between the term 'mainstreaming', which is primarily about human rights and access to education, and 'inclusion', which is fundamentally about school reform, specifically the development of inclusive teaching practice.

A second major shift has been the move away from central control in the New Zealand education system to decentralisation and devolution of control with the local school as the unit of management.

The development of the guidance and learning units (GLU) in New Zealand was in line with the movement towards assessing behaviour and supporting change in context (Thomas & Glynn, 1976). A forerunner of the RTLB initiative, the GLUs saw the replacement of segregated unit placement for students with significant learning and behavioural difficulties, by an in-class model of support focused upon a student's current performance in the context of the academic programme, teacher behaviour, and the social environment (Thomson, Brown, Jones & Manins, 2000).

While the GLU model was expanded to other parts of the country, a traditional approach to catering for many students through special education facilities remained. Signs of shifts in thinking were becoming more apparent however, and the decision in 1975 of a group of psychologists to no longer use standardised intelligence tests, the key tool for assessing students for placement in segregated facilities, was indicative of the move towards assessment within an inclusive/ecological paradigm. In 1985, the Director of Special Education issued a memorandum to remove the requirement of standardised intelligence test scores for access to special education resources.

During the late 1980s, there was a trend towards the disestablishment of special classes and the development of itinerant resource teachers to support students in regular classes within their neighbourhood schools. Alongside this development was the growth of 'locational mainstreaming', with units supporting students often with severe disabilities located on site at regular schools instead of remaining in special

school placements. The Draft Review of Special Education identified the direction associated with many of these developments by proposing the fundamental principles that special education was to be universal, integrated with other educational programmes, lifelong, unified across educations sectors, and effective and accountable (Thomson, Brown, Jones & Manins, 2000).

A difficulty with the itinerant resource teacher model was the tendency of the teachers to quickly become locked into delivering a withdrawal programme long-term to a small group of students scattered around a cluster of local schools. Given that each student could expect to see the itinerant teacher only around thirty minutes per day at best and that little time was available for programme development work with classroom teachers, the service related more to itinerant teaching than resource teaching and had limited impact on inclusive teaching practices. Within a short time of the development of the itinerant resource teacher model, alternative approaches aimed at a more integrated service and inclusive approach were being proposed (Medcalf & Dwyer, 1989).

The Draft Review of Special Education also paved the way for an initiative closely in line with the RTLB, that of the support teacher and support team. The 1988 closure of Campbell Park School, a residential school for boys with behavioural and learning difficulties, was significant as the subsequent freeing up of resources enabled the development of the support teacher model. The approach involved the allocation of a number of part-time teacher hours in selected schools with identified needs throughout the country to enable the release of experienced teachers to train as support teachers. Support teachers were intended to be just what the name implied; teachers trained to support their teaching colleagues to cater for students experiencing learning and behavioural difficulties. Management committees within schools were established to co-ordinate and assist the support teachers. With school management working alongside other education professionals (such as educational psychologists), the support team was developed. Certainly the support teacher development, beginning in 1988, has strong links to the role of the RTLB and in a number of schools support teachers still operate although many have become known as special education coordinators or SENCOs. Although a national training programme for support teachers was developed and disseminated through Special Education Services (Medcalf & Dwyer, 1994), there were not the numbers of support teachers needed nationally to fulfil the promise of the model.

Self Managing Schools

With the 1988-1989 review of educational administration in New Zealand came a focus on increasing the capacity of schools to self-manage within a nationally determined framework of curriculum, education and administration guidelines. The *Tomorrow's Schools* reforms were in line with widespread public sector restructuring during the late 80s and 90s, which aimed to introduce a market-oriented approach to social, educational and health services based on principles of competition and consumer choice. Within this environment, many schools flourished with their newfound ability to set priorities, develop policies and systems and have significant control over their resources. Not all schools were winners however, and with the loss of local education boards and the separation of functions previously managed by the central government education department, the coordinated movement towards

inclusion, that appeared to be gaining momentum throughout the 1980s seemed to take a back seat to other educational priorities.

Special Education 2000

The recommendations of the Draft Review of Special Education (1987) were largely put aside with the emergence of the *Tomorrow's Schools* reforms, but the principles re-emerged in 1996 government policy Special Education 2000 (SE2000). SE2000 supported the Draft Review's recommendations of removal of administrative categories of disability, national guidelines for schools to set priorities for the allocation of resources for special needs, a new emphasis upon teacher training to meet special needs in regular schools and classes, support systems for mainstream settings, in-service training for regular class teachers, and specialist training for resource personnel to further establish support for class teachers and students (Thomson, Brown, Jones, & Manins, 2000).

In 1998, 500 special education teacher positions throughout New Zealand, including special, assessment, experienced class teachers and itinerant special needs teachers, were translated into positions for Resource Teachers Learning and Behaviour (RTLB). A further 225 new positions were created to ensure an RTLB: student ratio of 1:750. RTLB were designated to provide support for students experiencing learning and behaviour difficulties, while the policy also provided other services for students with high and very high learning needs and severe behavioural difficulties. The government acknowledged the need for training for RTLB via the Ministry of Education and Specialist Education Services, and the consortium of three universities was contracted to provide a two year training programme at graduate/post graduate level.

The four-paper training programme is designed so that on completion the RTLB will be able to demonstrate the following learning outcomes:

1. Ability to work to a high professional ethical standard.
2. Ability to recognise and promote the bi-cultural nature of the New Zealand education system.
3. Ability to work to ensure equitable educational opportunity for all learners.
4. Ability to follow an educational model.
5. Ability to work to a collaborative consultation model.
6. Demonstration of skill as practitioners and as promoters of effective teaching skills.
7. Ability of reflect on professional practice (Thomson, Brown, Jones, & Manins, 2000).

The Role of the RTLB

RTLB are intended to support schools by working with regular class teachers to ensure success for students experiencing mild to moderate learning and behaviour difficulties. They are working at the interface of the policies of *SE2000* and *Tomorrow's Schools*.

They have also been described as a new class of special educator who are intended to work as itinerant, collaborative consultants assisting teachers to meet children's needs.[3] RTLB work as part of teams that serve a cluster of schools within a

geographical area. Their work is coordinated through small management teams from independent and autonomous schools. Key elements of the RTLB role are:

- Assisting teachers to develop inclusive classroom environments.
- Supporting academic achievement and behavioural change.
- Facilitating collaborative problem-solving.
- Using and supporting culturally appropriate practices.
- Promoting effective parent and community involvement.
- Helping teachers adapt curriculum to meet individual and group needs.
- Collaborating with other professionals.

Five themes in RTLB practice are:

- A focus upon inclusive teaching philosophy which recognises and values diverse strengths irrespective of age, gender, ethnicity, ability or disability.
- An ecological-educational approach to assessment and intervention, incorporating data-based decision-making strategies.
- A collaborative consultative model of problem-solving in service delivery.
- Acknowledgment of cultural values and promotion of preferred learning and teaching practices from within a Māori worldview.
- Reflection on and evaluating professional practice.

Table 1 (following) summarises the previous positions held by RTLB prior to the professional development programme. These data relate to the original group of approximately 730 RTLB whose members came from a variety of teaching backgrounds. Significantly, approximately one third of this group were currently regular classroom teachers, while approximately one third were in positions requiring them to support individual students.

Table 1: ***Previous Positions Held by RTLB***

Position	Per Cent (Rounded)
Class teachers	29
Senior teachers/managers	19
Itinerant special education teachers	14
Unit based special education teachers	15
Specialist teachers	1
Other	24

The current cohort of RTLB comprise 84.6% female, 84.6% European/Pakeha, with an average age of 45 years.[2] Although a significant number of the students referred to RTLB are Māori, only 9.5% of RTLB identify themselves as Māori. Fewer than half the RTLB applied for their positions, with the majority having their positions rolled over.

While most RTLB are highly experienced teachers, with 70% having taught more than ten years, they are generally not highly academically qualified, with fewer than 30% having completed Bachelors level academic qualifications.

The Treaty of Waitangi and its implications in a Special Education teacher training programme

> *Indigenous people have the right to all levels and forms of education. They also have the right to establish and control their educational systems and institutions providing education in their own language* (Coolongatta Statement, 1993)[4] (cited in Glynn, Berryman, Atvars, Harawira, Walker, & Kaiwai, 1997).

The historic signing of the *Treaty of Waitangi* in 1840 heralded the birth of a nation of two people in New Zealand. The Treaty was signed by Lieutenant-Governor Hobson on behalf of Queen Victoria for the British Empire, and also by Māori chiefs, representing their own people and their descendants. The three distinct articles in the Treaty reflected in principle a desire to promote an alliance between the dominant partner, Māori, and the newly arrived British settlers.

Under *article one* of the *Treaty*, Māori ceded governorship or administrative control (*kawanatanga*) to the Crown. In *article two,* the Crown ceded to Māori chiefly control (*tino rangatiratanga*) or self-determination over their lands, forests and fisheries and other treasures or resources (*taonga*). Māori also retained their sovereign rights to define, promote and control those treasures and resources.[4] The third article guarantees Māori all the rights and protection given to English citizens, thereby affording them 'exclusive' membership of the British Empire.

Difficulties in translation and interpretation of *Treaty* words and the speed of land acquisition by new settlers created an environment of confusion, alienation and deprivation for the original landowners, the relationship between both Māori and non-Māori in New Zealand having been characterised by political and social domination by the Pakeha majority rather than by partnership and Māori self-determination.[4] However, Māori have always regarded the Treaty as a charter for power sharing in the decision-making processes of government, for self-determination as an indigenous people and as a guide to intercultural relations in New Zealand (Durie, 1995).

The RTLB Training Programme identifies this shifting of the power base from Māori (pre-Treaty position) to the current situation where Pakeha have become the dominant power. This counter-Treaty position shows Pakeha located at the centre and Māori with other cultural groups remaining at the margins and having to negotiate with Pakeha to access resources. The damaging implications of this for Māori autonomy and self-determination and for partnership in terms of ownership, access and control of educational resources are obvious. An equitable *Treaty* position is one where both Māori and Pakeha are located in the centre circle, and recent migrant and refugee culture groups are located along with Pakeha and need to negotiate with Māori in accessing resources to support their presence in New Zealand.[5]

Countering the negative influences were a range of revitalisation efforts by Māori, including the development of *Kohanga Reo*, *Kura Kaupapa Māori* (Māori immersion primary schools), and more recently *Whare Kura* (Māori immersion secondary schools) and *Whare Wananga* (Māori universities). These grew from frustration and a fear that Māori language, customs and culture were being lost. A number of authorise (see, for example, Hirsh 1990, p. 210; Irwin 1998, p. 217) place this development in

perspective by calling on Government to honour the *Treaty* and build its principles into governance and management policies of all state education institutions.

From the late eighties through to the present time, political pressure to recognise and endorse the legal status of the *Treaty of Waitangi* has been continually applied - more so since the *Tomorrow's Schools* policy which proceeded to decentralise the New Zealand education system and allow more input from parents at the local level. Through this policy, the *Treaty* initially appeared to occupy a very real place in the restructuring of education. However, its influence over time and when it came to enacting policies has arguably been limited. Given the cultural diversity that exists in New Zealand society and in New Zealand classrooms, cultural issues in learning and teaching deserve close consideration. Culturally preferred ways of learning and thinking should not be considered a 'handicap' nor a temporary barrier to learning (Moore, Andersen, Timperley, Glynn, Macfarlane, Brown & Thomson, 1999, p. 37). Moore and his colleagues, and Macfarlane (2000), assume the position that special education needs to take account of Māori preferred ways of learning and of a Māori view of the world. Māori research literature points to initiatives that reflect the low numbers of services that support special education for Māori. Kana and Harawira (1995) attempt to address this issue by advocating the sharing of knowledge and expertise by special education providers who are of diverse cultural background.

Specialist Education Services (SES) in New Zealand, which operated from 1989 – 2002, reflected the dual-partnership promoted in the *Treaty of Waitangi* by adopting a mission statement that drew on an old Māori *whakatauki* (metaphor) attributed to Tawhaio: *There are three strands - Miro Ma, Miro Pango, Miro Whero* (the white, the black and the red thread) *all fitting through the eye of a needle*. *Miro pango* involves Māori professionals working with Māori students and whanau. *Miro whero* involves Māori and non-Māori professionals working together with Māori students and whanau. Finally, *Miro ma* involves non-Māori professionals working with Māori students and whanau. Tawhaio's *whakatauki* is relevant to the work of the RTLB, some of whom are Māori, but many of whom are not.

RTLB University Training Programme

The four papers that comprise the university consortium training embody the principles of the Treaty (*partnership, protection* and *participation)* by providing an academic programme that encourages RTLB to become more culturally inclusive in the way they work with Māori students and their families. Twenty-five percent of the teaching and assessment of each of the four courses focuses on understanding a Māori worldview, and how to connect this view to RTLB professional practice (see *Appendix 1: Outline of the four University papers included in RTLB training*).

Noho Marae (A Marae experience as a relevant cultural context)

One of the bicultural strands is examined here in order to demonstrate how the reality of culture is built into the development of this national special education training initiative. As outlined by Moore et al. (1999), the bicultural strand draws on the following traditional themes:

Te Reo Māori (The Māori language)

It is the language that preserves and promotes the existence of cultural and group ethnicity within a contemporary society. *Te reo Māori* (the Māori language) is, therefore, the umbilical cord that ties the group to their traditional customs, stories and cultural and socio-political structure.

Tikanga (Cultural way of doing things)
Customs make the connection between the culture and the learning context, providing a new dimension for learning within a traditional cultural paradigm.

Kaupapa Māori (The essence of practice that supports Māori pedagogy)
Within the training programme, *kaupapa Māori* provides a new way of addressing issues pertaining to learning and behaviour. It is a powerful tool that can moderate behaviour and improve learning opportunities for all students.

Te Tiriti o Waitangi (The Treaty of Waitangi)
The basic principles of *Partnership, Protection* and *Participation* (Bishop & Glynn, 1999) encourage decision-makers to meet *Treaty* obligations at both national and regional levels. However, varying commitments to honouring the *Treaty* have resulted in continual debate by the two *Treaty* partners. Its place within a special education training programme relates to the learning and behaviour context that supports better outcomes for Māori.

The RTLB training programme uses these four traditional themes to position the RTLB teachers in a cultural context that is relatively unknown to many of them. One of the four *Te Ao Māori* assignments that reflects all of these traditional cultural themes is the *Noho Marae* component within *Paper 3*. Here, students are expected to stay on a marae overnight in order to experience an environment that is conducive to the development of a culturally inclusive way of working with Māori. This assignment has four components:

Participation in a hui
Engagement in language and cultural learning opportunities throughout a hui, including *pōwhiri* (greeting process), *karakia* (prayer), preparation and serving of food, contributing to the *kaupapa* (main topic) relating to the enhancement of behavioural and learning opportunities for Māori students, and *poroporoaki* (farewell).

Presentation in Māori
RTLB participants are asked to present a personal *mihi* (greeting) in which they use the Māori language as much as possible. The presentation should include a *whakataukī* (metaphor) related in some way to education, followed by a brief explanation (in English) of the *whakataukī* and an explanation of what the *whakataukī* means to them personally.

Presentation in English
RTLB select one of Tāwhiao's three strands and prepare and present an oral report (maximum 5 minutes), providing an example of effective practice which enhances the learning and behavioural outcomes for Māori students in the classroom or school/community context. Their presentation is expected to

demonstrate a consideration of issues such as means of assessment, Māori-preferred learning and teaching strategies, appropriate consultation and collaboration (e.g. *whanau* and *hui* processes).

Written notes
Following the presentation at the *hui*, RTLB are expected to hand in not more than three typed (A4) pages of their notes, including an explanation of their chosen *whakataukī* and an outline of their presentation.

In order to ensure that the task is culturally sound, appropriate assessment strategies had to be developed in relation to the oral context of the marae experience. The Māori caucus teaching team and representatives from the University Consortium met and affirmed an assessment process that reflected both the University's academic standards and the important *tikanga* (cultural customs) of Māori culture. Māori RTLB teaching staff aided by *kaumatua* (male and female elders) were to award a mark using a five-point scale and basing their assessment on the following criteria:

Te tu o te tangata (Delivery of the speech)
Presentation of the spesaker in terms of *Humarietanga* (genuineness), *Ngakautanga* (coming from the heart). *Wairuatanga* (spirituality), *Pono* (beliefs), and *Tika* (respect for the exercise).

Te kiko o te korero (Depth of the speech)
Evidence of planning skills, wide reading, relevance to classroom experiences, appropriateness for Māori students.

Whakamutunga o te korero (Concluding the presentation)
Use of Māori language to conclude (which might include acknowledgment of *iwi kainga* (tribal home people)), and personal reflection on what the process has meant for the participant as an individual and as a Resource Teacher.

Whakakapi (Oral evaluation)
Kaumatua and Māori staff members give a group and individual evaluation after every ten speakers, reflecting positively on what was said and how it was delivered (through the language) to the listeners within the *marae* (meeting house).

The cultural learning throughout the process requires students to consult collaboratively with Māori people. What help they receive depends on the cultural rapport they are able to develop in a context where the *mana* (importance) of individuals is based on their knowledge of the language, genealogy of the tribal group, age and position within the family structure, a context in which an unassuming school caretaker may be treated as being on the level of a *rangatira* (chief) within and beyond the marae.

Assessment marks reflect a student's position on a continuum of learning within a cultural learning context that treats learning as being relative to one's own development, does not include the concept of pass or fail grades, and does not make comparisons among participants. Knowledge gained through the assessment process

is personal to the learner, providing him or her with an opportunity to improve in the future.

Striving for partnership as a commitment to the *Treaty of Waitangi* is a key aspect of developing and maintaining relationships with Māori community. The choice is not whether schools develop a relationship with Māori communities, but what the quality of the relationship will be (Ministry of Education, 2000). Thus, a bicultural process – a process that involves RTLB in working in a cultural context which most have no control over - enables participants to make a cultural match between their own beliefs and knowledge and that of Māori students. This is important because teachers are often at different levels of awareness and can lack information about Māori education, thus failing to realise that culture counts (Bishop & Glynn, 1999). Therefore, it is the cultural dimension of the education process that is prioritised. RTLB work in an environment where schools are encouraged to be more culturally inclusive and must, therefore, be prepared to take a lead in this area.

Evaluation of the *Noho Marae* component of the training

Feedback on the *Noho Marae* process was gathered from 227 RTLB participants in the Hamilton-Tauranga, New Plymouth, Auckland, Northland, Bay of Plenty, Gisborne, Whakatane, Rotorua and Taupo regions. Data was collected through an evaluation form providing prompts for open feedback as well as a rating scale to determine satisfaction with the process.

Comments relating to how participants felt prior to the exercise indicated a high level of fear and uncertainty, a sense of intimidation and despair, and, in one case, a feeling of being unsafe. The feelings of helplessness that participants reported experiencing, especially while working towards participation in a *noho marae,* often led to anxiety, frustration and anger. However, there were marked differences in both attitude and personal growth in the post-evaluations. Many comments reflected participants' appreciation of being given the opportunity to participate in a process that was warm and understanding, supportive and professionally relevant. The cultural experience was felt to have provided the skills, knowledge and encouragement necessary to enable them to develop their own network of Māori support-people, who could help in providing better learning outcomes for Māori students. In fact 85% of the 227 RTLB responses accorded an 8, 9, 10 & 10+ degree of satisfaction with the whole *noho marae* process (on a 10 point scale, with 1 being the lowest level of satisfaction and 10 being the highest). These data suggest that this experience was highly valued despite the anxieties many RTLB experienced prior to the event.

Problematic issues for the Māori teaching team to consider in further improving the programme were communicated to them by RTLB after the *noho marae*. Some of these issues included:

- The dilemma of cultural *tikanga* (cultural customs) being subjected to a university assessment procedure.
- Acknowledgment of RTLB prior knowledge and their competency in the Māori language.
- Differences in dialectal and marae protocol.
- Special issues for Māori RTLB such as their relationship and support of non-Māori colleagues and the challenge for females being asked to speak on the

> marae of another iwi, having not had the opportunity to previously speak on their own marae.

Many of the concerns related to making the match between *te reo me ona tikanga* (language and customs) and the Eurocentric learning environment that is seen as the norm in most school settings. In this context, an important goal of RTLB education must continue to be to introduce education professionals to contexts that allow them to access the type of cultural knowledge to which many Māori students relate. It is these kinds of initiative that assist in addressing the difficulties that inevitably occur when an education system derived from one culture has as its pupils the children of another (Harker & McConnachie, 1985).

A reflective perspective on the *Noho Marae* experience

Metge & Kinloch (1978) found that most people take their culture for granted, assuming that their way is the only way of seeing and interpreting the world. For RTLB, the *Noho Marae* experience proved an effective way of developing an awareness that other people have different ideas based on their own experiences, perceptions, values and beliefs, and that, included in this are different preferences in relation to learning and teaching. The cultural learning gained by RTLB through such a process assists them in the search for some form of accommodation between their own culture and that of schools and students. The child who experiences a close match between its own culture and that of the school will have an increased opportunity to perform well; the more dissimilar the two are, the greater is the potential risk of disadvantage (Ysseldyke & Christenson, 1998). The *Noho Marae* experience is seen by the Māori caucus teaching group as addressing some of these issues. Furthermore, it seems likely that non-Māori RTLBs' experience of being in another cultural context (where rules and expectations at variance with their own culture apply), will enhance their understanding of, and empathy for, the needs of Māori students (who may often find themselves in a very similar position), something that is supported by the fact that many non-Māori RTLB reported feeling "out of their comfort zone" during the *Noho Marae* experience. For Māori RTLB, be they fluent in the language and well versed in the culture or not, there are different, but no less challenging issues to face.

The initial goals set by the planning team, including senior lecturers at Waikato University and *kaumatua* (elders), included attempting to address specific issues that Māori students were experiencing with learning and behaviour, at the same time as seeking to protect the integrity, the distinctiveness and the quality of Māori knowledge and preferred pedagogy. These goals are supported by a great deal of literature which indicates that valuing a child's language and culture are critical to the child's educational and psychological well-being (see, for example, Bishop 1995; Bishop & Glynn 1999; Durie 1994; Fraser & Moltzen, 1995; Gerzon, 1992; Glynn & Bishop, 1995; Kana & Harawira, 1995; Macfarlane, 1997; Metge, 1990).

The process undergone by RTLB highlighted an array of cultural strategies that would benefit not just the RTLB participants but Māori students and their families as well. Linking previous cultural learning by each RTLB, collaborative consultation with Māori at the *whanau* (family) and *iwi* (tribal) level, marae protocol that places people at the centre of the process and examination of cultural practice are all supportive of a

holistic and inclusive approach to understanding and addressing the complexities of learning and behaviour.

Conclusion

This paper has provided an outline of the bicultural component of the national professional development programme for Resource Teachers of Learning and Behaviour (RTLB), particular emphasis having been placed on the *Noho Marae* experience which is seen as a key element of the programme. One challenge for RTLBs is transferring their cultural learning from the context of the marae to the classroom and school environment where the values of *manaaki* (caring for each other), *aroha* (love and respect) and *awhina* (helping) need to be at the centre of the support provided for students who are experiencing learning and behaviour difficulties. In this context, the role of the *Noho Marae* experience in underpinning the development of supportive, equitable and collaborative relationships between RTLB and their communities cannot be overstated.

Endnotes

1. This article is based on a paper presented at the Australian Association of Research in Education (AARE) Conference, Sydney, December 2000.
2. This was discussed in a paper by Walker, Thomson, Jones, Brown, Moore and Macfarlane - which was presented at an NZSEA conference in Christchurch in 2000.
3. This description was included in a paper by Davis and Pragnell – Special Education 2000: A national framework – which was presented at the Special Education 2000 Conference in Auckland in 1999.
4. Appears in a paper by Glynn, Atvars, Berryman, Harawira, Tari, and Walker – Research, training and indigenous rights to self-determination: Challenges arising from a New Zealand bicultural journey – which was presented at the International School of Psychology XXth Colloquium in Melbourne in 1997.
5. Discussed in a paper by Moore, Anderson, Glynn, Macfarlane, Brown, Thomson and Ysseldyke – Resource teachers learning and behaviour: An ecological approach to special education – presented at the Annual Conference of the Association of Special Education in Sydney in 1999.

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Appendix 1: *Outline of the four University papers included in RTLB training*

Paper 1 (*Te Kuhuna*)
This paper examines key concepts and theoretical issues that govern interaction of individuals and small groups of students and the context in which they experience learning and behavioural difficulties. This includes consultation, effective assessment, and intervention strategies that support effective positive change. The *Te Ao Māori* section of this course aims to increase students' knowledge and understanding of the Māori holistic worldview, one that links the past and present, the sacred and secular, the physical and spiritual. RTLB are also introduced to an analysis of the *Treaty of Waitangi* in terms of responsibilities of educational professionals, particularly those who are non-Māori.

Paper 2 (*Te Putanga*)
Classroom contexts and their impact upon the learning and behaviour of students are analysed in this paper. Emphasis is placed on assisting teachers to develop inclusive classroom environments that enhance academic and social behaviour and strategies for adapting instruction in the least intrusive way. The *Te Ao Māori* component in this course aims to broaden and deepen students' knowledge and understanding of the Māori world. Three main themes are explored:

- Growing up Māori (focuses on the introduction of social, economic and cultural factors in contemporary whanau (family) and iwi (tribal) life);
- The connections between Māori language and Māori cultural values;
- Specific examples of culturally appropriate assessment strategies, where language and culture determines both the process and the learning outcome and introduces intervention programmes aimed at improving the achievement of Māori students.

Paper 3 (*Te Raranga*)
This paper analyses school and community contexts and their impact on student learning and behaviour. Emphasis is placed on consulting and collaborating with school and community members to put in place effective strategies and programmes that will enhance outcomes for students. The importance of *whanaungatanga* (relationships) for RTLBs' understanding of the need for *whanau* support systems in schools and for getting assistance in locating appropriate Māori people to approach when trying to enhance learning for Māori students is also emphasised. These are incorporated into a practical exercise requiring RTLB to work within an authentic Māori cultural context, the Marae.

Paper 4 *(Te Huarahi)*
A supervised practicum incorporating a portfolio of professional practice that demonstrates achievement of the learning outcomes for this whole course is the focus for the last paper. The *Te Ao Māori* focus here is based around the portfolio model and attempts to draw together the bicultural learning from all papers covered in the two years of training.

TE WHARE WĀNANGA O WAIKATO

Te Pua Wānanga Ki Te Ao

THE UNIVERSITY OF WAIKATO

THE SCHOOL OF MAORI AND PACIFIC DEVELOPMENT

Dr. Aroha Yates-Smith
Acting Dean

Private Bag 3105 - Hamilton - New Zealand - Phone #: 64 - 7 - 838 4737 - Fax #: 64 - 7 - 838 4742
E-mail: smpd@waikato.ac.nz - Website: http://www.waikato.ac.nz/smpd

Dean's Welcome

Nau mai haere mai

Te Pua Wānanga Ki Te Ao (The School of Maori and Pacific Development) aims to lead the way for the new millennium as an educator and research institute in Māori and Indigenous Studies. In achieving this we strive to be a world centre of excellence in teaching and research. Underpinning our School activities is the commitment to the advancement of Māori through the teachings of Te Reo, Tikanga, and indigenous development. With our quest for knowledge, Te Pua Wānanga Ki Te Ao is committed to building long term relationships. Our School aims to provide life long learning opportunities and to prepare our students for successful careers. We welcome all to join our whānau at Te Pua Wānanga Ki Te Ao.

Dr. Aroha Yates-Smith
Te Pua Wānanga Ki Te Ao

The School consists of several departments that contribute to our vision of uplifting the people:

- Te Tari Māori
- Development Studies
- Te Tīmatanga Hou
- Te Whakapiki i te Reo
- Centre for Māori and Pacific Development Research

Te Tari Māori

Our School was founded on the strong teachings of Te Reo (Māori Language) and Tikanga (Māori Protocol or Traditions). It is through the teachings of language and traditions that the School aims to maintain and develop the cultural identity of Māori as indigenous peoples of New Zealand.

Staff at our School are involved in a wide range of activities outside of their teaching duties. Staff are involved in activities such as iwi/hapū management and treaty negotiations, kapa haka and other Māori performing arts, which all contribute to the teachings and learning within Te Tari Māori and our School.

By maintaining and developing Māori cultural identity, the School plays an important role in indigenous nation building in New Zealand.

Development Studies

Our Development Studies department offers the opportunity for incorporating the international dimensions of development issues for our School. Alongside the Māori development issues, the department offers learning about other indigenous peoples and the challenges they face in nation building. The department provides a multidisciplinary approach to learning by offering courses from a wide range of fields that relate to issues of development.

Te Tīmatanga Hou

Te Tīmatanga Hou is a foundation programme designed for Māori students in mind. The programme is taught under a kaupapa Māori philosophy where tikanga, and te reo are incorporated where possible. The programme targets in particular Māori who do not have any previous tertiary education study experience and require preparation for entering the tertiary education environment. This is a commitment by the University and the School for providing accessibility to tertiary education for Māori through providing sufficient academic preparation in a culturally sensitive environment.

Te Whakapiki i Te Reo

Te Whakapiki i te Reo offers practicing teachers the opportunity to enhance and develop their language proficiency and competency. The course further seeks to develop language skills for the delivery of Māori as a second language. This service helps the School to achieve the promotion and development of Te Reo outside and beyond the tertiary level of education.

Centre for Māori and Pacific Development Research

Given our School's relative youth, we have been successful in securing and undertaking research contracts. There are currently three major areas of research which different research teams, from the School and University, are undertaking:

1) Māori Sustainable Development in Te Puku o Te Ika
2) He Rangahau Tikanga Māori - Traditional Fisheries Research Project
3) Māori Language Proficiency Tests for Year 5 and Year 8

The School will be opening a new Centre for Māori and Pacific Development Research, which will help to manage the research activities within the School.

Visit our Website:
http://www.waikato.ac.nz/smpd/journal/

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He Puna Kōrero: Journal of Maori and Pacific Development

Guidelines for Final Submission of Article for JMPD

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Manuscripts should be in Times 12 cpi with 1.5 spacing and fully justified. There should be the equivalent of one line left between paragraphs within sections and new paragraphs should not be indented. Articles that are 20 pages in length or shorter are preferred. The manuscript should **NOT** have numbered pages but should have a footer on each page with the first three words of the title.

Title

The title should be in Times 12 cpi boldface and should be centred on the page. The title should indicate as clearly as possible the nature of the content of the manuscript. All content words of the title are to have an initial capital letter.

Abstract

Each article must include an abstract of not more than 200 words. The heading Abstract should be in Times 12 cpi boldface, and centered.

Headings

Level 1 headings should be capitalized in the same way as the main title, and centered. The font used is Times 12 boldface. The format for *level 2 headings* is the same as for *level 1 headings* except that the font is Times 11, and the heading is justified to the left of the column. There should be the equivalent of a one line space between level 1 and level 2 headings and the following text. The format for *level 3 headings* is the same as for level 2 headings, except that the font is Times 10, and there should be no space left between the heading and the text.

References within the text

All references within the text should be placed in parentheses containing the author's surname followed by a comma and a space before the date of publication (Jones, 1999). If the sentence already includes the author's name, then it is necessary only to put the date in parentheses: Jones (1999). When several works are cited, each entry should be separated by a semicolon: (Jones, 1999; Peters, 1995; Simon, 1993). When a reference has more than three authors, cite only the name of the first author followed by *et al* in every subsequent reference to the same work. When including page references, separate them from the date by a comma and a space (Jones, 1999, pp. 7 – 14). Page numbers should be indicated as follows: Peters (1999, p. 1), Jones (1998, pp. 4 - 7).

Endnotes

Endnotes are indicated within the text by a number[10] in superscript. They should be in Times 9, and appear together at the end of the article and before the reference list.

Tables and Figures

All tables and figures should be centered in the manuscript. Tables and figures should be numbered in the text, and should be preceded by a caption in Times 12 cpi italic. The equivalent of one line space should be left between captions and the tables or figures to which they refer. Captions and the tables or figures to which they refer should always appear together on the same page.

References

References should be listed in alphabetical order at the end of the article. The title of the section, 'References', should be a *level 1 heading*. The first line of each bibliographical reference must be justified to the left of the column, and the rest of the entry should be indented five spaces. The following examples (of fictitious references) illustrate the format required for conference proceedings, books, journals, articles, Ph.D. theses, and chapters of books respectively:

Jones, L. E. (1999). Marae Protocol. In *Proceedings of the First Annual Conference of the Society for Māori Language Revitalisation* (pp. 71 -- 133). Wellington, NZ: Te Rapa Books.
Peters, S. O. (1997). *Words and Meanings*. London: Groves and Parker.
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Edmonds, A. B. (1991). Scaffolding Second Language Learning. In T. A. Stone, A. T. Bread & V. Matthews (Eds.), *Scaffolding in Education* (pp. 12-48). Wellington, NZ: Learning Media.

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The editors will respect the decisions made by authors in relation to their use of the macron in text written in English and/or Maori. Where Maori words are included by the editors themselves in text written in English, the macron will not be used in cases where a particular word (such as, for example, the word *Maori* itself) is deemed by the editors to have been fully integrated into New Zealand English. Thus, the macron is not used in the title of the Journal.

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The manuscript should be accompanied by a Word Disk and/or also sent by email attachment to <crombie@waikato.ac.nz>. Author's names should **NOT** be included in the manuscript but should be indicated in an accompanying letter in which institutional affiliations, institutional addresses, email addresses and phone and fax numbers are also included. The accompanying letter should indicate clearly whether the content of the manuscript has, in the same or similar form, either (a) been delivered as a conference paper and, if so, where and when, or (b) been produced or published in any other context and, if so, where and when.

Acknowledgments

Place all acknowledgements (including those concerning research grants and funding) in a separate section at the end of the article.