

MINISTRY OF EDUCATION

Te Tāhuhu o te Mātauranga

Bicultural Assessment

He Aromatawai Ahurea Rua

3

Kei Tua o te Pae
Assessment for Learning:
Early Childhood Exemplars

ISBN 0-7903-0184-9



9 780790 301846

ACKNOWLEDGMENTS

The Ministry of Education thanks the many teachers, parents, and children throughout New Zealand who have participated in this exemplar development project and whose work is featured in *Kei Tua o te Pae/Assessment for Learning: Early Childhood Exemplars*.

The Ministry also wishes to acknowledge the work of the Early Childhood Learning and Assessment Exemplar Project team, who have developed the Early Childhood Exemplar materials:

Project Co-directors: Margaret Carr, University of Waikato, and Wendy Lee, Educational Leadership Project;

Project Administrator: Carolyn Jones;

Project Co-ordinators: Keryn Davis, Lesley Dunn, Stuart Guyton, Maggie Haggerty, Ann Hatherly, Anita Mortlock, Lesley Rameka, Vicki Sonnenberg, and Sarah Te One;

Project Advisory Committee: Lynne Bruce, Jeanette Clarkin-Phillips, Bronwen Cowie, Lester Flockton, Doreen Launder, Linda Mitchell, Rosina Merry, Jean Rockel,

Mere Skerrett-White, and Rita Walker;

Te Rōpū Kaiwhakangungu: Mini McKenzie, Colleen Morehu, Kura Paul, Lesley Rameka, Mere Skerrett-White, Vicki Sonnenberg, Rita Walker, and Melody Witehira.

Authors of text and compilers of books: Margaret Carr, Wendy Lee, and Carolyn Jones, advised and assisted by Rita Walker and Bronwen Cowie

This book co-authored and compiled by Lesley Rameka and Te Rōpū Kaiwhakangungu

Publication Project Manager: Tania Cotter

Series Editor: Simon Chiaroni

Editor: Kate Dreaver

Published 2004 for the Ministry of Education by

Learning Media Limited,

Box 3293, Wellington, New Zealand.

www.learningmedia.co.nz

Text (front matter, exemplar annotations, reflective questions, and references), design, and front cover artwork copyright © Crown 2004

Individual exemplars (text, illustrations, and photographs) copyright © corresponding children, parents, and ECE services

This collection copyright © Crown 2004

All rights reserved. Enquiries should be made to the publisher.

Teachers are permitted to photocopy the exemplar materials for teaching purposes only.

Dewey number 372.126

Book 3 ISBN 0 7903 0184 9

Book 3 item number 30184

Folder ISBN 0 7903 0181 4

Folder item number 30181

Kei Tua o te Pae
Assessment for Learning:
Early Childhood Exemplars

What is bicultural assessment?
He aha te aromatawai ahurea rua?

Introduction – He kupu whakataki	2
Frameworks for bicultural education – He anga mō te mātauranga ahurea rua	3
Links to <i>Te Whāriki</i> – Ngā hononga ki <i>Te Whāriki</i>	5
Pathways to bicultural assessment – He huarahi ki te aromatawai ahurea rua	6
Exemplars – Ngā tauaromahi	
<i>Making jam</i>	8
<i>Pihikete's learning</i>	12
<i>Micah and his grandfather</i>	13
<i>Te Aranga responds to a photograph</i>	14
<i>Hatupatu and the birdwoman</i>	16
<i>Pierre's learning</i>	18
<i>Jace and the taiaha</i>	20
<i>A bilingual "parent's voice"</i>	23
Reflective questions – He pātai hei whakaaro iho	24
References – Ngā āpitihanga	24

Introduction

Te Tiriti o Waitangi is one of the guiding documents for education in Aotearoa New Zealand. It guarantees partnership, protection, and participation to the two signatories. *Quality in Action/Te Mahi Whai Hua* (1996, page 67) states that management and educators should implement policies, objectives, and practices that “reflect the unique place of Māori as tangata whenua and the principle of partnership inherent in Te Tiriti o Waitangi”.

This book, the third in a series on assessment in early childhood education, looks at bicultural assessment practices and how these practices can embody the principle of partnership fundamental to Te Tiriti. *Te Whāriki* is a bicultural curriculum that incorporates Māori concepts. The principles of whakamana (empowerment), kotahitanga (holistic development), whānau tangata (family and community), ngā hononga (relationships), and the different areas of mana that shape the five strands provide a bicultural framework to underpin bicultural assessment. This book of exemplars builds on the *Te Whāriki* framework and includes examples of many developments in early childhood settings that indicate movement along their pathways to bicultural assessment practice. Further examples are woven throughout the other books in this series.

He kupu whakataki

Frameworks for bicultural education

He anga mō te mātauranga ahurea rua

Rangimarie Turuki (Rose) Pere (1991) developed a Māori educational framework or model, te Aorangi (the universe), that illustrates the complexity of te ao Māori.

Pere's model integrates the dimensions of wairuatanga (spirituality), tinana (the body), hinengaro (the mind), and whanaungatanga (the extended family). It also includes mana, the integrity and prestige of the individual; mauri, the life principle, which includes language; and whatumanawa, the expression of feelings.

In March 2003, Mason Durie presented a paper to the Hui Taumata Mātauranga Tuatoru entitled "Māori Educational Advancement at the Interface between te Ao Māori and te Ao Whānui". In that paper, he states that the essential challenge for those concerned about Māori educational advancement is to understand the reality within which Māori live, as children, students, and whānau. He argues that:

the essential difference [between Māori and other New Zealanders] is that Māori live at the interface between te ao Māori (the Māori world) and the wider global society (te ao whānui). This does not mean socio-economic factors are unimportant but it does imply that of the many determinants of educational success, the factor that is uniquely relevant to Māori is the way in which Māori world views and the world views of wider society impact on each other.

... As a consequence, educational policy, or teaching practice, or assessment of students, or key performance indicators for staff must be able to demonstrate that the reality of the wider educational system is able to match the reality in which children and students live.

pages 5–6

Graham Smith (1992 and 1997) studied Māori-medium primary schools and identified a series of fundamental principles for kaupapa Māori schooling.

Russell Bishop and Ted Glynn (2000) extend these principles into mainstream educational settings. They advocate for kaupapa Māori pedagogy that addresses issues to do with power, initiation, benefits, representation, legitimisation, and accountability.

The following is an abridged version of the principles outlined by Glynn and Bishop (pages 4–5):¹

Tino rangatiratanga: This principle includes "the right to determine one's own destiny". As a result, parents and children are involved in decision-making processes.

Taonga tuku iho: "the treasures from the ancestors, providing a set of principles by which to live our lives". Māori language, knowledge, culture, and values are normal, valid, and legitimate.

Ako: This principle emphasises reciprocal learning. Teachers and children can "take turns in storying and re-storying their realities, either as individual learners or within a group context".

Kia piki ake i ngā raruraru o te kāinga: The principle of participation "reaches into Māori homes and brings parents and families into the activities of the school [and early childhood centre]".

Whānau: "[W]here the establishment of whānau type relationships in the classroom [early childhood setting] is primary, then a pattern of interactions will develop where commitment and connectedness are paramount, and where responsibility for the learning of others is fostered."

Kaupapa: "Children achieve better when there is a close relationship, in terms of language and culture, between home and school."

¹ The word "students" has been replaced with "children".

Writing about the metaphors and images we have for education and children, Bishop and Glynn add:

Simply put, if the imagery we hold of Māori children (or indeed of any children), or of interaction patterns, is one of deficits, then our principles and practices will reflect this, and we will perpetuate the educational crisis for Māori children.

page 7

Jenny Ritchie (2001, pages 25–26) argues that teacher education programmes should aim to equip graduates to facilitate a “whanaungatanga approach” to implementing a bicultural curriculum in early childhood centres.

This approach is characterised by the following features:

- recognition that whānau are central to early childhood care and education;
- responsive, respectful, and reciprocal relationships with children, whānau Māori, and other adults;
- reconceptualising the construct of teacher as expert;
- teachers recognising that “they cannot be experts in another person’s culture if they do not share that cultural background” and that “non-Māori cannot speak for Māori”. Non-Māori teachers create opportunities for Māori to voice their perceptions and are committed to listening and responding to them;
- “a climate of collaboration and genuine power sharing.”

Ritchie also suggests that an appropriate knowledge base for teachers includes:

- knowledge and understanding of Te Tiriti o Waitangi, the history of colonisation, and the dynamics of racism;
- an understanding of mātauranga Māori (Māori education) as well as of Western early childhood pedagogy;
- a working knowledge of te reo Māori;
- a sound knowledge of the expectations in *Te Whāriki* related to Māori;
- familiarity with research into second language acquisition and bilingualism, cultural issues in education, racism in education, and counter-racism strategies.

Sue, the head teacher of a kindergarten, notes that in te reo Māori the word “ako” means both to teach and to learn. She writes:

I think we should be kaiako, because the term “kaiako” captures the teaching and the learning. We don’t just teach, we learn all the time, too. “Kaiako” captures the notion of pedagogy in one word. If we swapped our names from teacher to kaiako, that would be a move towards biculturalism.

I’m interested too in the concept of a poutama [a stepped pattern] as opposed to stages of development. It’s like bringing in another view of learning and teaching – we need to know more about this and think more about it.

Sue’s comments reflect her understanding that the very process of moving towards biculturalism is enriching for both Māori and Pākehā.

Links to *Te Whāriki*

This book asks the question “What is bicultural assessment?” *Te Whāriki* is a bicultural document, written partly in Māori and woven around the principles of whakamana, kotahitanga, whānau tangata, and ngā hononga. Tilly and Tamati Reedy led a team representing Te Kōhanga Reo National Trust Board to develop the kaupapa Māori content. Tilly Reedy (2003) describes *Te Whāriki* as encouraging:

the transmission of my cultural values, my language and tikanga, and your cultural values, your language and customs. It validates my belief systems and your belief systems. It is also “home-grown”.

page 74

In order to achieve bicultural assessment practices, it is essential that teachers share a commitment to:

- Kia whakamana ngā ao e rua kia hono.
Honouring and respecting both worlds so that they come together in meaningful relationships.
- Kia whakamana ngā rerekētanga ki roto i tēnā i tēnā o tātou.
Honouring and respecting the differences that each partner brings to the relationship.
- Mai i tēnei hononga ka tuwhera i ngā ara whānui.
From this relationship, the pathways to development will open.

Pathways to bicultural assessment

He huarahi ki te aromatawai ahurea rua

Pathways to bicultural assessment practice will have the following features:

Acknowledgment of uncertainty: Teachers will be willing to take risks and to acknowledge that the pathways are not clearly marked out. Advice from the community and reciprocal relationships with families will provide signposts and support.

Diversity: There is not one pathway; there are multiple pathways. However, all early childhood settings will be taking steps towards bicultural assessment practice.

Multiple perspectives: Listening to children, whānau, kaumātua, and others from the community is part of the journey.

Celebration of the journey: The pathways are paved with respect and commitment. The community celebrates the advantages for all of working at the interface of two worlds. All share in celebrating successes and achievements.

Commitment to the belief that “our development is our learning is our development”: Development and learning are the same process when they are both seen as sited in relationships of mutual participation and respect.

Meaningful contexts: Learning is about making meaning. Bicultural assessment contributes to making meaning within contexts that make sense in the wider world of people, places, and things.

Te Rōpū Kaiwhakangungu, advisers to the Early Childhood Learning and Assessment Exemplar Project, developed the diagram on the opposite page describing possible pathways towards bicultural assessment.² This vision for wise bicultural practice has two aspects: outcomes for children and outcomes for assessment practices. The continuum is dynamic (moving forward) and allows for multiple points of entry based on the knowledge, skills, and experience of the learning community. While the speed of development may be affected by a number of factors, for instance, staff changes and other demands, all centres are encouraged to continue to build bicultural understanding and practice.

² Te Rōpū Kaiwhakangungu have contributed a Māori perspective to the exemplar project. Their ideas are woven throughout all the books in this series. However, they do not claim to speak on behalf of all Māori.

PATHWAYS TO BICULTURAL ASSESSMENT PRACTICE

Learning is assessed in holistic contexts that include both Māori and Pākehā dimensions.

Māori and Pākehā viewpoints about reciprocal and responsive relationships with people, places, and things are evident.

ADVANCING TOWARD BICULTURAL ASSESSMENT PRACTICE

Monocultural assessment practices are evident.

Māori and Pākehā families and communities contribute to assessment and the surrounding curriculum.

Assessment protects and develops children's identities as competent and confident citizens of a bicultural society.

POSSIBLE INDICATORS

Children become more competent in understanding and speaking te reo Māori.
 Children become aware of protocol and customs for particular occasions.
 Children become familiar with the carving, weaving, symbols, and designs of the local area.
 Māori whānau and community contribute to and participate in the curriculum.
 Group tasks and enterprises are represented.
 Self-respect and respect for others are reflected in the diverse relationships within the learning community.
 Children become familiar with the history, geography, stories, and waiata of the local area.

OUTCOMES FOR CHILDREN

Children actively participate, competently and confidently, in both the Māori world and the Pākehā world and are able to move comfortably between the two.

BICULTURAL ASSESSMENT PRACTICES

Bicultural practices document children's pathways towards the above outcomes.
 Assessments themselves contribute to and develop "two world" participation and mutual respect for Māori and Pākehā.
 Some assessments are in te reo Māori.
 Assessments are represented in ways that are consistent with tikanga Māori. The holistic nature of the context may be reflected via narrative.
 Māori whānau and community participate in the assessment process.
 Contributions from home and the community are in the children's and centre's assessment documentation.
 Assessments include the collaborative and the collective.
 Assessments show respect in seeking advice and interpretation from whānau.
 Children's voices are heard in the assessments.

Exemplars

Making jam

At the centre, we have a plum tree. It was laden, and the fruit was sweet. Our kuia came to visit. They do not like to waste food, so we decided to use it all and make jam.

Background

This activity of making jam is not a particularly Māori thing to do, but embedded within the activity are the Māori tikanga – those cultural aspects that are distinctly and uniquely Māori. (We're sure other cultures do similar activities underpinned by similar cultural values but represented in different ways.)

Manaakitanga: Making jam was a community effort with everyone pitching in to help with everything from the karakia and gathering the fruit from Te Wao-nui-a-Tāne to cleaning and preparing the utensils etc. and to cooking, eating, and sharing the jam.

Language (in te reo Māori)

Identity (as Māori)

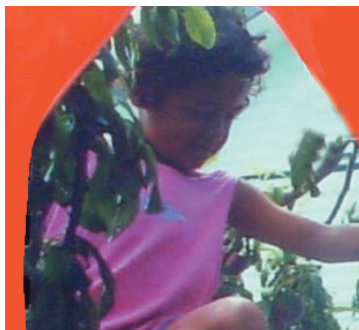
Literacy: Oral and written (documentation and follow-up dictations)

Numeracy links: Through the process of making jam, we used the counting we know and saw it embedded in a real context – sorting jars, collecting fruit (quantities), measuring ingredients in cooking, etc.

Wairua links: Karakia, ngā hua o Te Wao-nui-a-Tāne

Tikanga links: Manaaki – we made it to give away – the Māori process of mai i rā anō.

The story – Te Tao Kai!



1.
Me karakia mō
ngā hua.



2.
Piki i te
arawhata.



3.
Heke i te
rākau.



4.
Kātahi ka
kai.



5.
Katohia ngā
paramu.



6.
Me ine te taumaha-
tanga o ngā paramu.



7.
Kei te horoi
ngā paramu.



11.
Purua ki
roto i te
mihini horoi
ipu.



8.
Kei te
āwhina a
Toi i te kuia.

Te Tunu Tiamu!



12.
Kei te
kōrororori
tiamu a
Pāpā Tahu.



9.
Kei te āta
tapatapahi.

Te Kohi Ipu!

I haere ki te hoko ipu [recycled from the dump].



13.
Kei te
koropupū te
kōhua.



10. Horoia ngā ipu kia mā!



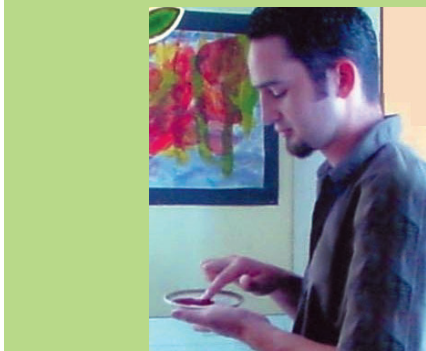
14.
Kei te kōrorori
rāua.



15.
Kei te whakama-
hana ngā ipu.



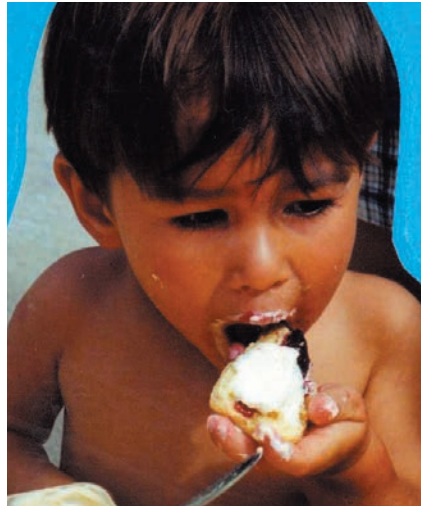
16.
Kei te eteete
te tiamu.



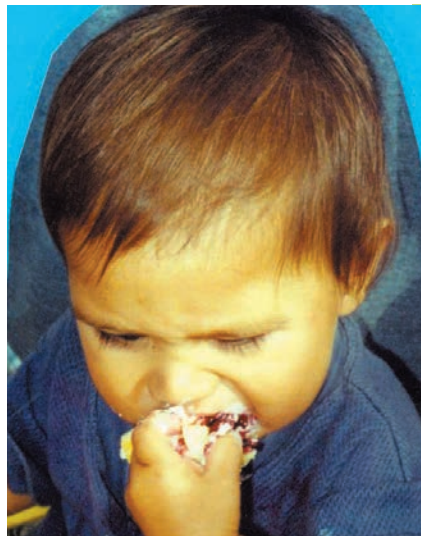
17.
Kia tūpato,
kei te wera!



18.
Kua hora
te tēpu.



19.
Kua kīnaki i
te kirīmi.



20.
Kua kī te
puku.



21.
Mmmmm,
he reka te
kai!

Kātahi ka kawē te toenga ki te Kura o Hato Tipene,
hei āwhina atu i a rātou.

“Nāku te rourou, nāu te rourou, ka ora ai te iwi.”

What's happening here?

The kaiako at this kōhanga reo initiate a community activity – making jam – which, while “not a particularly Māori thing to do”, reflects Māori values and provides an opportunity for the children to experience a wide variety of Māori tikanga.

What aspects of bicultural assessment does this exemplify?

This assessment record exemplifies a number of cultural aspects that are distinctly Māori:

- There are wairua links as the community says karakia to give thanks for having such a plentiful tree.
- There is a sense of manaakitanga where making the jam is a community effort, with everyone pitching in to help. From the karakia before gathering the fruit to preparing the fruit and utensils for cooking and eating and sharing the jam, the kōhanga whānau work collaboratively.
- The narrative, told through photographs, conveys the holistic nature of the learning in this context.
 - There are cultural and identity links when, after tasting and assessing the jam on completion of the task, the kōhanga whānau give the remaining jars of jam away to help fund-raise for a Māori school under threat of closure.
 - The whole activity is conducted in te reo Māori with both an oral and a written literacy component.
 - Numeracy skills are used while collecting the plums, weighing, cutting, and sorting them, collecting, counting, and sorting the jars, measuring the other ingredients, and filling the jars with the jam.

How might this assessment contribute to bicultural practice here?

The story is told in photographs with some annotation that includes the children's voices. The kaiako subsequently annotated the photographs further and made them into a book for follow-up discussion and reflection.

Revisiting the story and book will reinforce the value of the activity for the whole learning community and encourage continued experiences underpinned by Māori tikanga.

What might this tell us about informal noticing, recognising, and responding in this place?

As the kaiako has commented, “Embedded within the activity are Māori tikanga – those cultural aspects that are distinctly and uniquely Māori – as well as other curricular learning/teaching opportunities which are developed within the activity. This example illustrates a connection between the policy (te reo me ōna tikanga – language and tradition) and the practice (teaching and using the language) in real, meaningful, cultural activities.”

Pihikete's learning



Learning story

We were watering the plants the children had planted, and Pihikete started to share some of his views of the world. He talked to us about Papatūānuku and told us how everything grows from her. He then talked about Ranginui and how he cries and waters the plants. He also talked about the whakapapa of the creation story.

What learning is going on here?

What a wealth of knowledge Pihikete brings to the kindergarten about his own culture. He is so open about sharing his ideas and expressing

his point of view – I could listen to him all day. Pihikete demonstrates such strong confidence, not only in his culture but also in himself. I feel it is a real privilege to be a part of Pihikete's world.

E te Whaea

He mihi tino mahana tēnei ki a koe me tō tama Pihikete.

Tino harikoa taku ngākau ki te whakarongo ki tō tama e kōrero ana mō Papatūānuku.

He tama toa tēnei ki te mau ki tana reo me ōna tikanga.

What's happening here?

The teacher writes to Pihikete's mother (in the section "E te Whaea"), recording an observation and commenting on Pihikete's knowledge.

What aspects of bicultural assessments does this exemplify?

The teacher writes part of the assessment in te reo Māori. She refers to Pihikete's identity as Māori (his "strong confidence, not only in his culture but also in himself") and the knowledge he brings. She includes a comment to the whānau that indicates respect for te reo me ōna tikanga. This use of te reo Māori in the assessment portfolio is an indication of respect for and valuing of the language.

How might this assessment contribute to bicultural practice here?

Pihikete spontaneously makes links between the nurturing of plants and Papatūānuku. Revisiting this story with Pihikete and other children will highlight a number of values here: te reo Māori, tikanga Māori (for example, Papatūānuku and Ranginui), and children's contributions.

What might this tell us about informal noticing, recognising, and responding in this place?

The teacher who wrote this assessment is a fluent Māori speaker: te reo Māori is not just written down in the stories of children's activities; it is part of the life of the centre, inviting whānau to participate in the curriculum.

Micah and his grandfather

This is a story about Micah and his grandfather, told by his mum.

On Saturday mornings, Micah likes to come into our bed. It's the only day we are able to lie in and have a cuddle with Micah because I leave for work at 6 a.m. during the week.

One Saturday, a few weeks ago, Micah was absorbed in telling me the story about Tama and the God of the forest, Tāne (the legend the children were acting for the centre's Christmas performance). He said, "Do you know that you have to ask the God of the forest for permission to cut down the trees? That's what Tama did." He went on to tell me in detail about the story of the waka. He said, "He didn't ask for permission from the God of the forest, and the fairies made the trees stand up again (when Tama chopped them down) because Tama did not ask for permission."

I was so taken with the detail that I suggested we phone our poppa and tell him the story. He did, and the first thing Micah said to his poppa was, "Do you know that Tāne is the God of the forest, Poppa?" Poppa said, "I think he is the God of McDonald's, Micah!" and they laughed together. "No, Poppa. He is God of the forest."

Micah told his poppa that you have to ask Tāne for permission to cut down the trees. He then went on and told the story again in great detail. At one point, Micah forgot the name of the God of the forest and he asked his Poppa what his name was. Poppa asked, "Is it Tāne?" Surprised, Micah replied, "How did you know that? You haven't been to our day-care centre!"

Halfway through, Micah asked, "How many times, Poppa, did the fairies put the trees up again?" Poppa said, "I think, two times." "No, Poppa. Three times, not two!"

What was really lovely was the fact that my father was not expecting it at all. It was a surprise to have this phone call from Micah.

I think what made this story special was the detail and the pronunciation of the words and the fact that it had an impact on Micah. Best of all, my father was able to enjoy his grandson telling him something that he himself would have been told as a child.

Tania

What's happening here?

In August, during a late afternoon storytelling session at the childcare centre, Helen told the children the story of the rātā and tōtara trees. She told them that she needed some blocks to use as props for the trees. One of the children jumped up and bounced around, holding herself tall and straight, and said, "I can be a tree. I can be a tree. See!" The children acted out the story, taking on different roles as Helen told it.

In December, the children retold the story to Helen. They decided to act it out at the centre for the Christmas performance. Micah's mother writes this exemplar, recounting how he told her and his grandfather about the story.

What aspects of bicultural assessment does this exemplify?

Whānau contribute to this assessment: Micah's mother (Tania) and his grandfather. Tania makes the assessment: "I think what made this story special was the detail and the pronunciation of the words and the fact that it had an impact on Micah. Best of all, my father was able to enjoy his grandson telling him something that he himself would have been told as a child."

How might this assessment contribute to bicultural practice here?

Micah's assessment portfolio is a collaborative enterprise shared by whānau and teachers. Both whānau and teachers notice, recognise, respond to, and document the learning, and the documentation encourages revisiting.

What might this tell us about informal noticing, recognising, and responding in this place?

Teachers value and respect whānau viewpoints and stories. They build their curriculum around the history, geography, and stories of Aotearoa New Zealand.

Te Aranga responds to a photograph

Tōku tipuna

Te Rangihaeata (ten months) sits on a whale during a recent trip back to his marae. It is one of the props from the movie *Whale Rider*, which was based in his home town of Whāngārā mai Tawhiti on the outskirts of Gisborne.



Te Rangihaeata's pepeha

Ko Pukehapopo te Maunga, Ko Waiomoko te Awa,
Ko Whāngārā mai Tawhiti te Marae, Ko Ngāti
Konohi te Iwi, Ko Paikea te Tangata.

The legend of Paikea goes, in part, as follows: Paikea was the son of a great chief. One day, Paikea and his brother Ruatapu set out to sea in their waka on a voyage from Hawaiki to explore the surrounding lands. A number of prominent people from their tribe went with them. Ruatapu was very jealous of his brother and had set a trap to sink the waka and return to shore a hero.

However, Paikea became aware of this ploy and began reciting a karakia, chanting for help from beyond to give him the strength to survive. Many of the people with him had already drowned. A whale came up out of the sea. Paikea climbed upon his back and was carried to the shore of what was to become his new home, Whāngārā mai Tawhiti, where he now sits upon his whale on top of the wharenui Whitireia.

Learning story

Over the past few months, Te Aranga (four and a half years), who also attends our centre, has been fascinated with all things to do with Paikea. He really enjoys dressing up, draping a piece of material around his shoulders like a cloak, and spending the rest of the day known only as "Paikea". He likes discussing the *Whale Rider* movie with the whaea and his peers and singing the song "Paikea", which depicts Paikea's travels from Hawaiki to Aotearoa.

So, when Te Aranga saw the picture of Te Rangihaeata, he couldn't believe his eyes. We sat and had a discussion about where the photo had been taken, why the whale was on the grass, and how Te Rangihaeata got onto the whale. As the whale looked so lifelike, he was pleased to hear that it wasn't, in fact, a real whale and that it would be OK and wouldn't be hungry or lonely without its whānau.

Te Aranga and Te Rangihaeata have a family link through Paikea, making the link beyond the centre environment even stronger. The picture of Te Rangihaeata is now on his pepeha, alongside those of the other children.

What's happening here?

This exemplar starts with a photograph of Te Rangihaeata sitting on a whale, one of the props from the movie *Whale Rider*. The kaiako explains the significance of this photograph and describes Te Aranga's response to it.

What aspects of bicultural assessment does this exemplify?

This exemplar emphasises whakapapa connections with land, people, whānau, history, waiata, and identity. The significance of these connections is highlighted by the responses to their documentation. Te Aranga recognised the connections when he saw the picture of Te Rangihaeata.

How might this assessment contribute to bicultural practice here?

In this centre, "Pepeha are displayed in the ruma moe along with the photos of the tamariki and the whaea to give the whānau a sense of belonging here. Lots of the parents read the pepeha and recognise links to their own whānau, too." Te Rangihaeata's pepeha is included here, beneath his photo.

What might this tell us about informal noticing, recognising, and responding in this place?

The kaiako comments that "Paikea" is the waiata Te Aranga always wants to sing after he has finished reciting his pepeha during te wā mō te karakia (prayer time). These valued connections with whānau, waiata, maunga, awa, marae, iwi, and tangata are part of everyday life in the centre and are reflected in the artefacts (in this case, photographs) and documentation. The children can recite their pepeha every day if they want to, ensuring that the connections are continually revisited.

Hatupatu and the birdwoman

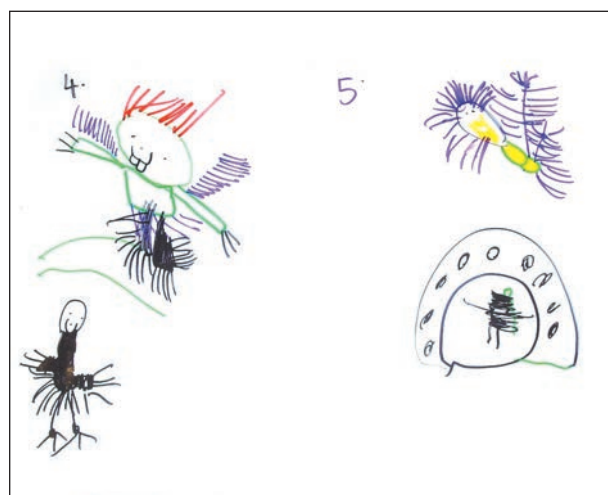
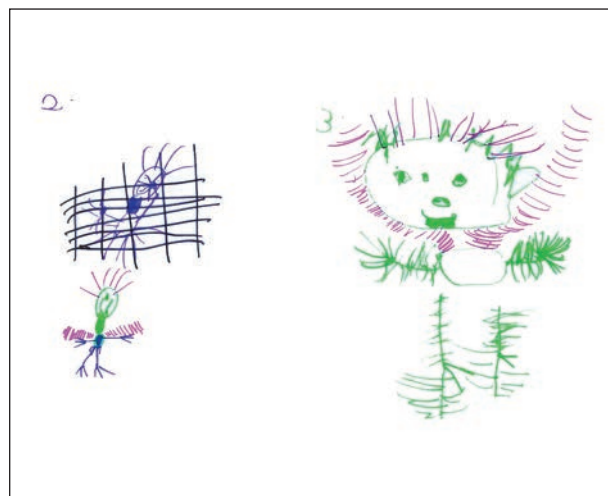
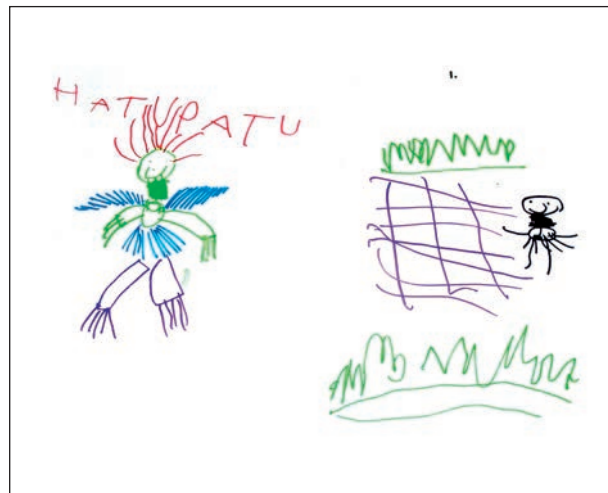
Children: Joe and Elliot

Date: 27 August

Teacher: Shelley

Joe and Elliot decided that they would like to illustrate the story of Hatupatu. They looked at each other for a minute, and then Joe said, "We could do it together, eh, Elliot?" Elliot agreed, and Joe said, "I'll do the first page." I encouraged them to draw the title page first so that we would know what the story was.

At mat time, Joe and Elliot stood behind the overhead projector and put the pictures on one by one. Joe pointed out things in his picture like the cave and the bubbling hot mud pool. All the other children sat in rapt attention as they watched the story on the screen.

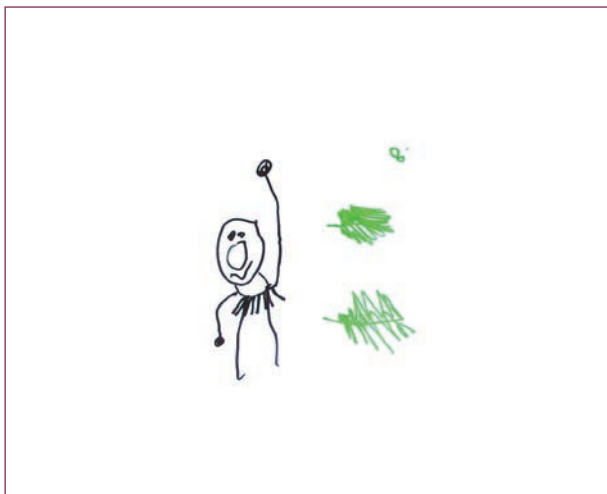
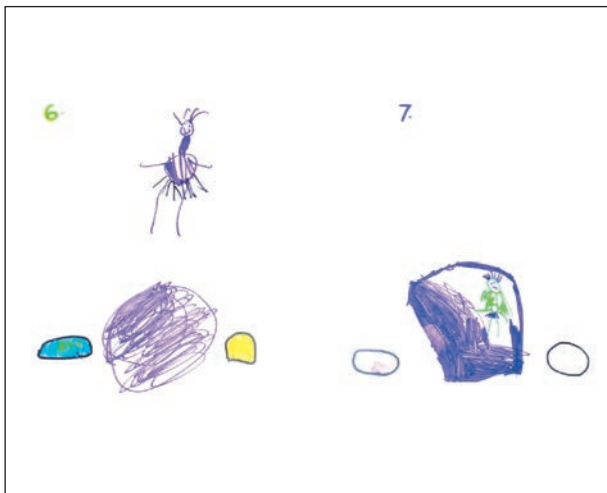


Short-term review

Illustrating this book allowed Joe to revisit his recent family holiday to Taupō and Rotorua, during which the family looked for the cave where Hatupatu hid from the birdwoman and saw the bubbling hot mud pools. It ties in with the book he made about that holiday and brought in to kindergarten.

What next?

Joe is going from strength to strength. It is fabulous to see him sharing his strengths with his peers, showing consideration and respect for their input, and becoming a mentor and role model for the other children. More of the same, please!



What's happening here?

Joe brings a book about a family holiday to the kindergarten. During their holiday, Joe and his family looked for the cave where Hatupatu hid from the birdwoman. They also saw the bubbling mud pools. At kindergarten, he and Elliot together illustrate the story of Hatupatu and the birdwoman. These stories are connected.

What aspects of bicultural assessment does this exemplify?

This exemplar is part of a longer learning story that documents the children's collaboration in a literacy experience, using the medium of overhead transparencies to tell the story to others.

At the same time, it is an example of Joe sharing a story from te ao Māori. Joe and Elliot make meaningful and real connections with Māori stories and history.

How might this assessment contribute to bicultural practice here?

There are several layers of documentation here. Joe's family document their family holiday and share it with the other children at the early childhood centre. The teacher then documents his and Elliot's restorying and illustrating of the story. These layers of documentation and restorying have the capacity to enrich Joe and Elliot's understanding and knowledge of the history of Aotearoa New Zealand.

What might this tell us about informal noticing, recognising, and responding in this place?

The teacher recognises and responds to a connection between home and centre and takes advantage of an opportunity to support a sustained and collaborative enterprise between two children. The teacher also encourages the exploration and retelling of stories that belong to Aotearoa New Zealand.

Pierre's learning

Date: 30 August

Teacher: Lorraine

Learning story

Pierre discovered a shape puzzle that seemed to fascinate him. He sat manipulating the shapes for about ten minutes. Each time he touched one, he'd look up and say, "Da, da." I gave him the name for each shape in English and te reo. He carefully examined each shape before attempting to place it on the puzzle – a very reflective, studied approach! Although it was a wet day and there was considerable activity around him, he persisted at his task, undeterred by the noise and action!

Short-term review

What amazing concentration, especially given the clamour around him. Pierre, I'm impressed! This puzzle had discreet geometric shapes and was brightly coloured. Pierre was able to manipulate these shapes and place the pieces in the puzzle correctly after careful experimentation. He was quite happy without my participation, yet as I provided language labels for him, he looked up with anticipation to hear the next name. He is gathering connections between language, objects, and events. I hoped that providing te reo for each shape would support the language interaction Pierre experiences at home.

Date: 18 September

Teacher: Jo

Learning story

It was early in the morning, and we were in the main playroom. Pierre moved around the room, looking at different play equipment. He approached the bookshelf, reached out, and chose three different books. He carried them over to Caroline, doing very well as the books were heavy and quite a struggle! He handed the books to Caroline, who said, "Would you like me to read a story?" Pierre's smile lit up his face.

He laughed. He then proceeded to sit down, backing carefully onto Caroline's lap. She held the story in front of him and started to read. Pierre stared intently at the book, and his eyes moved, following the pictures. Pierre was happy

to share his book with another child who approached and didn't mind involving other children in this special time.

Short-term review

Pierre shows great interest in books and initiated a wonderful shared learning experience.

Date: 9 April

Whānau voice

We appreciate and commend you guys for your timeless efforts, always reinforcing what we do at home as well as offering him many new life experiences. Nō reira, kia ora koutou mō te mahi ako.

Date: 8 May

Teacher: Lorraine

Learning story

I picked up a book that had been lying on the ground. Noticing this, Pierre zoned in from the other side of the lawn. He beamed his characteristic smile, especially noticeable where books are concerned, and requested, "Book! Book!" We found a comfortable spot and began to read. The book was already very familiar, judging from the way Pierre responded to the text and pictures. We read the words in Māori and then in English, and as we did so, I guided his finger around the shape: "He porohita whero: a red circle; he tapawhā kākāriki: a green square" and so on until we finished.

Pierre has great book skills. He turned the pages in sequence and listened intently as he matched the spoken word with the text and picture. He's been interested in shapes for a long time, and I recall a learning story when he was in "crawling mode" that showed his intense concentration with a shape puzzle. At that stage, we were already using te reo and English to name the shapes, and he responded by looking at me, waiting for the language label, then acknowledging this with a positive-sounding babble. No need this time to fathom his private language as he repeated the phrases after me, at first a little tentatively and then quite clearly. We had plenty of time to explore the book and read it through at least three times.

Teacher's voice

While half an hour later I'd moved on to other things, Pierre still had his special book tucked under his arm. Later that day, when his father came to collect him, we discussed Pierre's intense interest and involvement with this particular book. As we chatted, Kim (a colleague) told me that earlier that morning Pierre had been very focused on a book called *We're Going on a Bear Hunt* by Michael Rosen and that she had a learning story in progress. We found both books and offered them to Pierre to take home so that he could enjoy them again with his parents. As we flipped through *He Kai* by Manu Te Awa, Marty, Pierre's father, made the comment that the text and illustration were very clearly linked. I had previously been very thankful for this as it made it easier for me to translate without constant referral to the glossary at the back. Marty gave me some helpful tips on grammar, linking the way we would usually construct an English sentence with the form in Māori. I found this really useful.

Many times when I move tentatively into things "bicultural", I do so uneasily as the last thing I want to do is offer a token gesture. Yet to do nothing is worse. Using te reo in natural, meaningful ways is one avenue, but having ongoing dialogue with families keeps the learning fresh and relevant as we find out together what is important.

What's happening here?

Pierre's stories in this exemplar cover seven months. They document his interest in shapes and books and the teacher's use of te reo Māori.

What aspects of bicultural assessment does this exemplify?

In the May 8 contribution, the teacher comments on the assistance that Pierre's father is giving her with te reo Māori. She uses the assessment to share her sense of uncertainty at moving towards biculturalism. However, she also expresses her commitment to do so and to work collaboratively with Pierre's family. Although it is not discussed in this exemplar, the continuing journey for these teachers includes becoming confident at using the Kei a wai? games with the support of Pierre's mother. These games move between home and centre, supporting Pierre's interest in te reo. The teachers are also becoming confident at reading the Huia Bilingual Readers series in te reo Māori.

How might this assessment contribute to bicultural practice here?

The teacher puzzles about what to do and seeks advice from whānau. This is another record of bicultural work in progress. Such records support teachers on their pathways to bicultural assessment practice.

What might this tell us about informal noticing, recognising, and responding in this place?

A number of contributions to children's portfolios show teachers initiating or noticing and recognising opportunities for a bicultural curriculum. Some also use the portfolios as opportunities to ask whānau for guidance. This exemplar is an example of this.

Jace and the taiaha

January

Lauren (a teacher) brought in a CD of children from the Burnham Primary School kapa haka group. As soon as Jace walked into the nursery today, he stood still upon hearing the music that was playing. He seemed to recognise the waiata. Jace just stood there, listening and looking around the room at the teachers and the other children.

A short time later, he began to move his body to the music, stamping his feet in time to the waiata playing. He seemed familiar with the actions for this piece of music. The other children noticed his response and joined in. Everyone then copied the actions as Jace led this spontaneous activity.

Thank you, Jace, for teaching us the traditional movements for this waiata.

Interpretation

When Jace's mother arrived in the afternoon, we shared this experience with her. She said that Jace has been going with her to kapa haka practices in the evenings.

Jace discovered a familiar experience here at the centre, drawing on funds of knowledge from home. His spontaneous response to the waiata provided some valuable learning here for us all. Thank you, Jace, for the confident way you shared your knowledge.

What next?

We were amazed at the knowledge and competence that Jace has in things Māori. This experience has challenged us to use more te reo Māori and tikanga Māori in the centre.

Jace's story also challenges us as teachers to recognise and include children's involvement in the wider local community within the planned experiences we offer each day, helping the children to make connections with the people, places, and things in their world.

We will continue to notice and respond to Jace's interest in kapa haka and to build his confidence in sharing this knowledge with us.

February 25

Today, the Queen visited the Burnham Camp. The local kapa haka group was performing for Her Majesty. We set up a TV set in the toddler room so that Jace and the other children could experience this event. Jace recognised his mother taking part in the pōwhiri (she was the kaikaranga). He called out, "Mum, Mum" when she appeared on the television. He moved to the television and touched the screen. The teachers all acknowledged this moment. He then sat back with the rest of the children, smiling proudly at everyone in the room.

April

In April, when he turned two years of age, Jace began the transition to the over-twos' area. He would go over and play with the younger group of children who he knew from the past. When he saw the under-twos' teachers and children outside, he would go and stand by the fence, arms stretched out, wanting to come back. Over two weeks, Jace continued to "touch base" with the under-twos' staff.

The "me" sheet (sheet containing information from home), written by his parents in June for his new teachers in the over-twos' centre, highlights Jace's interest and passion for dancing and listening to waiata and his skill in performing the haka. Much of this interest remained unnoticed by the over-twos' teachers as he spent time becoming familiar with his new environment and the older children. Several entries in his journal show his interest in the climbing equipment and note the new physical challenges he undertakes in the outdoor space. After a while, his abilities in kapa haka again became evident.

June 6

Today, Jace performed a haka for us. He picked up the broom and, holding it in one hand like a taiaha, he bounced up and down with his knees bent saying, "Hi, ha." At the end of his haka, he stuck out his tongue and opened his eyes wide, showing us how to pūkana. Later, outside, he was observed with a rake in hand, initiating this activity with several of the older boys.

Interpretation

Jace has really developed confidence in initiating relationships with the children and teachers here. Jace has a strong interest in waiata, haka, and te reo and is willing to share his knowledge with others.

What next ?

Talk to Jace's parents about his use of taiaha. When is it appropriate to use taiaha? Should we provide a "taiaha" for him? What is his involvement with kapa haka? This challenges us as teachers. We have been talking about gaining confidence and supporting biculturalism more and the need to seek professional development.

Cilla met with Jace's mum to talk about Jace's involvement in kapa haka and to seek some guidance as to what she would like them to do to support Jace.

August 26

Jace will use anything that resembles a taiaha, such as sticks, brooms, or toy spades.

Jace has been given plenty of opportunities to observe or participate with kapa haka. His mum and his older brother are involved in kapa haka groups in Burnham Camp. Jace goes along with his mum and observes the practices. He also gets to observe kapa haka performances done by the primary school, community, or army as his whānau have copies of them on video.

When Jace gets undressed, he loves to perform the haka in his nappy. He has been doing this for quite some time at home and has recently started doing it at pre-school (before sleep time). When Jace performs the haka, he stamps his feet, does arm actions, and gets down on his knees and ends with pūkana. His mother says that sometimes it becomes a battle to get his clothes back on and that he loves to show off when he gets the chance.

Jace enjoys listening to waiata and seems to pick up the words with ease. What I found very interesting is that Jace is not taught te reo at home. His mother is aware that he is picking up the language and so are his teachers. His mother told me a story about Jace's nan and koro – kaumātua for Burnham – and how they have encouraged Jace to speak te reo. His mother sees his nan and koro on a regular basis,

due to practices and performances, and they greet Jace in Māori. He has learned key words, such as "tēnā koe", "kia ora", and "hōhā".

I did ask his mother about the protocol with the use of taiaha and whether we should be supporting this interest. Her response was that we should not worry about it. She will continue to take him along to kapa haka practice and performances and he will develop his culture from there.

Jace's stories have prompted the teachers' interest in extending their use of te reo to a point where we have a teacher attending evening te reo classes.

Cilla

What's happening here?

These contributions span eight months as the teachers record Jace's interest.

What aspects of bicultural assessment does this exemplify?

Jace has challenged the teachers to use te reo me ōna tikanga at the centre. They support and nurture his interest in kapa haka and thank him for "teaching us" and for "the confident way you shared your knowledge".

At the same time, the teachers are uncertain about cultural protocols. They seek advice from Jace's whānau about protocol to do with the use of the taiaha at the centre.

How might this assessment contribute to bicultural practice here?

The staff at this centre recognise that sometimes it is not appropriate for them to take on a particular cultural task: the whānau may decide that they will do this work.

This documentation reads a little like a teacher's reflective journal as the teachers consider how the programme can be more bicultural and how it can respond to Jace's interest and in what way. It is a record of bicultural work in progress.

Revisiting the record and continuing to consult with whānau about appropriate roles and tasks for the staff will be a source of ongoing reflection.

What might this tell us about informal noticing, recognising, and responding in this place?

The reflective questions in this exemplar indicate puzzlement and uncertainty about some of the specifics of becoming bicultural. The teachers consult whānau for advice and recognise that some cultural tasks are best left to experts in the wider community.

A number of contributions to children's portfolios show teachers initiating or noticing and recognising opportunities for bicultural curriculum. Some also use the portfolios as opportunities to ask knowledgeable whānau for guidance. This exemplar is an example of this.


A bilingual parent's voice

June 18

Child's name: *Jet*

Parent's Voice

	Examples or cues	A LEARNING STORY
belonging mana whenua	TAKING AN INTEREST Finding an interest here – a topic, an activity, a role. Recognising the familiar, enjoying the unfamiliar. Coping with change.	<p>When Jet goes home he has several activity centres to choose from. He has a hrobe, on the couch with pillows & soft toys. He has a play area on the bed with his hard plastic toys and his mobile and bouncenette. However his favourite place at the moment is his nappy box. He likes to grab his toys from outside and place them in his box. Then when he gets ready to go he likes to be pushed in the box with his toys.</p>
well-being mana atua	BEING INVOLVED Paying attention for a sustained period, feeling safe, trusting others. Being playful with others and/or materials.	
exploration mana aotūroa	PERSISTING WITH DIFFICULTY Setting and choosing difficult tasks. Using a range of strategies to solve problems when 'stuck' (be specific).	
communication mana reo	EXPRESSING AN IDEA OR A FEELING In a range of ways (specify). For example: oral language, gesture, music, art, writing, using numbers and patterns, telling stories.	
contribution mana tangata	TAKING RESPONSIBILITY Responding to others, to stories, and imagined events, ensuring that things are fair, self-evaluating, helping others, contributing to programme.	



He maha ngā wāhi takaaro a Jet i te kāinga. Ka tētahi i te hāwhi-roa, ko tētahi i te moenga, ko tērā atu tōna ahuru pakepake. Heoi anō te wāhi pai kē atu ki a ia ko te pouaka. Ka pūhi a ia i ana taonga mai i waho ki waho mō te haere.

What's happening here?

The teachers in this childcare centre are developing their skills in te reo Māori, helped by Jet's mother. They are including te reo in a document of high value: Jet's assessment portfolio. Another exemplar from this parent, including kupu hou [new words], appears in Book 2 (page 25).

What aspects of bicultural assessment does this exemplify?

Whānau participate in the assessment practice. They use assessment stories from home to contribute to the curriculum, encouraging the teachers to use te reo Māori in their daily routines and to read stories from home in te reo.

How might this assessment contribute to bicultural practice here?

Jet's mother comments that the staff read Jet's stories, look at words from the Māori text, and try

to incorporate them into their daily routine. Some of the teachers have asked her to clarify the meanings of some of the words further, and they use them with each other. She writes: "They are very conscientious about their pronunciation and about attempting to speak to him [Jet] in Māori. Māori is the main language we use when he [Jet] is at home ... so there is an ongoing attempt to ensure continuity in both settings. I really applaud the staff because most of this is done using their own initiative."

What might this tell us about informal noticing, recognising, and responding in this place?

Jet's mother's comments indicate a commitment by these early childhood teachers to using te reo Māori and incorporating it into the daily routine. The staff acknowledge Jet's mother as the "expert"; they seek advice and information from whānau.

Reflective questions

He pātai hei whakaaro iho

What is the vision for wise bicultural assessment practice in our setting? How far are we along the pathway towards it? What evidence do we have that we are moving towards it?

How do our assessment practices reflect the bicultural nature of *Te Whāriki*? What steps can we take to make this bicultural nature more visible in our assessment practices?

Are our assessment practices accessible to Māori whānau? Do they access them? Do they have a say? If not, why not? How can we encourage dialogue on and contribution to assessment?

What examples of bicultural assessment practices do we have to share, and what questions do they raise?

How is a “whanaungatanga approach” reflected in the assessment practices in our early childhood setting?

How are the principles for exploring the kaupapa Māori pedagogy that Bishop and Glynn (2000) describe reflected in our assessment practices?

References

Ngā āpitihanga

Bishop, Russell and Glynn, Ted (2000). “Kaupapa Māori messages for the mainstream”. *Set Research Information for Teachers*, no. 1, pp. 4–7.

Durie, Mason (2003). “Māori Educational Advancement at the Interface between te Ao Māori and te Ao Whānui”. Paper presented at the Hui Taumata Mātauranga Tuatoru, Tūwharetoa, 7–9 March 2003.

Ministry of Education (1998). *Quality in Action/Te Mahi Whai Hua: Implementing the Revised Statement of Desirable Objectives and Practices in New Zealand Early Childhood Services*. Wellington: Learning Media.

Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa/Early Childhood Curriculum*. Wellington: Learning Media.

Pere, Rangimarie Turuki (1991). *Te Wheke: A Celebration of Infinite Wisdom*. Gisborne: Ao Ako Global Learning.

Reedy, Tilly (2003). “Tōku Rangatiratanga Nā Te Mana-Mātauranga: Knowledge and Power Set Me Free ...”. In *Weaving Te Whāriki: Aotearoa New Zealand’s Early Childhood Curriculum Document in Theory and Practice*, ed. Joice Nuttall. Wellington: New Zealand Council for Educational Research. The 2003 chapter is based on her keynote address to the 1995 Early Childhood Convention.

Ritchie, Jenny (2001). “Implementing a Bicultural Curriculum: Some Considerations”. *Early Childhood Folio 5: A Collection of Recent Research*. Wellington: New Zealand Council for Educational Research.

Rosen, Michael (1989). *We’re Going on a Bear Hunt*. London: Walker.

Smith, Graham (1992). “Tāne-nui-a-rangi’s Legacy ... Propping up the Sky: Kaupapa Māori as Resistance and Intervention”. Paper presented at the New Zealand Association for Research in Education/Australian Association for Research in Education joint conference, Deakin University, Australia.

Smith, Graham (1997). “Kaupapa Māori as Transformative Praxis”. Unpublished PhD thesis, Department of Education, University of Auckland.

Te Awa, Manu (2001). *He Kai*. Wellington: Huia Publishing.