



## Overview

This TSM contains information and suggestions for teachers to pick and choose from, depending on the needs of their students and their purpose for using the text. The materials provide multiple opportunities for revisiting the text several times.

This thought-provoking poem by Apirana Taylor is a response to an artwork of the same name by Steve Gibbs. The poem and artwork are about the arrival of the *Endeavour* in 1769 and the enormous change that was about to take place for Māori communities. The symbols in the artwork, and the intentions of the artist, are clearly explained in “Painted Hoe” and “A Hoe!” – two articles in the *School Journal*, Level 2, June 2018. Teachers are strongly recommended to give students opportunities to read and discuss these texts before introducing the poem. The poem is an example of the richness that can come from combining words, languages, and images and provides an opportunity for students to make connections between and across texts.

This poem:

- is about the arrival of Captain Cook in 1769 and events that were to follow
- is a response to an artwork of the same name
- uses unrhymed verse with no punctuation
- uses metaphors that relate to momentous, unstoppable change
- is in English and te reo Māori
- has a sense of foreboding and uncertainty.

A PDF of the text is available at [www.schooljournal.tki.org.nz](http://www.schooljournal.tki.org.nz)

### Texts related by theme

“Painted Hoe” SJ L2 June 2018 | “A Hoe!” SJ L2 June 2018 | “Close-up” SJ L2 Nov 2016 | “Kuri” SJ L2 Oct 2015 | “Meeting Katherine Mansfield” SJ L2 Aug 2015 | “Carving” SJ L2 Aug 2013

## Text characteristics from the year 4 reading standard

We have retained the links to the National Standards while a new assessment and reporting system is being developed. For more information on assessing and reporting in the post-National Standards era, see: <http://assessment.tki.org.nz/Assessment-and-reporting-guide>

grrrr  
what is this  
i hear in my ear  
voices I've not heard before  
a strange tongue  
death and war  
in the winds of time  
te ao hurihuri  
the world turns  
what is this  
sailing towards me  
across the sea  
i stand on the shore  
i am unsure  
i am Te Kuri a Pawa

some places where information and ideas are implicit and where students need to make inferences based on information that is easy to find because it is nearby in the text and there is little or no competing information

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

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

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figurative language, such as metaphors, similes, or personification



Reading standard: by the end of year 4

## VOCABULARY

- Possibly unfamiliar words and phrases, including “sixth sense”, “grrrr”, “a strange tongue”, “sailing”
- Metaphors in English: “the winds of time”, “the world turns”
- Metaphors in te reo Māori that have multiple layers of meaning: “te ao hurihuri”, “Te Kuri **A PAWA**”

## Possible supporting strategies

- Identify words or phrases that may be unfamiliar to the students. Explain that the poem contains some words in te reo Māori and support students to pronounce them correctly.
- Make connections between the kurī (dog) in the artwork and the explanation of Te Kuri a Pawa in “A Hoe!” (*School Journal*, Level 2, June 2018). Note that “Te Kuri a Pawa” is also the original name for Young Nick’s Head, a headland with special significance to the story of the arrival of Cook and to the descendants of Pawa (also spelt Paoa).
- Write the phrases “a strange tongue”, “sixth sense”, and “the winds of time” on pieces of paper, have groups of students suggest what they might mean, and then compare their responses with those of another group. Return to these after working through the poem together.
- Ask students to identify the five senses (touch, sight, hearing, smell, and taste) and then discuss what the term “sixth sense” might mean. Explain that a “sixth sense” is the ability to see into the future and is often associated with someone warning people about unexpected trouble or danger.
- Explain that the metaphor “te ao hurihuri” can mean “the turning world”, “the ever-changing world”, “the modern world”, and “the world of today”. Some people use this phrase to compare the time before Pākehā arrived in Aotearoa New Zealand with the present time (te ao hurihuri). Discuss ways that the wind blowing and the world turning are associated with times of change. Make connections between idioms such as “turning your world upside down” and “change in the air”.
- Students who speak another language may like to share phrases that have a similar meaning to “te ao hurihuri”. Relate what they say to the phrase “a strange tongue”.
- Make two lists, one of all the nouns in the poem and one of all the verbs. Look at each list individually and discuss the images and feelings each list evokes. *Are there common themes or associations between any of the words?*
- Brainstorm words associated with change, particularly change with an uncertain outcome.
- *The English Language Learning Progressions: Introduction*, pages 39–46, has useful information about learning vocabulary.
- See also [ESOL Online, Vocabulary](#), for examples of other strategies to support students with vocabulary.

## SPECIFIC KNOWLEDGE REQUIRED

- Some understanding of the arrival of Cook in 1769 and the repercussions of this for Māori
- Some understanding of the use of symbols in artwork to represent something the artist wants to convey
- Some understanding of conventions of poetry and figurative language, particularly metaphor

## Possible supporting strategies

- Spend time exploring and discussing the two related articles “Painted Hoe” and “A Hoe!” (*School Journal*, Level 2, June 2018). Ensure that the students are familiar with the story of the arrival of Captain Cook in 1769 and that this event signalled a time of great change for Māori, much of it negative. You may like to provide a summary of the arrival of Captain Cook and New Zealand’s early history to your English language learners prior to reading and discussing this poem. For more information on the context of the poem, see pages 17–20 of the online PDF [The Turanganui River: A Brief History](#).
- Explore the artist’s description of “6th Sense” on page 31 of the *School Journal*, Level 2, June 2018. Discuss what the dog symbolises (the people who lived in the area from Tūrangānui-a-Kiwa to Māhia) and what the dog knows (that the arrival of Cook’s ship will mean any changes for Māori).
- Discuss differences between poetry and prose, in particular, the freedom to abandon such elements of grammar as capital letters, full stops, and the use of complete sentences. If students are unfamiliar with poetry, read a variety of poetry types in your shared reading time during the weeks leading up to studying this text. Explore and discuss the structure of various types of poetry and introduce some terms related to poetic language.
- Spend some time finding out what students understand about metaphor and metaphorical language. Many students will be familiar with similes, so you could begin with a simple example such as “My sister is full of energy like a dynamo”, then rewrite it so it becomes a metaphor (“My sister is a dynamo”).

## TEXT FEATURES AND STRUCTURE

## Possible supporting strategies

- Written in the first-person, present tense (but set in the 1760s)
  - Spoken by a dog, who is symbolic of a group of people and of a place
  - A simple structure, although a lack of punctuation adds challenge
  - Some sentences that run over more than one line
  - A repeated refrain: “what is this” and four sentences that start with “i”
  - Three metaphors about change
- Before reading, remind students that poems don’t need to rhyme and that poets often use language and grammar in unconventional ways. Explain that sometimes in a poem a sentence can run over more than one line.
  - Remind students that poems often need to be read several times before their meaning becomes clear.
  - Get students to infer who is speaking in the poem. If they are unsure, support them to make links to the “Painted Hoe” text and what they can see in the artwork.
  - Encourage students to look for examples of repetition (for example, “what is this”) and for patterns in the structure of the text (for example, three metaphors related to change in the middle of the poem).
  - Discuss when the poem is set (1769) and what tense it is in (present).
  - See the bullet points about explaining metaphor in the vocabulary and specific knowledge sections above.



Sounds and Words

## Possible curriculum contexts

### ENGLISH (Reading)

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

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

### ENGLISH (Writing)

Level 2 – Ideas: Select, form, and express ideas on a range of topics.

– Language features: Use language features appropriately, showing some understanding of their effects.

### SOCIAL SCIENCES

Level 2 – Understand how time and change affect people’s lives.

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

### THE ARTS (Visual Arts)

Level 2 – Communicating and Interpreting: Share the ideas, feelings, and stories communicated by their own and others’ objects and images.

### Possible first reading purpose

- To read and enjoy a poem about the arrival of the first Europeans in Aotearoa as seen from a Māori perspective.

### Possible subsequent reading purposes

- To make connections between the artwork and the poem
- To explore the language features and structure of the poem
- To explore and discuss metaphors related to change.

### Possible writing purposes

- To write a response to an artwork or image
- To write a poem using someone (or something) else as the voice
- To write a poem without punctuation
- To write a poem about having a sense of things to come or about change.



The New Zealand Curriculum

# Instructional focus – Reading

**English** Level 2 – Ideas: Show some understanding of ideas within, across, and beyond texts: Language features: Show some understanding of how language features are used for effect within and across texts.

**The Arts (Visual Arts)** Level 2 – Communicating and Interpreting: Share the ideas, feelings, and stories communicated by their own and others' objects and images.

**Social Sciences** Level 2 – Understand how time and change affect people's lives.

## First reading

- Before introducing the poem, spend time exploring and discussing the two related articles, "Painted Hoe" and "A Hoe!" (*School Journal*, Level 2, June 2018).
- Set the purpose for reading, then give the students time to read the poem individually.
- Ask the students to identify the tone of the poem (for example, happy, sad, angry, anxious, gloomy, or upbeat) and words the poet has used to create this tone. Support English language learners to understand these terms.
- Support the students to make links between the words of the poem and what they can see in the artwork.
- Get students to discuss in pairs or in groups who is speaking in the poem and why the poet waits until the end of the poem to identify the dog as the speaker.

## If the students require more scaffolding

- Revise the description of "6th Sense" on page 31 of the *School Journal*, Level 2, June 2018. Remind students to make connections between the artist's descriptions, the artwork, and the poem.
- Ask students to highlight words or phrases that they are uncertain about and spend time exploring with them what the metaphors might mean.
- Ask questions to clarify understanding. *Why does the poet start the poem with "grrrr"? What does this tell readers? What words can you find that relate to danger or trouble?*
- Because emotions and feelings are abstract concepts, English language learners sometimes need support to be able to talk about these things. Spend time extending their vocabulary to describe feelings. The use of emoji faces may help them to match a feeling with the associated word. Once the words are introduced, the students could do picture–word matching tasks. Make sure they understand the terms "uncertain", "frightened", "gloomy", and "anxious". They could write the meanings of these words in their first language.

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

Where possible, have the students work in pairs to discuss the questions and prompts in this section.

### The teacher

Remind students about text structures – how writers organise and shape their words and phrases to convey meaning.

- *What examples can you find of repetition? What is the effect of the dog asking "what is this"?*
- *What effect do the final lines have? Is the dog confident? Is being unsure the same thing as being frightened?*

### The teacher

Support students to make connections within, between, and across texts.

- *What is happening in the first half of the poem after the first "what is this"? What can the dog hear? How does it relate to the poem's title and to the images in the artwork?*
- *What is happening in the second half of the poem after the second "what is this"? How does it relate to what the artwork is about? How is the second half of the poem different from the first?*
- *Why does the dog feel a sense of foreboding? What changes are about to take place?*
- *Who does the dog represent? Would you have known this without reading the artist's explanation?*

### The teacher

Direct students to the middle three lines of the poem.

- *Can you find representations of "the winds of time" or "the world turns" in the artwork? What is the effect of these metaphors? What is the poet trying to say?*
- *What shift takes place after these metaphors? Is the dog still using its sixth sense?*

### The students:

- identify the repeated line "what is this" and discuss why the dog might ask this question and whether it is talking to itself or to the reader
- make connections to the sense of uncertainty that pervades the poem and to the dog noticing things it can't fully understand or recognise
- discuss the end of the poem and whether the dog is uncertain or frightened, using the text to justify their answers
- make connections with what they can see in the artwork.

### The students:

- discuss whether the dog can "hear" the voices carried by the wind or whether it is using its "sixth sense" (Ensure that your English language learners understand the meaning of "sixth sense". Provide examples and models to help them understand, for example, from film and literature.)
- share what they know about the arrival of the *Endeavour* and the changes this will bring, including a foreign language, death, and war
- compare what the dog can see and what it knows (where it is standing, how it feels, who it is) with what it can "hear" in the first half of the poem
- realise that the dog represents a group of people. They notice that the dog's name is in capitals and that this might be a useful clue that its name is important.

### The students:

- discuss the ways the artist has shown winds in the artwork that create a sense of change and movement, as well as the upside-down boat sailing towards the land
- discuss the meaning of the metaphors (for example, that you can't control the wind or stop the world from turning)
- discuss the fact that the dog can see the boat but isn't sure what it will mean.

### METACOGNITION

- Do you think the writer of the poem investigated what the artist was trying to say before he wrote this poem? What makes you think that?
- Did the poem change the way you see the artwork? In what way? How would reading the poem be different without seeing the artwork?

### GIVE FEEDBACK

- You've explained some of the links between the artwork and the poem. I can see what you mean about the expression on the dog's face showing that it's unsure, just like it says it is in the poem. You've made good use of the clues from the artwork and the text to come up with your conclusions.



Reading standard: by the end of year 4



The Literacy Learning Progressions



Assessment Resource Banks



# Instructional focus – Writing

**English** Level 2 – Ideas: Select, form, and express ideas on a range of topics; Language features: Use language features appropriately, showing some understanding of their effects.

**The Arts (Visual Arts)** Level 2 – Communicating and Interpreting: Share the ideas, feelings, and stories communicated by their own and others' objects and images.

## Text excerpts from "Sixth Sense"



## Examples of text characteristics

### WRITING INSPIRED BY ART (EKPHRASIS)

Artworks can provide inspiration for writing.

Placing a poem or piece of prose next to an artwork can change the way people see the artwork and also help them to make sense of the written text.

## Teacher (possible deliberate acts of teaching)

Discuss the many ways of writing a response to a piece of art, including:

- writing about what a character in the artwork might be thinking about or feeling; might be seeing, hearing, smelling, or tasting; might be wanting to tell you about themselves or their world or what they think of your world
- describing how the artwork makes you feel and making connections to other things that make you feel that way
- writing about what you might experience if you stepped inside the artwork
- describing a detail in the artwork that captures your attention
- writing a response to the artist or to the subject of the artwork.

Discuss ways that artworks and writing can work together.

- *Are there things that you don't need to explain in your writing because they are in the artwork?*
- *How can you let your reader know which character in the artwork you are speaking as? Is there more than one way to do that?*

Have the students write a response to an artwork using one of the approaches above.

**DIGITAL TOOLS** You could use Storybird (<https://storybird.com/>) or Google Slides to provide a range of artworks for students to select from and write poems alongside.

grrrr  
...  
i am Te Kuri a Pawa

### SPEAKER

The speaker is the character we imagine to be talking through the poem.

Explain that the poet and the speaker are not the same thing and that a speaker can be anything or anyone, including a group of people.

- *How did you work out that the dog was speaking?*
- *Why did the writer choose the dog as the speaker?*
- *How might the poem have been different if someone on the Endeavour was the voice of the speaker?*
- *What effect does the change from English to te reo Māori have? How does this help us to understand who the speaker is and what their message is?*

Discuss ways to "show" rather than "tell" who the speaker is, for example, by giving readers clues to work out the speaker's identity. Explore how the change from English to te reo Māori helps show who the speaker is. The students could try writing a poem from the point of view of a speaker other than themselves.

what is this  
i hear in my ear  
...  
what is this  
sailing towards me  
...  
i stand on the shore  
i am unsure  
i am Kuri a Pawa

### REPETITION

Repeating words or phrases can create a sense of rhythm, emphasise an idea or feeling, and capture a reader's attention.

Discuss the various types of repetition that are used in poems, for example:

- repeating a word or a phrase throughout the text to create a pattern
- repeating a single word several times in a row to add intensity
- repeating the start of a sentence to create a sense of rhythm or the feeling of a chant
- repeating a phrase in a second language.

Discuss how repeating the phrase "what is this" in "Sixth Sense" shows that there are two separate sections in the text (the premonition and the arrival) and links them by a sense of unknowing and uncertainty.

## Text excerpts from “Sixth Sense”

what is this  
i hear in my ear  
voices I’ve not heard before  
a strange tongue  
death and war  
in the winds of time

## Examples of text characteristics

### NO PUNCTUATION

*Some poets choose not to use conventional punctuation. For these poets, this is part of their personal style.*

## Teacher (possible deliberate acts of teaching)

Discuss the effect of removing punctuation from a poem, for example:

- slowing down the pace of the poem – removing punctuation can cause the reader to take a small break at the end of each line, even when the sentence runs on
- making each fragment (line) of a poem stand on its own
- showing how important each word and phrase is to the meaning of the poem
- keeping a sense of flow from line to line because there are no full stops.

Model how you read aloud a poem without punctuation. Compare it with a poem that has punctuation and discuss the difference.

Read another poem by Apirana Taylor to get a sense of his personal writing style, for example, “Carving” in *School Journal*, Level 2, August 2013.

The students could try writing a poem without using punctuation and then share it with a buddy. *Does it make sense? Is it easy to follow? In what ways does the lack of punctuation add to or detract from the poem?*

### GIVE FEEDBACK

- *Your writing shows that you’ve thought a lot about how the person in the artwork is feeling – the scratchiness of his clothes, the buzz of the flies, the heat. You’ve helped your readers to see, hear, and feel the situation. I wonder what he can smell?*

### METACOGNITION

- *Why might you experience an artwork differently from someone else? How can you support someone to see what you can see or feel what you are feeling?*



Writing standard: by the end of year 4



The Literacy Learning Progressions