

Me Whita, Kia Whita! Hold Fast to Hasten the Blaze!
*The Development of an Accelerative Approach to
Acquiring te Reo Māori.*

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ABSTRACT

This thesis is motivated by an awareness of the key role that Māori second language adult speakers play in the regeneration of the Māori language. The study provides an analytical description of the development of pedagogical materials for a new method of teaching te reo Māori to adults called ‘Kia Whita!’ (Hasten the Blaze!). ‘Kia Whita!’ is designed to rapidly enhance learners’ ability to communicate in te reo Māori while also developing cultural competence, knowledge and understanding. It is modelled on the Accelerative Integrated Method which was pioneered by Wendy Maxwell in Canada for the teaching of French and English to children. The study explains the theoretical foundations on which ‘Kia Whita!’ is built and articulates the special cultural and linguistic considerations that steered its development. This is an applied linguistic thesis drawing on second language acquisition theory and kaupapa Māori methodology. As a result these materials are cognisant of the intertwining issues and needs around second language acquisition, culture, place and the validation of the stated materials by key Māori stakeholders balanced against the varied needs of the second language learner of Te Reo Māori. Adopting this approach to the development of ‘Kia Whita!’ allows the materials to meet the high standards of effective second language pedagogy; and articulate Māori linguistic and cultural content acceptable to Māori experts while being comprehensible to learners of the language.

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TABLE OF ACRONYMS

AIM	Accelerative Integrated Method
CC	Communicative Competence
CLT	Communicative Language Teaching
GA	Gestural Association
ICLL	Intercultural Communicative Language Learning
ILT	Intergenerational Language Transmission
L1	First Language
L2	Second Language
LMA	Language Manipulation Activity
MLMA	Māori Language Manipulation Activity
MPDL	Māori Pared Down Language
MS	Māori Sign
NZSL	New Zealand Sign Language
PDL	Pared Down Language
SLA	Second Language Acquisition
TL	Target Language
TPR	Total Physical Response

CHAPTER 1: INTRODUCTION

He reo ka kōrerotia, he reo ka ora.

A spoken language is a living language

(Te Puni Kōkiri & Te Taura Whiri i te reo Māori, 2003, p. 1).

1.0 Introduction

The vitality of a language is predicated on the language being spoken in a number of domains for a variety of purposes across and between generations (Te Puni Kōkiri & Te Taura Whiri i te reo Māori, 2003; Unesco, 2010). At present there are estimated to be over 6,000 languages in the world. However more than half are in danger of becoming extinct in the next few generations (Fishman, 1991; Unesco, 2010). By the 1970's, the Māori language, which had largely ceased as a language of the home with children, was described as being at the edge of the grave (Te Puni Kōkiri & Te Taura Whiri i te reo Māori, 2003). From the 1970's, however, there has been a charge to revitalise the language and an increasing number of people are endeavouring to learn Māori (Te Puni Kōkiri, 2008) with Māori groups developing a range of initiatives to regenerate the language. While government statistics on the health of the Māori language show some positive growth (Te Puni Kōkiri, 2007) these statistics have been challenged as being misleading and unreliable (Reedy, et al., 2011). Moreover it is questionable whether any growth in numbers of reo Māori speakers is fast enough and effective enough for Māori not to be counted in the increasing number of languages dying around the world. These concerns place the focus very clearly on the availability of effective methods for teaching te reo Māori to adults who, for whatever reason, did not learn it in childhood.

This thesis is motivated by an awareness of the key role that Māori second language adult speakers play in the regeneration of the Māori language. Hōhepa (1999) examines the premise that in order for Māori medium education to be effective, those who have intimate contact with students in their personal domains of life also need to be interacting with them in the target language. In order to create successive generations of strong bilingual, bicultural and bi-literate children, the adults who

guide and nurture them in personal and school domains must be highly competent and confident communicators in Māori. For this to happen, the intergenerational chain of language transmission (ILT), which continued to be severed in post World War II following the large-scale Māori urban migration from close knit tribal and whānau (family) communities (J. King, 2007; T. Williams & Robinson, 2004), must be rebuilt and strengthened through the creation of a critical mass of proficient Māori speaking parents, teachers and supporters of future bicultural, bi-literate bilinguals.

This study aims to contribute to the revitalisation of Māori language by providing an analytical description of the development of a new set of pedagogical materials for use with adult second language learners of Māori, explaining the theoretical foundations on which they are built and articulating the special cultural and linguistic considerations that steered their development. This is an applied linguistic thesis drawing on kaupapa Māori methodology contributing both to the literature on second language teaching and the body of literature on the preservation of endangered languages.

1.1 The Study

The approach to teaching Māori to adults in tertiary or community education settings described in this thesis is named ‘Kia Whita!’, the rationale behind the name is discussed later in this chapter. ‘Kia Whita!’ is modelled overtly on the Accelerative Integrated Method (AIM) which was pioneered by Maxwell (2004a) in Canada in the 1990’s for the teaching of French and English to children. Like AIM, ‘Kia Whita!’ exploits the capacity of carefully selected input bolstered by visual techniques involving drama and gesture to accelerate student learning. The specific research question guiding this thesis has been:

How can second language pedagogical materials developed for learners of French in Canada be adapted and enhanced to encourage the learning of Māori language by adults in a period of language revitalisation in Aotearoa?

In response to this question, this thesis will:

- Provide a kaupapa Māori analysis of the specific cultural and linguistic constraints and opportunities presented by teaching te reo Māori to adults.
- Provide an analysis of the AIM approach and its utility as a basis for teaching te reo Māori to adults.
- Describe the process of development of targeted materials for reo Māori along the AIM lines.
- Present an initial set of illustrative materials for ‘Kia Whita!’

1.2 The State of the Language and a Vision for the Future

Up until the 1940’s, 89.9% of the Māori population lived in rural settlements in the North Island. Māori language was used almost exclusively in Māori settings: the marae, which were the cultural and social hub of communities; in the wider rural communities and in their homes (Te Puni Kōkiri, 2008). ‘Native schools’ in Māori communities were the only domains in which English had prominence during this period and the use of Māori language was prohibited by educational policy. The period from the 1940s to the 1970’s marked a rapid and dramatic shift in te reo Māori patterns of usage culminating in massive social and economic changes within Māori society characterised by migration from tight-knit Māori speaking communities to urban Māori language ‘deserts’. In 1956 76% of Māori lived rurally, but by 1976 78% were living in urban settings (Benton, 1991). Integrative policies of the 1950’s and 1960’s focused on ‘pepper-potting’ Māori families in predominantly non-Māori suburbs thus preventing the formation of Māori urban communities (Te Puni Kōkiri, 2008). Māori speakers were physically inaccessible to other Māori language speakers and English became the predominant language of most day-to-day social interactions.

Māori concern for the plight of the language was confirmed in quantifiable terms by comprehensive research on the state of the Māori language in the 1970’s (Benton, 1991). Benton noted that in the 1970’s only a mere 4.2% of Māori households were speaking the Māori language to the children in the home. These alarming statistics compelled him to note that “if nature were left to take its course, Māori would be a language without native speakers” (Benton, 1991, p. 12). An important response to this situation was the birth of the Kōhanga Reo movement in the 1980’s. Recognising that older speakers were the repository of the language, the aim was to provide a

context for them to pass it on to the children, by-passing the generations that were not speakers. This programme has been widely recognised as the most successful initiative in the Māori language revitalisation movement so far and has been emulated across the world by other indigenous communities with endangered languages (Stiles, 1997). The Kōhanga Reo movement began the focus on ILT in the revitalisation of te reo Māori. Te Ataarangi, instituted in 1979, used an immersion method developed by Katarina Mataira and Ngoi Pēwhairangi that was based on the Silent Way (Gattegno, 1974). This was an effective method available to the middle generations who did not have the language support. Te Ataarangi is credited with teaching te reo Māori to over 30,000 learners (Te Ataarangi, n.d.).

By the end of the Māori language year in 1995, ILT in the home and the community had become the focus for new initiatives for Te Taura Whiri i te reo Māori, The Māori language Commission (Te Puni Kōkiri, 2001). This is reflected in the 2003 revised Māori Language Strategy that states:

He Reo E Kōrerotia Ana, He Reo Ka Ora: A spoken language is a living language. By 2028, the Māori language will be widely spoken by Māori. In particular, the Māori language will be in common use within Māori whānau, homes and communities. All New Zealanders will appreciate the value of the Māori language to New Zealand society (Te Puni Kōkiri & Te Taura Whiri i te reo Māori, 2003, p. 5).

ILT is vital if te reo Māori is to survive as a vernacular and is widely held as a key to reversing language shift in endangered languages and as a crucial indicator of successful language maintenance and revitalisation programmes (Fishman, 1991). Fishman describes the ILT process of transference of the language from one generation to another (through the normal, daily, repetitive and everyday use in family and community interactions between adults and children) as being an “intensely socialising and identity forming functioning of the home, family and neighbourhood” (1991, p. 162).

However, despite the success of the Kōhanga Reo movement and its companion Te Ataarangi programme, the language is still not secure. While some recent statistics from the 2006 Māori Language Survey suggest that passive comprehension of the

language by adults is a cause for optimism (Te Puni Kōkiri, 2007), the fact remains that nearly three quarters of the Māori adult population have no active proficiency in the language (Te Puni Kōkiri, 2008) as illustrated in figure 1.1 below.

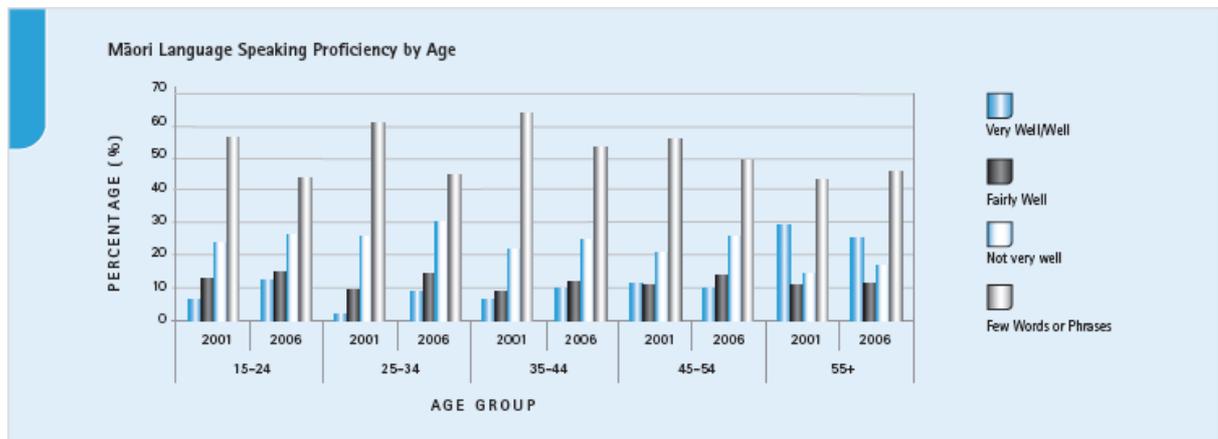
Figure 1.1 Māori Language Speaking Proficiency

Speaking Proficiency – Percentage of Māori Adults by Degree of Proficiency		
Degree of Proficiency	2001	2006
Very Well/Well	9	14 ↑
Fairly Well	11	13 ↑
Not Very Well	22	24 ↑
No More Than a Few Words or Phrases	58	48 ² ↓

(Te Puni Kōkiri, 2007, p. 5)

Moreover, the number of fluent Māori speakers between the ages of 40 to 70 years is not increasing at a fast enough pace to compensate for the loss of fluent speaking elders as illustrated by figure 1.2. Only 14% of the Māori population have a high degree of Māori language proficiency, and nearly half of these speakers are 45 years of age or older (Te Puni Kōkiri, 2007 p.31).

Figure 1.2 Māori Language Speaking Proficiency by age



(Te Puni Kōkiri, 2007, p. 5)

The adult population between the ages of 24 and 44, who are typically most actively involved in childrearing, make up the greatest percentage of those who are not yet

conversant in te reo Māori. Despite growth reported by the above survey on the health of the language (Te Puni Kōkiri, 2007), the Waitangi Tribunal's recent prepublication of WAI 262 shows an overall decline in the level of speakers of te reo Māori from 25.2% down to 23.7% according to census data (2010, p. 103). The tribunal report highlights that both Māori and the Crown have obligations in fostering the growth of te reo noting also that the most successful initiatives to revitalise the language have sprung from Māori communities themselves. As a consequence the Minister of Māori Affairs established an independent panel, represented by Māori from the seven identified dialectal regions, to further inquire into the state of the Māori language. One of the two main outcomes of this report focused on the re-establishment of te reo Māori in homes (Reedy, et al., 2011). Since the decline of te reo Māori as a home language this sector of the population that has been identified as most in need of effective language programmes and materials because they will be rearing the next generation of Māori language speakers.

No one method or approach to teaching a second language is able to meet the needs and learning styles of all language learners (Barnard, 2004). To this end, it is intended that 'Kia Whita!' stand alongside Te Ataarangi and other approaches as another method of teaching Māori to adult learners. It is important for the health of te reo Māori that multiple approaches and strategies (underpinned by second language learning theory) are employed to capture the greatest number of learners and effect positive Māori language growth within and across learners. While adult second language learners are key to the success of ILT, these learners almost always find the process of language learning challenging. In my experience language learners, including learners of Māori, frequently lament their abilities to communicate in the target language despite years of formal study. Kāretu, a renown Māori language champion, spoke of his endeavours to formally learn French for eight years at school and university, yet struggled to converse or understand when he arrived in France (T. Kāretu, personal communication April 2010). Research in the US has shown that only 1 in 20 students become effectively or functionally bilingual as the result of second language instruction (May, 2007). More alarmingly, here in New Zealand research shows that only 10-15% of secondary school students are getting more than a minimal

exposure to learning a second language, resulting also in eventual limited language competence (May, 2007; Peddie, 2003).

The focus of this research is on the development of the programme and materials. The name of this thesis ‘Me Whita, Kia Whita!’ and the shortened form ‘Kia Whita!’ for the method, arose from a discussion with a kaumātua (elder) Kāretu. The name, ‘Kia Whita!’, comes from the notion that the language is like a fire: its ferocity (health) is fed by our desire for, and pursuit of it and it has the potential to burn fiercely or be reduced to a flicker and eventually snubbed out through neglect, ambivalence or ignorance (T. Kāretu, personal communication April 2010). According to the Williams (2000) dictionary, ‘whita’ and the related derivatives ‘whiwhita’ and ‘whitawhita’ have a number of meanings. Many of the meanings have a strong relevance to this study and the language teaching method that comes out of it. Relevant adjective meanings include: *firm, secure, fast, quick, ready, zealous, eager, urgent, quick, brisk*, used of a fire burning well; and verbal meanings *fasten, lash, hold fast* (2000). All these meanings feed into important aspects of the method and desired outcomes of ‘Kia Whita!’ for te reo Māori. These notions include maintenance and revitalisation by holding on fast to the language; accelerating acquisition and motivating learners, thereby creating a burning desire for the language that will never be extinguished.

Such analogies relating the language to fire have been the inspiration for conference papers, whakataukī (proverbs) and the subject of contemporary waiata (songs). Kāretu presented a conference paper entitled “Ki te piroku te hatete, ka aha?” literally meaning, ‘Should the fire be extinguished, where would the language be?’ (T. Kāretu, personal communication April 2010). Another whakataukī *me tūtakitaki kia mura tonu ai, ahakoa pūrehua noa iho, ahakoa whitawhita rānei: Stoke the fire so that it burns, whether it flickers or whether it roars fiercely* (S. Morrison, personal communication September 2008) encourages people to never give up or become apathetic toward something such as the Māori language. ‘*Tutungia te hatete o te reo*’ meaning ‘ignite the fire of the language’ is a waiata composed by Leon Blake and Pānia Papa at Te Panekiretanga o te Reo (The Institute of Excellence in the Māori

language) and illustrates the use of the metaphor likening fire to the health of the language. This waiata is sung nationally.

Tutungia te hatete o te reo	<i>Ignite the fire of the language</i>
E te akunga houhare	<i>Oh you the industrious</i>
Tutungia te hatete o te reo	<i>Ignite the fire of the language</i>
Kia kongange, kia pūkauri	<i>So that it blazes, and burns fiercely</i>
Kei pūrēhua, ka piroku, ka kewa	<i>Lest it flickers indistinctly and eventually extinguishes</i>

1.3 A Kaupapa Māori paradigm

In my own experience as a Māori language learner and teacher I have found that learners of te reo Māori typically experience challenges to learning. These challenges include difficulty comprehending isolated grammar points and transferring this knowledge to written or oral contexts; difficulties in remembering new language; whakamā (lack of confidence) and a lack of input necessary to learn. These frustrations have led me to believe there is a need for a new approach that can meet the needs of these learners. Such an approach must be appropriate to these learners learning styles and to the purposes for which they are learning. At the same time, it must ensure that the language being learned is linguistically and culturally acceptable to native speakers of te reo Māori who are often scathing of the incorrect, anglicised and unimaginative Māori spoken by second language learners (Kāretu, 2009; Te Taura Whiri i te reo Māori, 1993).

As a Māori researcher, a Māori language teacher at the University of Canterbury, the mother of a bilingual son and a member of a Māori community in the South Island area of Waitaha (Canterbury), I am positioned in a kaupapa Māori research context within the academy. My genealogical descent lines are taken from Te Aitanga-ā-Māhaki, Rongomaiwahine and I was brought up in our tribal region, in the Gisborne area, not speaking Māori. This positions me within a wider Māori histo-cultural tribal frame. I started learning as an adult in the mid 1990's at university and experienced many challenges learning in this context. I have been teaching at tertiary level and in marae based initiatives with adults since the year 2000, specialising in Māori language, second language acquisition teaching methodologies, Māori medium

education and language revitalisation. My son attends a local Māori immersion school (kura kaupapa Māori) and we speak Māori outside of school also. These schools use te reo Māori 81%-100% of the time as the medium of instruction (May, Hill, & Tiakiwai, 2004). Ngāi Tahu is the local iwi (tribe) (Te Rūnanga o Ngāi Tahu, 2007, 2009). Because I live in the Ngāi Tahu tribal region, I am committed to supporting the language (and associated knowledge) revitalisation initiatives of Ngāi Tahu, as reflected in the content of resources developed for this study. As a Māori woman positioned locally in Ngāi Tahu and being part of a wider national community of I locate myself in an emic position (insider) as a participant researcher (Cohen, Lawrence, & Morrison, 2003; Skerrett White, 2003).

1.4 Summary

Despite over thirty years of intense revitalisation activity, te reo Māori continues to be endangered because ILT has not been achieved. It is questionable whether enough adults are reaching a critical level of fluency to be able to raise a new generation of Māori language speakers and reverse the decline of te reo Māori (Reedy, et al., 2011). The development of language teaching materials, underpinned by sound current research in second language acquisition and designed to support the rapid acquisition of te reo Māori by adults is the focus of this study. The aim is to support the acquisition of linguistically and culturally appropriate te reo Māori, acceptable to native and fluent speakers of te reo Māori who are the custodians of the language and culture. This study will present a method of teaching that, like the waiata above ignites the passion for te reo Māori that will ensure its survival.

Chapter 2 provides a review of the research literature that underpins the ‘Kia Whita!’ approach developed for this study. In particular it reviews the evidence for the use of simplified input and a spiral curriculum for learning of a second language in instructed learning settings; the power of drama as a means of presentation and the special role that culturally and communicatively appropriate non-verbal gesture can play in supporting second language development. Chapter 3 describes the kaupapa Māori methodology that has been applied in practice and is the subject of this thesis. The heart of the thesis is in Chapter 4 which begins by outlining the Accelerative

Integrated Method, an approach to language teaching pioneered in Canada, which uses a pared down form of the target language (PDL), drama and gesture, as the basis for a second language teaching methodology. Chapter 4 concludes by providing a detailed examination of the linguistic, cultural and pedagogical decisions that were made in the course of developing linguistically and culturally appropriate materials for teaching of te reo Māori. It also discusses the ways in which these materials reflect Kaupapa Māori research, their implications for the revitalisation of Māori language, and the inevitable limitations of a project of this kind.

CHAPTER 2: LITERATURE REVIEW

2.0 Introduction

Second Language Acquisition (SLA), a sub-discipline of applied linguistics, has a robust research tradition focused on understanding how second languages are acquired and contribute to more effective instructed language learning (Ellis, 2005c). This chapter will provide an overview of current thinking in language teaching and learning structured around Ellis's principles for successful instructed language learning leading to communicative competence in a second language (Ellis, 2005c). Expanding on these principles, research on the careful selection of linguistic content for input and use will be reviewed including the selection and efficacy of high frequency language, the use of formulaic expressions and what is known as a 'pared down language' (PDL). The merits of simplifying and scaffolding language in meaningful ways and focusing on form using repetition within a spiral curriculum will be discussed. This leads to a discussion of how and why non-verbal communication such as gesture and drama, hallmarks of the AIM approach, are effective tools in successful second language instruction. The review will then end with a discussion on the importance of developing culturally appropriate pedagogy for learners.

2.1 Communicative Language Teaching and Learning

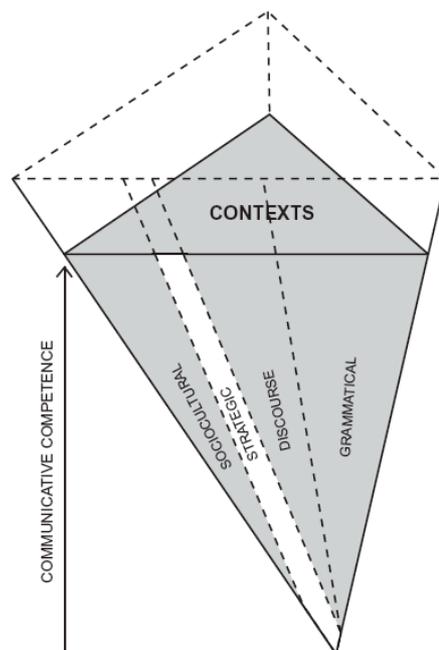
Communicative language teaching (CLT), both the instructional processes and goals in classroom learning, has gained considerable popularity in current language teaching pedagogy. Over the past few decades SLA research has experienced a number of trends and reactions to trends from which new approaches and methods to language learning have evolved. CLT is the latest incarnation in this evolution and is best understood as an approach to language pedagogy as opposed to a method (Brown, 2000). Brown offers the following four interconnected characteristics to describe principles underlying CLT.

1. Classroom goals are focused in all of the components of communicative competence and not restricted to grammatical or linguistic competence.

2. Language techniques are designed to engage students in pragmatic, authentic, functional use of language for meaningful purposes. Organizational language forms are not the central focus but rather aspects of language that enable the learner to accomplish those purposes.
3. Fluency and accuracy are seen as complementary principles underlying communicative techniques. At times fluency may have to take on more importance than accuracy in order to keep learners meaningfully engaged in language use.
4. In the communicative classroom, students ultimately have to use the language productively and receptively, in unrehearsed contexts (2000, pp. 266-267).

The major theoretical concept underpinning CLT is communicative competence (CC). Communicative competence is a term which refers to a language users ability to interpret the underlying meaning of a message, understand cultural references, use strategies to keep communication from breaking down, and apply the rules of grammar (Savignon, 2005). Communicative competence can be broken down into four key components. Grammatical competence, discourse competence, sociolinguistic competence and strategic competence. These components are illustrated in figure 2.1.

Figure 2.1 Components of Communicative Competence



(Savignon, 2002, p. 8)

Grammatical competence relates to knowledge of words and rules namely the mastering of the linguistic code of language. *Discourse competence* complements grammatical competence as it is concerned not with isolated words or phrases but with how to connect, construct and interpret utterances or written words into a meaningful whole (van Els, 2005). Brown states that “[w]hile grammatical competence focuses on sentence level grammar, discourse competence is concerned with intersentential relationships” (Brown, 2000, p. 247). *Sociolinguistic competence* refers to the awareness of the ways in which such conditions as settings and relationships between communicators determine the choice and appropriateness of language forms (Brown, 2000; van Els, 2005). *Strategic competence* refers to the appropriate use of communication strategies and learners’ ability to cope with the gaps in the language user’s command of the language (van Els, 2005). Savignon describes these as “[t]he coping strategies that we use in unfamiliar contexts, with constraints arising from imperfect knowledge of rules, or such impediments to their application as fatigue or distraction, are represented as strategic competence” (2002, p. 10).

2.1.1 Principles of Effective Instructed Language Learning

Although there is considerable controversy in the field of second language acquisition as to how instruction can best facilitate language learning, CLT approaches and building communicative competence are recognised as critically important. Failure to develop them is the hallmark of failed language teaching. As a result, Ellis, formulated ten general principles for successful instructed language acquisition (2002). Ellis’s ten principles are a means of guiding teachers in second language instruction and were formulated by consolidating findings from a wide range of research and theoretical perspectives in second language acquisition (2005b). They are designed as ‘provisional specifications’ that act as a basis for argument and reflection (Ellis, 2005c), rather than prescriptions or proscriptions and provide a framework for reflection on the AIM programme and the construction of ‘Kia Whita!’ The following is a brief description of Ellis’s principles.

Principle 1: Instruction needs to ensure that learners develop both a rich repertoire of formulaic expressions and a rule-based competence.

In order to build effective proficiency in the target language, learners need to acquire a good range of high frequency formulaic expressions or chunks of language, which aid in fluency development, i.e. the implicit or spontaneous use of the language. Learners must also acquire rule-based competence consisting of knowledge of the grammatical functions. These permit the development of complexity and accuracy, and an ability to explicitly manipulate the language (Ellis, 2005b).

Principle 2: Instruction needs to ensure that learners focus predominantly on meaning.

Language learning needs to be meaning focused, i.e. learners must attend mainly to comprehensible meaning during actual communicative acts and not solely be taught isolated unrelated grammatical items. Ellis states that “only when learners are engaged in decoding and encoding messages in the context of actual acts of communication are the conditions created for acquisition to take place” (2005b, p. 34).

Principle 3: Instruction needs to ensure that learners also focus on form.

Effective acquisition also requires learners to attend to form, which refers to noticing specific linguistic items as they appear in the input to which learners are exposed. This can occur by directly teaching specific grammatical features or by learners attending to form through meaning focused tasks that require them to understand and produce specific grammatical structures. The latter approach is increasingly acknowledged by researchers as being more effective because this focus on form happens in the context of a learners effort to communicate (Ministry of Education, 2006).

Principle 4: Instruction needs to be predominantly directed at developing implicit knowledge of the second language (L2) while not neglecting explicit knowledge.

Explicit knowledge refers to the rules that the learner knows about language and their ability to articulate those rules. Implicit knowledge is language that is readily and spontaneously available to use in language communication. Because implicit knowledge is fundamental to the ability to communicate confidently and fluently in a second language, acquiring this type of knowledge must be a priority of language instruction whilst still developing explicit knowledge.

Principle 5: Instruction needs to take into account the learner's 'built-in syllabus'.

Research has shown that second language learners in natural or instructed settings follow a relatively 'natural' order of acquisition, mastering grammatical structures in a fairly fixed sequence. Studies have concluded that some grammar teaching, including the development of explicit knowledge, is beneficial if taught in a manner compatible with the natural processes of acquisition (Ellis, 2005b).

Principle 6: Successful instructed language learning requires extensive L2 input.

This principle is based on the premise that if learners are not sufficiently exposed to the target language they cannot acquire it. Krashen asserts that successful acquisition requires the input to be 'comprehensible' (1981). This can be achieved either by altering or simplifying input or by using of contextual props such as gestures or pictures. Extensive input is significant in developing the implicit knowledge that is necessary to become an effective communicator in the target language (Ministry of Education, 2006).

Principle 7: Successful instructed language learning also requires opportunities for output.

In contrast to Krashen's claims that successful acquisition is wholly dependent on comprehensible input, most researchers now recognise that learner output also plays a significant role. Benefits of language output include forcing syntactic processing where learners have to pay attention to grammar forms in order to comprehend messages, and recode this language to formulate a response. Output also aids in

automatising existing knowledge and developing this as implicit knowledge (Ministry of Education, 2006).

Principle 8: The opportunity to interact in the L2 is central to developing L2 proficiency.

Meaningful interactions between speakers provide a natural space in which both input and output co-occur. When interacting, a learner learns the myriad of skills involved in executing a conversation, and thereby develops syntactic knowledge. Ellis asserts that interaction is not merely a way of automatising existing linguistic resources but also of creating new resources (Ellis, 2005b).

Principle 9: Instruction needs to take account of individual differences in learners.

Successful language learning will occur when the instruction is matched to students' particular aptitude for learning and the students are motivated. Teachers can cater to aptitude by adopting a flexible teaching approach involving a variety of learning activities that acknowledge different learning preferences. Ellis notes a variety of ways to increase learner motivation, however he suggests that the best motivational intervention is simply to improve the quality of teaching (Ellis, 2005b).

Principle 10: In assessing learners' L2 proficiency, it is important to examine free as well as controlled production.

The extent to which instruction can be found to be effective rests on how it is measured. Ellis outlines four means of measuring language learner proficiency: metalinguistic judgment (e.g. grammaticality judgment test); selected response (e.g. multiple choice); constrained constructed response (e.g. cloze type activities) and free constructed response (e.g. a communicative task). It is the latter, the free constructed tasks which Ellis suggests provide the best measure of learner proficiency as this type of communication most closely corresponds to actual communication outside of the classroom (Ministry of Education, 2006).

In what follows, evidence for these principles will be reviewed in support of the approach taken to the development of ‘Kia Whita!’

2.1.2 Adult Language Learners

Contrary to the widespread notion that language learning is easier for children, adults learners are as capable and some suggest, are more able to learn additional languages, due to having a greater cognitive capacity than children (Ur, 1996). Children rely on ‘intuitive acquisition’ when learning a second language which requires large volumes of comprehensible input in meaningful forms of communication (Ur, 1996). Adults have more developed cognitive tools available to them than children and therefore have a greater capacity for understanding, logical thought and abstract thinking which goes beyond concrete experience (Brown, 2000). As a result, language learning in adults is a relatively conscious process. This suggests adults may profit more from more grammatical explanations and deductive thinking which would be pointless for children (Brown, 2000). However this does not imply that language should be presented devoid of meaning with a large focus on pattern drills and the introduction of lists of new words. Adults benefit as much as children from acquiring language in meaningful communicative contexts which focuses on form while also acquiring formulaic expressions (Durrant & Schmitt, 2010; Ellis, 2005b). Whether adults benefit from more form focused approaches or strategies depends on the suitability and efficiency of the explanation, the teacher, the context, and other learning variables (Brown, 2000). This greater cognitive capacity also enables adults to determine personally effective and meaningful learning pathways in acquiring a second language (Brown, 2000).

Affective or emotional factors such as self-confidence and motivation play a very big role in language acquisition. Brown suggests that affective factors may in fact play a more significant role than cognitive factors in whether an adult successfully acquires a second language (2000). Adult learners tend to be more critical and self-conscious about making errors, and fear failure and so monitor their performance more than their younger counterparts. Giuora (cited in Brown, 2000) explained the affective reasons for differences in adult language acquisition proposing that people develop a

language ego which is the identity that develops in reflection of the language they speak. An adults self identity becomes fundamentally intertwined with their language, “for it is the communicative process - the process of sending out messages and having them “bounced” back-that such identities are confirmed, shaped and reshaped” (Brown, 2000, p. 64). Further, Brown argues that because young childrens egos tend to be more flexible, dynamic and growing through to puberty, language is less of a threat or inhibition to their ego. From young adulthood on, language ego, now intertwined with self-identity, becomes threatened. As such a context develops where being willing to make a fool of yourself in the trial and error struggle of speaking and understanding a second language becomes a threat to the ego and can create learning barriers (Brown, 2000). It is possible, therefore, that the successful adult language learner is someone who can bridge this affective gap. Given this theory it is important for the developer of materials and the classroom practitioner to be mindful of negative affective factors and incorporate or embed strategies or techniques that address these factors. Strategies include building learner confidence and encouraging risk taking, and using sequentially scaffolded language activities within supportive safe language environments.

While most children have little say in where, how or even whether they are want to learn an additional language (Ur, 1996), most adults learn languages voluntarily and often have a clear purpose in learning. They are likely to feel more committed and motivated, whether that motivation is instrumental or integrative. Instrumental motivation is where learners are motivated by factors such as academic, economic or social benefit, whereas integrative motivation involves learning the language in order to identify with the community that speaks the language. King’s research suggests that Māori adults are more integratively motivated to learn their heritage language as it is a link to the past and the traditional ways of their tipuna (ancestors) (2009). Programmes which promote language acquisition should be aimed at emphasising the learners “experience of being empowered and transformed spiritually and emotionally through their involvement with, and use of, the Māori language” (J. King, 2009, p. 106). The learning materials and curriculum design for adult learners needs to present language in a way that will be of immediate use to them, in a context which reflects the situations and functions for which they need language (Ur, 1996). Therefore materials and activities which do not meaningfully incorporate real life experiences

with a depth of cultural content will be of limited value to older learners (Moss, 2003).

2.2 Paring Down Language

The following section considers the selection of linguistic items for a language programme. These items include individual words, grammatical forms and formulaic chunks of language underpinned by research in frequency and thus utility to the learner. The controversy around rote learning and techniques of repetition in aiding acquisition for productive use of the language will also be explored.

2.2.1 High Frequency Language

Despite the fact that all languages utilise a large number of words, not all words are equally useful (Nation & Waring, 1997). Word frequency studies and lists have therefore been one mechanism to establish how useful a word is to the language learner, in what order and how different groups of words should be learnt. Word frequency measures how often the word occurs in normal use of the language. The basic premise is the most frequently occurring words and phrases in a language should be taught first and given the most attention. In English, a relatively small number of words, around 2,000, are used much more frequently than other words. Nation (2001) suggests that with a vocabulary size of 2,000 words, a learner would know around 80% of the words in a typical text. Approximately one word in every five, around two words in every line would be new words to the learner. This group of words should be given the most attention and actively learned. Although low frequency words are by far the largest group of words, numbering in the thousands, teaching time is argued to be best utilised by helping learners develop strategies to comprehend and learn the low frequency words of the language rather than teaching them directly. Such techniques include, guessing from context, using word parts and mnemonic techniques to memorise and recall words, using cue cards and dictionaries (Nation, 2001).

Frequency information offers a sensible foundation for ensuring learners get the best return for their vocabulary learning efforts. Nation holds that frequency of occurrence alone was not a sufficient criterion for deciding what goes into a word list designed for teaching purposes and as such suggests elements to consider. Range, representativeness, cover, ease of learning, and necessity should also mediate frequency in selecting vocabulary (Nation & Waring, 1997). Words should occur frequently across a wide range of discourse and be represented in both written and oral corpora. Synonyms or ways of expressing the same idea in different ways is less efficient during early acquisition and should be avoided. Learning one word for each concept is preferable (Nation, 2000). Nation asserts that it is easier learning another related meaning for a word already known in the target language, than to learn another new word. Other words that express meanings that cannot be expressed with a known word should be part of the vocabulary to be taught (Nation & Waring, 1997).

2.2.2 Formulaic Expressions and Rote Learning

Idioms and formulaic expressions such as *good afternoon* and *never mind* behave like high frequency words as they occur as a set cluster. Formulaic expressions include idioms, collocations, sentence frames, prefabricated routines, routine formulae, stock utterances, lexical phrases or lexicalised phrases, institutionalised utterances, and unanalysed chunks (Wray, 2000). These include entirely fixed strings e.g, *How do you do?* and patterns with open slots such as *Is that a ...?* Idioms such as *beat around the bush* and *kick the bucket* are fixed strings with a meaning that is not easily derived by combining the meanings of its component words (Jiang & Nekrasova, 2007; Myles, Hooper, & Mitchell, 1998).

Formulaic utterances are recalled as whole chunks as opposed to being generated from individual items based on grammar rules, and research by Jiang and Nekrasova (2007) showed that both native and non-native speakers are more easily able to quickly respond to formulaic expressions with fewer errors also than to non-formulaic expression. For the language learner, learning formulaic expressions is useful as the meaning of the word clusters can initially be internalised as whole unanalysed chunks,

thus bypassing the heavy cognitive load of encoding and decoding grammatical patterns and rules (Wray, 2000). Formulaic expressions often have a single translation equivalent in the learners' first language and do not require breaking down into their grammatical components in order to retrieve the overall meaning (Jiang & Nekrasova, 2007). A number of studies have shown classroom learners, like naturalistic learners, are able to memorise and reproduce large numbers of formulaic expressions (Ellis, 2005b) even though they will acquire only a fraction of the formulaic expressions of the native speaker (Ellis, 2005b). By analysing the learned formulaic utterances, learners can then "bootstrap their way to grammar" (2005b, pp. 33-34). Myles, et al (1998) showed that rote-learning of unanalysed chunks of language also contributed to the development of a creative language capacity and consequently second language competence. "[S]uch formulas are likely to be represented as unanalysed units in the learners' L2 lexicon from the very beginning. They may later become patterns with open slots that allow creative uses" (Jiang & Nekrasova, 2007, p. 442). Myles, et al (1998) also showed that the majority of learners not only gradually 'unpacked' their early chunks, but were also able to productively use parts of formulaic expressions to form new utterances.

There has been little research into effective teaching practices that take formulaic phrasal learning beyond the noticing and remembering stage. However evidence has been reported that formulaic expressions which feature alliteration (e.g., "she sells sea shells on the sea shore") are significantly easier for learners to remember than non-repetitive chunks. Lindstromberg and Boers (2008) study demonstrated how alliteration as well as assonance, the repetition of vowel sounds in a phrase or line (e.g., Jim held the fat sack of crap in his lap as we drove), also has a significant mnemonic effect. The relevance of this for language pedagogy is that in selecting chunks or phrases of language for language instructions, consideration should also be given for incorporating alliteration and assonance.

Rote learning, a form of repetition, is controversial as a pedagogical tool. When it involves the mindless drilling of isolated forms they prove hard to retain and retrieve from memory. Consequently communicative approaches such as the Natural

Approach supported by Krashen and Terrell (Brown, 2000) have overtly rejected repetition arguing that acquisition requires learning to be always meaningful by relating new items to already existing cognitive concepts (Brown, 2000). However, Maxwell suggests these approaches may have rejected a very powerful second language acquisition tool, a tool which has meaningful aims (Maxwell, n.d.). She argues that it is not repetition in and of itself that is ineffective but how it is delivered. *Pleasant repetition* is a technique used in the Accelerative Integrated Method for students to rapidly acquire language used for immediate use in meaningful communicative contexts as will be discussed later.

A recent study which examined the effects of different forms of repetition on the acquisition of collocations, found that fluency-oriented repetition of individual sentence contexts has a greater impact on collocation learning than does exposure to the same language form in different contexts and not surprisingly single exposures (Durrant & Schmitt, 2010). Collocations are pairs or groups of words that commonly occur together for example: *strong coffee; to come prepared; to save time; make a cup of tea; do your homework*. The fluency-oriented form of repetition is repeating word for word in a single linguistic context. Here learners engage with one piece of language repeatedly as a form of fluency-building activity (Nation, 2001). An example could be activities such as ‘4–3–2 minute talks’, where learners are asked to repeat a particular talk in increasingly shorter lengths of time (Durrant & Schmitt, 2010) or to repeatedly practice a play. Another form of repetition, which was less effective though not ineffective, is the repeated use of a target collocation in different sentence contexts. In this situation, the learner’s cognitive burden is possibly still relatively high on second exposure. Due to the fact that the learner is exposed to repeated stretches of language where only the collocation remains constant, this makes that phrase much more salient for the learner than it would otherwise be. Durrant and Schmitt propose that:

“Teachers wishing to foster their students’ collocation learning may therefore wish to give special emphasis to activities in which learners have the opportunity to encounter the same language several times, enabling them to focus on building up fluency with particular strings of language without the ‘distractions’ of dealing with new contexts and meanings” (Durrant & Schmitt, 2010, p. 182).

The findings in this section suggest that rote learning of formulaic expressions and the building of knowledge of grammar rules are not independent processes. Instead they interact and actively support each other. Ellis (2005b) proposes that if formulaic chunks play a significant role in early language acquisition, more emphasis should be placed on chunk learning during early acquisition and the explicit teaching of grammar delayed. However he also holds that a comprehensive language programme must cater to the development of both formulaic expressions and rule-based knowledge (Ellis, 2005b).

2.3 Learning Through Communication

This next section reviews the evidence that when learners attend to form through meaningful communicative acts, and are actively engaged in input, output and interaction then learning is effective.

2.3.1 Focusing on Meaning versus Focusing on Form(s)

Current thought in second language acquisition research focuses on the value of integrating message-focused as well as form-focused instruction in language learning (Brown, 2000; Byrd, 2005; Ellis, 2005b; Zhao & Bitchener, 2007). This combination approach has superseded earlier communicative approaches which advocated that comprehensible input and a meaning focused approach to language learning was sufficient for language acquisition (Brown, 2000). Krashen (1981), a pioneer of a communicative approach to language learning, argued that contrary to widespread practice in language instruction at the time, language is not acquired by extensive use of consciously held grammatical rules learnt through monotonous drills but through message focused comprehensible input in the target language.

Although the ineffectiveness of methods based solely on the overt and conscious teaching of isolated grammar points is without doubt, it became apparent that learners of entirely meaning-focused instruction were also not reaching the predicted high levels of grammatical competence (Laufer & Girsai, 2008). In particular, they were

becoming fluent without being accurate. This led to a re-examination of how knowledge of grammar might be included in the curricular goals (Byrd, 2005, p. 553) and to the conclusion that effective instruction needs to attend to both meaning and form with opportunities for both the highly contextualised meaning that comes from actual acts of communication as well as form focused instruction (Ellis, 2005c; Savignon, 2005). In other words, meaning focused activities have the advantage of not only being sites where known language can be practiced and reinforced, thereby developing fluency, but also providing a space within which new knowledge about the language is created (Ellis, 2005c).

“Form-focused instruction” coined by the seminal work of Long (1991) can be divided into two types: a focus on forms and a focus on form. The former equates with ‘traditional’ methods, which involves teaching isolated linguistic items in separate lessons in a sequence determined by programme writers (Laufer & Girsai, 2008). For example learning the present progressive action sentence in Māori and practicing the pattern using different verbs. Focus on form, on the other hand, is a pedagogical approach that draws learners’ attention to linguistic elements during a communicative activity. This is exemplified when a problem arises in communication and attempts are made to negotiate meaning in order to resolve it (Ellis, 2005b). Nation (1996) provides examples of a number of form focused *guided* exercises which include exercises requiring learners to *answer questions* about a text, picture or diagram; *completion activities* where learners are given words, sentences, or passages that have missing parts; or *ordering* techniques where learners must rearrange the words to make up a correct sentence or rearrange sentences to create the correct story (1996b).

The most important distinction between the form-focused and forms-focused language learning is that former entails a prerequisite engagement in meaning before attention to linguistic features can be expected to be effective (Byrd, 2005). Therefore in a focus on forms method, students are engaged as learners of a language and the language is the object to be studied. In contrast in approaches using focus on form,

learners are engaged as language users and language is as a tool for communication (Ellis, 2005c).

2.3.2 Input, Output, Interaction

Current SLA research recognises that input (the language that learners experience), output (the learners' own production) and interaction (the communicative exchanges between learners and other learners and native speakers) all have a role to play in language acquisition.

According to Krashen's Comprehensible Input hypothesis (Krashen, 1985), language acquisition occurs along the 'natural order' when learners are exposed to 'input' that is one step beyond their current stage of linguistic capacity. He further holds that language learning is accelerated by the receptive skills rather than by the productive ones. This point is now widely disputed in SLA research (Brown, 2000; Ellis, 2005b) and has led to a consideration of the power of the output.

While still supporting the Comprehensible Input Hypothesis, Swain's (1985) Output Hypothesis advocates that language learning is further promoted when learners are encouraged to produce language that is accurate and precise. Skehan (1995) outlines a number of the benefits of output in language learning. Output compels learners to attend to the form of language and enables them to test theories they have of how the grammar of the language works through the feedback they receive when they make errors. Output also facilitates the spontaneous production of known language (Skehan, 1998) and allows learners to attend to the 'input' provided by their own language use (Ellis, 2005b).

Interaction is communication between individuals, especially when negotiating meaning in order to avert a breakdown in communication (Long, 1996). Through interaction learners jointly produce utterances that they are unable to perform independently and as a consequence, it is argued, are able to more readily internalise the forms (Ellis, 2005b). As such, this view of interaction adopts a Vygotskian view

of learning as a collaborative and scaffolded enterprise (Eun, 2009). Long's Interaction Hypothesis states that conversational interaction aids language acquisition because it links what learners hear, see and read (input), their internal capacities, especially selective attention, and productive output. Interaction enables learners to be exposed to comprehensible input and feedback whilst also being provided the opportunity to make changes in their own language output. This enables learners to notice the difference between their use of language and the desired target use of the language (Long, 1996; Moss, 2003).

2.4 Constructing a Language Teaching Programme

Given the importance of meaning focussed input, meaning focussed output, focus on form and fluency development outlined in the preceding sections, this section examines how a language-teaching programme can combine them in an effective fashion. It is argued that an effective language programme should adopt a spiralling approach to the presentation of materials in the curriculum by constantly revisiting and reinforcing learning with new items.

Nation argues that a well balanced language programme gives equal attention to activities involving form focused instruction, meaning focused input, meaning focused output, and fluency development activities (Nation & Waring, 1997). This means that no more than a quarter of instructional time should involve form focused instruction requiring learners to pay conscious attention to language features with the goal of learning those features rather than understanding the message. Ellis refers to this as developing explicit knowledge of the language (Ellis, 2005c). On the other hand, instruction involving meaning focused input, such as listening and reading activities, requires that the majority (98%) of content is already known, thereby making the activity comprehensible. Meaning focussed activities could include note-taking and information transfer activities, where learners transfer verbally presented information into a table or diagram or listening to carefully chosen or adapted stories (Nation, 2001).

Meaning focused output refers mainly to speaking and writing activities and acknowledges that when students produce spoken and written language, they learn differently than when they receive language through listening and reading. And finally, fluency development activities acknowledge that language needs to be readily available for spontaneous use. Ellis refers to this as developing implicit knowledge (Ellis, 2005c). Activities promoting fluency uses only language that the learner knows, focusing on communicating meaning and thus pushing learners to perform with increasing spontaneity. These activities might include using easy graded readers, writing where learners write as much as they can in a set time or where learners give the same talk to three different learners with decreasing time to do it (Nation, 2001).

Materials in a language programme can be sequenced in a number of ways. However, Nation argues that a spiral curriculum, which acknowledges the need for systematic repetition, is more effective than linear models (1996a). Most language courses are structured using a linear progression of materials, beginning with simple frequent items that lay the pathway for later more complex items. However, a linear progression has the disadvantage of not easily allowing for absenteeism, different learner preferences, rates of learning and the need for recycling material. Nation states that the “worst kind of linear development assumes that once an item has been presented in a lesson, it has been learned and does not need focused revision” (1996a, p. 70). However, recent research looking at the effects that frequency of exposure and use have on the development of language, has shown that the repeated use of specific linguistic items lead to language being gradually embedded as cognitive routines in the speaker’s mind (Bartning & Hammarberg, 2007). This highlights the value of a spiral curriculum which requires a systematic revisiting of the carefully selected materials with increasingly broader and deeper explanations and practice at each meeting of the items (Martin, 1978).

A spiral curriculum provides a straightforward means of monitoring the recycling of material as it enables learners who were left behind to catch up when revisiting material, and it allows for the aspects of language that are of the most value to be attended to in depth (Nation, 1996a). Nation recommends the following spiral curriculum for effective language learning:

- Lexical sets or areas of vocabulary with less frequent members occurring later in the spiral
- High frequency grammatical patterns and the elaborations with the elaborations occurring later in the spiral
- Groups of language functions with less useful alternatives of expressing the function occurring later in the spiral
- Genres with longer and more complex examples of the genre occurring later in the spiral (Nation, 1996a, pp. 70-71)

A language curriculum looking to meet the recommendations for an appropriate balance of activities and a spiral curriculum needs to be focussed around activities that allow these requirements to be met.

2.4.1 Materials Development for Language Learning

The development of effective second language teaching materials has a long and distinguished history in applied linguistics. Tomlinson describes materials development as:

...both a field of study and a practical undertaking. As a field it studies the principles and procedures of the design, implementation and evaluation of language teaching materials. As an undertaking it involves the production, evaluation and adaptation of language teaching materials, by teachers for their classrooms and by materials writers for sale and distribution. Ideally these two aspects of materials development are interactive in that the theoretical studies inform and are informed by the development and use of the classroom materials (2003 p.1).

The process of materials development therefore needs to be principled and systematic. A theoretical framework for materials development proposed by Villamin (cited in Tomlinson, 2003, p. p.143) argues for a four phase approach incorporating: design, development, evaluation and dissemination. In the *design phase*, the conceptual framework for the materials being developed is constructed. During the *developmental phase* experimental materials are developed and must be reviewed and validated by experts. The *evaluation phase* is then comprised of a 'pilot try-out' with the target population and then the experimental materials are revised based on this feedback (cited in Singapore Wala, 2003, p. 143) and prepared for general *dissemination*.

While Villamin's framework suggests seeking feedback from 'experts' to validate materials (Tomlinson, 2003), Jolly and Bolitho also suggest seeking feedback from 'end-users', namely teachers and students, to gauge the effectiveness of the materials in the classroom (Jolly & Bolitho, 2003). As will be seen in the next chapter, this study opted for a much wider view of the process following Singapore Wala's suggestions (2003) that feedback loops must incorporate not only the feedback from teachers and students but also key stakeholders, including curriculum developers and other central bodies that may have an interest in the materials. Singapore Wala argues "stakeholders must have a channel to provide feedback at significant milestones in the development process so that their feedback can be considered and incorporated into the materials meaningfully" (Singapore Wala, 2003, p. 141). As will be seen, within a Kaupapa Māori research paradigm, stakeholders are conceived even more broadly and will be detailed in chapter 3 in methodology.

An adaptation of the notion of indigenisation (Hōhepa, 2009) was used as a means to understand and guide the development of culturally and linguistically appropriate materials for 'Kia Whita!'. Originally proposed by Enriquez (Enriquez, 1989), indigenisation can occur in two broad ways. Indigenisation is a means to transform non-indigenous concepts to fit the local culture. Alternatively the indigenous world may be the source of concepts and methods, elaborated for use and application. As such in the 'Kia Whita!' development process, how the AIM materials were accommodated within a Māori framework, was carefully considered. Māori cultural perspectives and language was a central focus examining and reflecting against stakeholder feedback. Each process complemented the other in developing culturally and linguistically relevant materials for a Māori context.

2.5 Drama, Storytelling and Language Learning

In the AIM approach, to be described in detail in the next chapter, extensive use is made of drama, gesture and storytelling. It is to the power of these activities in language learning that we now turn. Research suggests that in order to produce spontaneous speech in a target language the learner must first build an internal

representation of how the language works and then a mapping or processing ability. Mapping is "the ability to access meaning-form connections held in memory, to process them automatically, and to articulate them in real-life discourse" (Allen, 1995, p. 521). Creating a working picture of the language is fundamental to language use. The issue for teachers and learners alike is how to effectively achieve this. Many teachers lament that students appear to know the vocabulary and the grammar patterns but seem not to know how these concepts interrelate to produce utterances to convey intended meaning in a variety of contexts (Chamberlin Quinlisk, 2008) .

Drama techniques in the language-learning classroom are used to help students internalise and build mental representations of the target language. Stone and McNee (1983) argue that the use of skits and drama techniques in language learning helps students not only internalise speech patterns in a safe and pleasurable environment, but also intensifies the learning experience by encouraging a greater emotional involvement while exploiting natural creativeness. Plays provide a natural context in which meaning focused input, formulaic expressions and syntactic knowledge can be acquired. The meaning that a learner builds from input in the context of plays derives from grasping the overall meaning in context and does not require explicit memory for the grammar of the actual expressions used. As Cantoni suggests, "it is possible to comprehend and remember input with little attention to syntax by relying on pre-existing knowledge, context, and vocabulary" (1999, p. 4). By continual repetition of the story, students build semantic meaning, reinforce phonetic knowledge and in that context can absorb syntactic knowledge (Cantoni, 1999; Stone McNee, 1983).

Using drama as a pedagogical approach allows language teaching to be learner-centred and meaning-based thus providing concrete experiences to convey real meaning and solve real communication problems (Schnorr, Rubio, Schulz, Davila, & Briz-Garcia, 2003). Students are also likely to internalise language more easily through drama as plays provide comprehensible input (Krashen, 1985) through the recycling of new and learned vocabulary and grammatical structures in meaningful contexts, while also providing space to improve pronunciation and intonation in engaging and fun ways (Dodson, 2000). The use of drama techniques can therefore

lower what Krashen (1981) called the Affective Filter which is the negative emotional response or anxiety felt by language learner which impedes their learning. Additionally plays encourage the use of improving problem-solving skills, effective group work dynamics and risk-taking. Furthermore if plays come from the culture of the language being learned, students frequently come to better understand and appreciate that culture(s) of the target language (Dodson, 2000).

2.6 Gesture and Language

The AIM approach on which ‘Kia Whita!’ is based involves gesture as a central means of teaching and learning. It is important therefore to understand the role of gesture in relation to language and language learning as well as to consider the cultural relevance of gesture in the teaching and learning of Māori. It is argued that gesture is central to Māori communication and that it has significant potential to aid both storage in and retrieval of second language items from memory; to organise thought, increase comprehensibility, and enhance the positive affect of the second language learning experience (Goldin-Meadow, 2003; Gullberg, 2008; McNeil, 2005).

2.6.1 Verbal and Gestural Communication

It is estimated that nonverbal communication (NVC), encompassing gesture, posture and facial expression, constitutes more than 60 percent of encoded messages in adult communication (Chamberlin Quinlisk, 2008). Nonverbal communication can be defined as those physical behaviours other than words that constitute a socially shared coding system. “They are typically sent with intent, typically interpreted as intentional, used with regularity among members of a speech community, and have consensually recognizable interpretations” (2008, p. 29).

Gestures are so much a part of communication that most people are not consciously aware of them. However, McNeil (2005) contends that gesture is an essential element

of language, and an active component of speaking and thinking. Gestures are immediate, visual and holistic expressions of the same thoughts that speech renders in hierarchical, linear, analytic form (de Ruiter; McNeil, 1992; Studdert-Kennedy, 1994). Many gestures are iconic, bearing a direct visual relationship to the meanings they carry and are able to transcend language differences (Nicoladis, 2007). For example, while the verbal symbols for 'butterfly' vary (pūrerehua in Māori, schmetterling in German, and papillon in French), a person wanting to convey the meaning 'butterfly' to a speaker of any language could link thumbs and move the open hands forward and back imitating the wings of a butterfly. Kelly, McDevitt and Esch suggest that "gesture is a form of embodied information that 'grounds' the meaning of language in physical representations of actions and objects (and perhaps even abstract concepts) that are contained in a speaker's mind" (2009 p.313-314).

The close connection between gesture and speech is observable in the early stages of first language development when children develop gesture before words and then systematically coordinate word and gesture. The deictic gestures of reaching and pointing emerge first, followed later by gestures, such as waving bye-bye, making a grasping hand to indicate wanting, and representational gestures such as indicating the size of something by placing the hands a distance apart (Nicoladis, 2007). In comprehension, children are also able to interpret the gestures of others to help them understand the language addressed to them (Kelly, et al., 2009; Namy & Waxman, 1998). Gesture is, in fact so inextricably linked to speech planning and production that it continues to be used throughout life and even when it cannot be seen, for example, when speaking on the telephone (McNeil, 1992).

Gestures have different degrees of conventionalisation. Kendon argues for a continuum of conventionalisation "from informal, spontaneous, idiosyncratic movements of the hands and arms that often accompany speech, to the socially regulated, standardized, linguistic forms of a sign language" (cited in McNeil, 2000, p. 4). Gestures can also vary in terms of their function and their relationship to what they mean. McNeill distinguishes between iconics, metaphors, beats and deictics (Krauss & Hadar, 1999; Louwse & Bangerter, 2005; McNeil, 2005; Studdert-

Kennedy, 1994). Iconics are the more concrete gestures that mimic pictographically the thing being represented, like making pouring movements when talking about pouring a cup of tea. Deictics or pointing gestures, can be both concrete, pointing to real life objects or pictures; as well as abstract, pointing behind to indicate past during narratives or in conversation. Metaphorics are similar to iconic gestures in form but the gestural content is expressive of abstract rather than concrete ideas. For example, the circling of the finger at the temple to mean the ‘wheels of thought’. Beats are just that, rhythmic beating of a finger, hand or arm following in the rhythm of the speech or marking important intonational perimeters. Despite beats having a referential function, their main purpose is to control the flow of speech (McNeil, 2005).

2.6.2 Gesture and culture

Although one might be tempted to assume that gesture and other forms of non-verbal communication are universal, the specific cultural historical contexts within which human life is experienced impacts on how we communicate and think. So, while non-verbal communication is to some extent constrained by our biology, for example if we could not oppose thumb and forefinger a gesture requiring that capacity would not be possible, most non-verbal behaviour is learned and open to being specific to the cultural group in which it is found (Lazaraton, 2004). Brown (2000) suggests, “as universal as kinesic communication is, there is tremendous variation cross-culturally and cross-linguistically in the specific interpretation of gestures” (p. 262). Kita also cautions that although the existence of gestures is universal, the way gestures are produced and interpreted varies across cultures (2009). Cultures have their own conventionalised gestures such as the ‘OK’ sign or pointing gestures that are interpreted in specific ways by each culture. Sometimes the same gesture form can be interpreted differently in different cultures. For example, the ‘OK’ sign in American and English culture can also mean ‘zero’ in French and refer to the ‘anus’ in Turkish or Greek.

Cultures conceptualise and process spatial and temporal concepts differently, and these differences are reflected in gesture (Boroditsky, 2009). Cultures like the Aymaran in the Andes linguistically map the future with words like ‘behind’ and the

past with words like ‘front’. The gestures of older Amyaran speakers who have limited proficiency in Spanish reflect those mappings. The way gestures are used is also influenced by the features of the language they accompany, for example the word order. To take a simple example, if one expressed the idea “she helped me” in Māori the order of the gestures would differ from the order in English because the word order is different:

English	<i>She</i>	<i>helped</i>	<i>me</i>
Māori	<i>Nāna</i>	<i>au</i>	<i>i āwhina</i>
Literal translation	<i>It was her</i>	<i>me</i>	<i>helped</i>

Cultures also have specific rules around the pragmatics of gestural use, for example, politeness of gesture use and cultural taboos. Not pointing directly at someone in Māori is a good example of a cultural taboo. There are also culture specific rules around nodding in conversation, the rate of gesture use and the use of gesture space: some cultures keep the hands and arms closer to the body and are less expansive than others. Another form of variation in gesture across cultures is the frequency with which gestures are produced. For example, Italian culture is considered a high frequency gesture culture compared to English cultures (Nicoladis, 2007). Māori, like Italian, is also considered to be a high gesture culture.

2.6.3 Māori Nonverbal Communication and Gesture

Many commentators have noted the differences in gesture and non-verbal communication between English and Māori (Best, 1901; S. King, Knott, & McCane, 2002; Macmillan Brown, 1907) that have often been a source of difficulty in communicating or interpreting communication cross-culturally. Some examples of typical Māori non-verbal behaviours not generally shared with English-speaking cultures include the eyebrow flash indicating agreement or as a greeting and the shoulder shrug sometime accompanied by pursed down turned lips to depict doubt or lack of knowledge (S. King, et al., 2002).

Early missionaries during the settlement of New Zealand mistook the gestures facial grimaces, protruding of the eyes and tongue and waving of weapons as expressions of aggression rather than as a fundamental part of ritual encounter. Best suggested that:

The Maori employs the aid of gesture to a considerable extent, and exercises this art in a facile and appropriate manner. In describing any incident he brings hands, arms, body, head, and features into play in his animated description. These gestures are in most cases of a natural and easily understood nature—indeed, they serve to illustrate the narrative. A few call for some knowledge of native usages ere [sic] one can understand them. Whether used as an accompaniment to spoken language of intercourse, or to posture dances, these gestures are never awkward or displeasing to the eye. One sometimes detects in half-breeds something of the stiff, ungraceful limb-movements of our own folk (1924).

Oratory, especially in pōwhiri (rituals of encounter) is a revered practice in Māoridom. The great Māori orators were known not only for their knowledge of the intricacies of genealogy, history and their arsenal of chants but also for their dramatic gesturing on the marae. Salmond states that such oratory was adorned with “a wealth of gesture, tailored to the meaning of words graphically underlying them” (Salmond, 1983, p. 172). Further descriptions of the use of non verbal behaviours including gestures in oratory are provided by Macmillan Brown (1907) who noted:

The tohungas and chiefs grew adept in moulding and rousing the feelings of their audiences; and though they revelled in figures of speech till the Oriental arabesque overlaid the original aim and meaning, as important an essential of the orator was the dramatic gesture and action. He paced hither and thither, at first with slow dignity; but when he had roused himself and his hearers to the requisite pitch, he postured, and grimaced, and acted as wildly as he would in a war-dance (p. 209).

Te Kani Te Ua of Te Aitanga-a-Māhaki, an orator of renown in the early to mid 1900s was remembered as follows.

He accompanied this with dramatic use of his tokotoko or tribal talking stick. He emphasised a point by taking short staccato running steps and then making a series of pekepeke or jumps into the air. He used gestures, his eyes, and his stage presence to embellish the oration, which often brought appreciative applause and laughter from the crowd (Te Ua, 2007).

Kapa haka (‘kapa’ referring to ‘rank’ or ‘row’ and ‘haka’ a Māori performance) or ‘Maori Performing Arts’ encompasses the performance of poetry of different genres embellished and reinforced with hands, feet, legs, body, voice, tongue and eyes all

amalgamating to convey the fullness of the words in the accompanying song or chant of welcome, exultation, defiance, or contempt (Kāretu, 1993). Some waiata and haka are choreographed while some are left to the whim of the performer (Gardiner, 2001; Shennan, 1979). Kapa haka is a means by which Maori express and reaffirm cultural identity and heritage. The 'pūkana' or act of dilating the eyes to stare wildly is performed by both genders during haka acts to emphasise particular words. Although perceived as grotesque or sometimes humorous by some non-Māori, for Maori a woman who performs a well-executed pūkana is seen as a thing of beauty.

According to some versions of Māori legend haka originates with the birth of Tanerore, son of Hineraumati, (the Summer maiden) and Tamanuiterā (Sun). The wiriwiri (trembling of hands) gesture typical in haka is said to be the shimmer reflecting Tanerore or the light prancing in summer in recognition of his mother (Tregear, 1904). The dancing body and associated chants or songs bear countless metaphors and meanings that connect contemporary Māori to a long line of ancestors, spirits, animals, landscapes and supernatural beings (Teaiwa, 2005). One might conjecture that the growing interest amongst hearing Māori in learning New Zealand Sign Language might be due to a cultural affinity with the use of nonverbal gestures (Locker McKee, McKee, Smiler, & Pointon, 2007) as well as a recognition that NZSL is also a minority New Zealand language.

2.6.4 Gesture in Second Language Acquisition

As already noted, gesture is understood to both precede and accompany the acquisition of language in children (Nicoladis, 2007). It also functions as a substitute for language in individuals whose language development is compromised and can play a significant role in second language development. In first language acquisition, programmes such as Makaton (2008) and Baby Sign (Acredolo & Goodwyn, 1996) are sign or gesture systems that are used to support language development. Makaton is a communication programme involving speaking when possible while simultaneously signing key words. It is used by and with people who have communication, language or learning difficulties and is designed to build basic

vocabulary (Makaton, 2008). Baby Sign Language utilises simple gestures with hearing children as a means of helping them communicate before they have mastered the intricacies of speech and with children with delayed language development (Acredolo & Goodwyn, 1996).

In second language development, gesture has been argued to serve a number of functions: as an aid to both storage in and retrieval of second language items from memory; in organising thought; in increasing comprehensibility, and in enhancing the positive affect of the second language learning experience. Research suggests that gestures may enhance retention of language in short and long term memory (Gullberg, 2008). A study measuring recall on memory tasks, undertaken by Goldin-Meadow and Wagner (2003) found that participants who gestured during memory tasks performed significantly better than those who did not. Stam and McCafferty (2008) found that students who were taught vocabulary in conjunction with iconic or emblematic gestures, as well as hearing, seeing, and writing the lexical items, retained significantly more vocabulary items than students who only heard, saw and wrote them. Students who were exposed to representational gestures retained more vocabulary in post-tests than those who were not according to Allen (1995). From a practical perspective a study by Kelly, McDevitt and Esch showed that gesture supported language learning, resulted not only in better learning than instruction involving only repeated oral exposure, it also took only half the time (2009). Therefore representational gestures appear to effectively hook a new word to an established concept and strengthen the connection between words in long term memory (Feyereisen, 2006; Kelly, et al., 2009).

In addition to research supporting the notion that gesture plays a facilitative role in lexical storage, there is also research indicating the importance of gesture in language use (Alibali, Kita, & Young, 2000; Gullberg, 2008; Krauss & Hadar, 1999). In reviewing key studies on the use of gesture to enhance memory and retrieval De Ruiter (2006) cites empirical support for the claim that gestures not only facilitate speaker-internal word finding processes but also word production. Participants with unrestricted hand gestures retrieved and consequently recalled significantly more

words than those whose hands were restricted in the research of Frick-Horbury & Guttentag (1998).

Gesture has been shown to promote the organisation of thought for speaking (Gullberg, 2008). The suggestion was made that,

...keeping words, grammar and relationships between entities at a local and global level in mind simultaneously is a very heavy load on verbal working memory and thus speech planning...Gesture...could potentially be regarded as a cognitive, speaker directed communication strategy for grammar and discourse (2008, p. 203).

Gesturing alleviates the cognitive load, thereby creating space where the speakers can plan the next segment of speech (Gullberg, 2008). Gestures also allow the speaker to anchor thought in a three-dimensional space and permit them to see and manipulate thought within this spatial and temporal dimension. Therefore “spatial anchoring and the repeated indication of a locus allows visual and explicit co-reference to be established even in the absence of clear-cut distinctions in speech” (Gullberg, 2006 p.162). This means gestures are used not only to retell a story or event, but also to frame it in the context in which it unfolds. Framing allows for establishing relationships of power and determining the psychological and social distance among contributors in an interaction (Chamberlin Quinlisk, 2008). This not only enables the speaker to organise thought but also provides the listener with another mode to follow the thought of the speaker. That is gestures make verbal language more comprehensible through making it visible.

In both language comprehension and development gestures act as complete or partial lexical items in speech and are a means by which participants can scaffold speech in an effort to co-construct meaning (Kelly, et al., 2009; McCafferty, 2000). In a study of lexical acquisition, Lazaraton (cited in Stam & McCafferty, 2008) found that the “illustrative use of gesture was a key component in helping students to understand the nuances of words as well as facilitate the comprehension of new vocabulary” (cited in p. 17). McCafferty (2000) suggested that from a socio-cultural perspective, gesture is essential in creating zones of proximal development (ZDP) for second language learning in interactions between teachers and learners. Stam and McCafferty (2008)

further argue that, at times, gesture operates as a form of ‘materialization’ that helps learners to gain control over second language related phenomena.

The affective filter hypothesis proposed by Krashen (1981) holds that negative emotions prevent efficient processing of the language input. Teacher use of gesture has been shown to enhance communication and is associated with creating positive affect. Students report that the instructors who used a lot of gesture and non-verbal behaviours created an encouraging atmosphere for learning. Students were also more attentive in these environments (Stam & McCafferty, 2008).

Overall, gesture has been shown to be a powerful force in second language acquisition and one worthy of exploitation in the second language classroom (Nicoladis, 2007). Indeed the ability of gesture to cross language boundaries and be transferred from one language to another leads Olsher (2008) to argue that it is important that gesture be a salient factor in classroom based second language acquisition (SLA) in order to harness the benefits of gesture.

2.6.5 Gestural Approaches to Teaching a Second Language

In the method known as the Total Physical Response (TPR) Asher (1966) pioneered the systematic use of kinaesthetic responses which included gesture to second language instruction in 1966. Asher aimed to develop a method that was as stress-free as possible, and that enabled students to develop good levels of comprehension in the language without initially engaging in oral practice. This was achieved by the teacher giving a series of commands such as “stand up”, “go to the door and jump” or questions such as “where is the book?” or “who is Bryan”, which could be physically responded to (Brown, 2000). Eventually, students would venture to answer with a verbal response.

Asher’s approach was further developed by Ray (2010) in a programme called Teaching Proficiency through Reading and Storytelling (TPRS), also known as Total

Physical Response Storytelling. TPRS is said to rapidly develop language proficiency as well as the knowledge and use of grammatical structures through reading and performing stories as well as oral storytelling (Cantoni, 1999). TPR and now TPRS have been popular amongst North American indigenous language teachers, as students are active learners (Cantoni, 1999). TPRS incorporates vocabulary acquired using TPR methods, into stories that students listen to, watch, perform, read, retell, revise, write and rewrite. The stories provide meaningful context in which to acquire and practice new vocabulary. Both forms of TPR produce quick results but have limitations in that they develop receptive skills while neglecting productive oral skills (Cantoni, 1999).

A much more successful approach to using gesture in teaching a second language is that known as the Accelerative Integrated Method (AIM). Developed in Canada to teach French as a second language in English medium schools, it uses gesture to support the teaching of a 'pared down' language (PDL) through stories, drama and music (Maxwell, 2004a). Although not yet supported by a large research literature, the observed effectiveness has resulted in a version for English and one in progress for Spanish. The AIM approach formed the basis for developing the language teaching materials described in this thesis; described in the next chapter.

2.7 Culture and Language Learning

Finally in this review of the literature it is important to focus on cultural considerations in the development of language teaching and learning materials. As will be made clear in the following chapters, a major consideration in the adaptation of the AIM materials for teaching te reo Māori was how to make the materials culturally and linguistically relevant so that learners would acquire te reo Māori me ōna tikanga (Māori language and culture) by experiencing the language and culture in an instructional setting.

Newton (2001) argues that culture can be described as the sum total of living built up by a group of human beings passed from one generation to the next. It is a daily-lived

phenomenon that is both patterned and shared, an explicit expression of implicit beliefs, values, and thought patterns that guide behaviour. It is moreover variable, contested, ever changing and incomplete. Every time we speak we perform a cultural act (Kramsch cited in J. Newton, 2009). Language houses and conveys cultural knowledge and is reflective of the particular ways of thinking of that people. In this regard culture is embedded in even the simplest act of language (Hayati, 2009). Boroditsky concurs holding that “when you’re learning a new language, you’re not simply learning a new way of talking, you are inadvertently learning a new way of thinking” (2009 p.5). This suggests that in order to effectively acquire a second language it is essential to also acquire cultural knowledge that underpins that language.

Fishman, argues that efforts to regenerate a language that do not consider cultural regeneration as a complimentary process is doomed to fail (Fishman, 1991). Kaupapa Māori education, a flax roots initiative to address the steady erosion of language and culture was mindfully and purposefully established as contexts of learning in culture. These contexts aims to provide “learning through te reo Māori that is underpinned by Māori cultural beliefs for Māori, children through to adults” (Hōhepa, 2001, p. 4).

In English medium schools in New Zealand, many languages, with the exception of te reo Māori and other Pacific languages, are often taught “bereft of culture” (Newton 2009). Intercultural Communicative Language Learning (ICLL) is an orientation to language learning and teaching which acknowledges that language and culture are inseparable and insists that the teaching of language and culture be integrated (J. Newton, Yates, Shearn, & Nowitzki, 2010). It encourages learners to develop cultural understandings through experiential learning, exploration and discovery, engaging students in genuine social interaction, fostering explicit comparisons and connections between languages and cultures and emphasising communicative competence rather than native speaker competence (Ministry of Education, 2009; J. Newton, 2009; J. Newton, et al., 2010).

Place Based Education (PBE) is a complementary approach that sits comfortably alongside Intercultural Communicative Language Learning. PBE is predicated on the idea that effective education connects learners with their neighbourhoods, communities and local ecologies of place. At a practical level PBE endeavours to answer two key questions: ‘what is this place?’ and ‘how do we fit in it?’ (Penetito, 2004). Although an intention underlying PBE is to satisfy indigenous peoples’ aspirations in education as a priority, Sobel and Sullivan (cited in Penetito, 2004) maintain that PBE is of direct benefit to everyone. Gruenewald (2003) concurs, suggesting that place based pedagogies have a direct bearing on the well-being of the social and ecological places people actually inhabit. PBE literature also revolves around issues of ecological literacy, specific relationships between space and place and the relationship between place and identity. The unique position of tangata whenua (indigenous peoples) and the link between land and language, the shared histories, beliefs, perceptions of how the world works, and knowledge needed to operate within it are validated by PBE. All these aspects of life are contained in language (Penetito, 2004).

The process of creating the language learning materials reported on in this thesis has been predicated on the principles of effective instructed second language learning, Place Based Education (PBE) and Intercultural Communicative Language Learning (ICLL), mediated by a kaupapa Māori methodology. As a result these materials are cognisant of the intertwining issues and needs around second language acquisition, culture, place and the validation of the stated materials by key Māori stakeholders balanced against the varied needs of the second language learner of te reo Māori. Adopting this approach to the development of language teaching materials and using it as the backdrop to the development of a gestural story-telling approach in the tradition of the AIM materials allows the materials to meet the high standards of effective second language pedagogy embodied in the principles of good language teaching articulated by Ellis (2005). In the following chapters, it will be seen that the materials that have been developed meet all of these criteria.

2.8 Summary

This chapter has reviewed current literature in effective practice in communicative language approaches with a particular focus on adult learners and culturally receptive practices in second language acquisition. Ellis's ten principles for successful instructed language learning were outlined as a theoretical foundation to guide in the identification of effective practices in second language acquisition. These principles include advocating that language learners attend to form through comprehensible meaningful communicative acts, actively engage in input, output and interaction. In order that the language is useful and not overwhelming, learners should be exposed to a pared down form of language that is of high frequency and underpinned by research. This includes not only words but also different formulaic phrases and grammatical forms that can be made more salient to the learner if repeatedly encountered using repetition and effective second language techniques within a spiral curriculum. The efficacy of gesture and non-verbal behaviours supports language acquisition by facilitating both storage in and retrieval of second language items from memory; in organising thought; in increasing comprehensibility, and in enhancing the positive affect of the second language learning experience. Total Physical Response, Teaching Proficiency through Reading and Storytelling and the Accelerative Integrated Method are methods in second language acquisition that employ gesture and drama or storytelling techniques to good effect. Drama techniques in language learning settings which naturally employ gesture were shown to help students not only meaningfully internalise speech patterns which is key to language production but were more generally safe and pleasurable environments which aids in lowering the affective and helps students learn. *Intercultural Communicative Language (ICLL)* and *Placed Based Education (PBE)* two complementary approaches to education were described because, like the rest of the literature surveyed in this review, they have influenced how the Māori resources presented in this study were developed. ICLL in acknowledging that language and culture are inseparable insists that the teaching of language and culture be integrated while *PBE* is premised on the notion that effective education connects learners, language and culture to the local ecologies of place.

CHAPTER 3: METHODOLOGY

3.0 Introduction:

This chapter discusses the methodology employed in this study. It begins by describing how kaupapa Māori methodological principles have guided the approach taken to the construction of the pedagogical materials. It then provides an analysis of the AIM programme used as a basis for developing the Māori materials, followed by a description of the development of the materials.

3.1 Kaupapa Māori Methodology

Kaupapa Māori research methodology positions indigenous peoples as powerful and knowledgeable and as at the centre of the research paradigm (Jahnke & Taiapa, 2001). As such, it stands in opposition to long-standing western approaches to research by non-indigenous people and overturns the role of indigenous people as objects of the colonial gaze (L. Smith, 1999). L. Smith (1999) holds that indigenous approaches to research grew out of the struggles by indigenous peoples in the 1970s to retrieve control and reclaim self-determination over their destinies, languages and cultures in the face of threats to survival. Reclaiming, reformulating and reconstituting indigenous cultures and languages required reconceptualising how research for, with, by and about indigenous communities should take place. Such research is very strategic in its purpose and activities and relentless in its pursuit of social justice (L. Smith, 1999).

Kaupapa Māori research views Māori knowledge, values, language, beliefs and practices as valid and legitimate. It recognises that “Māori knowledge has its origin in a metaphysical base that is distinctly Māori and this influences the way Māori people think, understand, interact and interpret the world” (cited in Pipi, et al., 2004, p. 143). It views the act of knowledge creation as contestable, the role of the indigenous language (and associated beliefs and practices) as valuable, and an activity

in which mātauranga Māori plays a critical role in generating and regenerating the future for Māori people. “It’s about engaging the gaps, resisting the traps, and effecting change, real change, for the advancement of Māori people” (Skerrett White, 2003, p. 94). Te Awekotuku (1991) maintains that a kaupapa Māori methodology addresses issues of control, resource allocation, information and equity. It is about power and empowerment of Māori in the research process, the research content and research outcomes. Therefore research should be concerned about the advancement and development of the people whose lives are immediately affected by the research. Accountability to Māori should be a fundamental element of the research process from the beginning to the end (Bishop, 1996; Skerrett White, 2003; L. Smith, 1999).

A Kaupapa Māori approach forces a Māori researcher to think through ethical, methodological and cultural issues from all sides, before, during and after they have conducted their research. Unlike other similar approaches like participatory action research, Kaupapa Māori research focuses on Māori – Māori culture, language, values, history, people and contemporary realities (Rautaki Ltd & Ngā Pae o te Māramataka, n.d.-b, p. 1).

Bishop (1996) states that kaupapa Māori research “presupposes positions committed to critical analysis of unequal power relations within our society and explicitly recognizes the validity and legitimacy of being Māori, and our fundamental rights to exercise autonomy over our own well-being” (p.11).

The following are a selection of kaupapa Māori principles offered by G. Smith (2002) which guided procedures and practices in this study:

Tino Rangatiratanga – The Principle of Self-determination

Tino Rangatiratanga relates to sovereignty, autonomy, control, self-determination and independence. The notion of Tino Rangatiratanga asserts and reinforces the goal of Kaupapa Māori initiatives: allowing Māori to control their own culture, aspirations and destiny.

Taonga Tuku Iho – The Principle of Cultural Aspiration

This principle asserts the centrality and legitimacy of Te Reo Māori, Tikanga and Mātauranga Māori. Within a Kaupapa Māori paradigm, these Māori ways of knowing, doing and understanding the world are considered valid in their own right. In acknowledging their validity and relevance it also allows spiritual and cultural awareness and other considerations to be taken into account.

Ako Māori – The Principle of Culturally Preferred Pedagogy

This principle acknowledges teaching and learning practices that are inherent and unique to Māori, as well as practices that may not be traditionally derived but are preferred by Māori (Rautaki Ltd & Ngā Pae o te Māramataka, n.d.-a).

The current study has been carried out within this kaupapa Māori paradigm. It is motivated by the need to reinvigorate te reo Māori (G. Smith & Smith, 1996) and therefore is aimed at “cultural survival, self determination, healing, restoration and social justice” (L. Smith, 1999, pp. 144-145). Importantly, it employs stories and storytelling that, whether ancient in origin or contemporary indigenous creations, are “ways of passing down the beliefs and values of a culture in the hope that generations will treasure them and pass the story down further. ...[Stories] connect the past with the future, one generation with the other, the land with the people and the people with the story” (L. Smith, 1999, pp. 144-145). ‘Kia Whita!’ is not only part of the story in a story-telling history but it employs story-telling processes. ‘Kia Whita!’ is a tool where story-telling is the main vehicle through which language can be transmitted and reproduced. It is the main source from which language exercises are generated.

Importantly, this study is qualitative rather than quantitative and thus considers phenomena that influence the way people think, feel, behave and make sense of the world. By using a qualitative paradigm, this study embraces the belief that “humans actively construct their own meanings of situations [and that] meanings arise out of social situations and is handled through interpretive processes” (Cohen, et al., 2003, p. 137) In discussing qualitative approaches to research Macfarlane states that “qualitative research methodologies may assist in uncovering people beliefs and understandings of what lies behind yet unknown, as well as already known phenomena” (Macfarlane, 2003, p. 89). Qualitative methods require collecting data to analyse content in order to determine 'why' certain phenomenon exist. Qualitative methods of gathering data are appropriate to this kaupapa Māori based research because they empower the research participant by allowing a Māori voice to be heard. Using qualitative methods enables the researcher to draw meaning and understanding from the research and not test data against pre-existing notion or theories. “Qualitative methods provide a means for Māori to ‘give voice’ and an opportunity to explain

phenomenon from our own perspective” (Rautaki Ltd & Ngā Pae o te Māramataka, p. 1).

Reflection is integral in this qualitative kaupapa Māori materials development process “be it reflection-in-action, reflection-on-action, or critical reflection” (Cohen, et al., 2003 p.239). This study is akin to the work of action researchers, who are also participants and practitioners in the social world they are studying. In action research, reflection also happens at every step along the process. Cohen et al. suggests that “[a]ction research involves keeping a personal journal in which we record our progress and our own reflections about two parallel sets of learning: our learning about the practices we are studying...and our learning about the process (the practice) of studying them” (Cohen, et al., 2003 p.229).

Beyond the development of the materials themselves, this study has been concerned with how Māori stakeholders associate meaning and interpret the materials developed as part of the study. Kaupapa Māori theory has therefore informed the selection of topic, method of materials development and means of evaluating outcomes in recognising the need to redress the marginalisation of Māori in New Zealand. It is also research done by Māori, for Māori, with Māori (L. Smith, 1999) which has te reo Māori me ōna tikanga (Māori language and philosophies) as a central focus. To summarise, this research is positioned within a kaupapa Māori frame because:

- (i) the topic, method and materials developed all concern te reo Māori;
- (ii) it specifically recognises the validity and legitimacy of te reo Māori;
- (iii) it values mātauranga Māori (Māori knowledge);
- (iv) it is concerned with Māori well-being through the regeneration of our threatened language throughout iwi Māori;
- (v) it presupposes Māori eclecticism whilst being underpinned by Māori frame/s of reference guided by principles of kaupapa Māori methodology;

3.2 Design, Development and Evaluation

The materials development described in this thesis has been informed by the phased approach advocated by Villamin (1988) and described in the previous chapter. The project was approved by the Human Ethics Committee of the University of Canterbury and each informant was given an information sheet about the project and signed consent forms. In the *design phase*, the Accelerative Integrated Method (AIM) programme that served as a basis from which to develop Māori language material was systematically analysed and decisions were taken about which aspects of the programme were linguistically and culturally appropriate for teaching te reo Māori. Also in this phase features of the programme that needed to be developed to meet the specific needs of adult learners of Māori were identified, as well as specific features of the programme that were appropriate given the New Zealand context.

The *developmental phase* used a reflective journal approach (Boud, 2001) to record the analytically based decisions, reflections, changes to materials and the rationale for these changes as the materials evolved. The developmental phase was essentially non-linear using a backwards and forwards tracking of decisions, as the development of each part of the materials required the review and often revision of previously developed parts. As noted by Jolly and Bolitho (2003) this is entirely typical of materials development and is to be welcomed if high quality, integrated and well-connected materials are to be developed.

The journal also recorded feedback as this was gathered throughout the development process from Māori stakeholders in accordance with the principles of Kaupapa Māori research. These stakeholders included teachers and students of Māori; language practitioners currently teaching and/or working for or with the Māori language including proficient and native Māori speakers; and Ngāi Tahu who hold the 'mana whenua' of the area in which the research took place. Specifically, kaumātua were consulted for advice and mentorship throughout the process to advance the progress of the study. These included kaumātua from within Ngāi Tahu the local iwi where this study took place, and nationally respected kaumātua in Māori language revitalisation

circles. The involvement of all these stakeholders ensured that Māori voice/s were privileged above others and integral to the design, development and evaluation phases. A final important stakeholder was the developer of the AIM programme, Wendy Maxwell, whose feedback was sought on a number of occasions. All stakeholders were selected using a purposive technique (Cohen, Lawrence, & Morrison, 2000, p. 103) whereby the characteristics of the stakeholders are clearly identified and then individuals with those characteristics are located.

Villamin's *evaluation phase* was not implemented as a discrete phase in this study, but rather evaluative feedback occurred throughout the phases of the project. Again, this is typical of many materials development projects. As Jolly and Bolitho (2003) acknowledge, as well as having an 'evaluation phase' as an essential element, the materials development process must also incorporate 'optional pathways and feedback loops' which make the whole process dynamic and self regulating'. The evaluation phase included an informal 'pilot try-out' of the 'Kia Whita!' materials in line with the suggestions of Villamin (1988).

Villamin's final phase, *dissemination*, is not included here as it goes beyond the study presented here.

3.2.1 Design Phase

The primary activity in the design phase of 'Kia Whita!' involved analysis of the features of the AIM developed by Maxwell (Maxwell, 2001) for teaching French in Canada to primary aged children. It is the analysis of this approach that provided the basis for developing materials for teaching Māori to adult learners. A detailed and careful consideration of the characteristics of the AIM and how they achieve their goals, allowed the creation of a method for teaching te reo Māori that is both linguistically and culturally appropriate for Māori. The understanding of the AIM approach and of the considerations that needed to be addressed was carried out through careful examination of the published pedagogical materials available and through a semi-structured interview with Maxwell.

As will be described in more detail in the next chapter, the AIM approach involves four components:

- A pared down language (PDL) that forms the basis for the teaching of beginning learners
- A narrative play based on a story that draws from the PDL
- Language Manipulation Activities (LMA)
- A set of gestures that are used as the key pedagogical tool of the approach

The creation of each of these four components for a Māori set of materials was guided by kaupapa Māori research principles outlined above.

The use of a Māori pūrākau was central to the design of a narrative play for these materials because pūrākau are powerful sources of pedagogical literature, steeped as they are in the past but still with relevance today. Pūrākau can be used to better understand the experiences of our lives as Māori (Lee, 2009) and can also act as a basis from which non-Māori are able to safely experience a Māori worldview and thereby reflect their own culture against. By utilising culturally appropriate pūrākau, learners acquire communicative forms of culturally contextualised language and gain implicit insights into Māori worldviews.

What all Māori narratives share is a Māori expression of thought and interpretation of the world. As Lee suggests, Māori narratives “contain philosophical thought, epistemological constructs, cultural codes, and worldviews that are fundamental to our identity as Māori” (2009 p.1). The selection of an appropriate story, in this case about the origins of pounamu according to Ngāi Tahu, was the logical outcome of adopting a Kaupapa Māori Methodology (KMM), Place Based Education (PBE) and Intercultural Communicative Language Teaching (ICLT) theories and was a step toward achieving a kaupapa Māori goal of ‘retrieving some space’ (L. Smith, 1999) within language education and the revitalisation of the Māori language. It was part of the process of reclaiming our language and culture, the decolonisation and the

struggle for tino rangatiratanga (self determination) and the realisation of the transformative aims entrenched in Kaupapa Māori.

Materials that stem from a Māori paradigm enable materials to be designed, organised, and developed in culturally responsive ways. As indicated in Chapter 2, the ICLT approach to teaching, integrates language and culture from the outset. It engages learners in genuine social interaction, while emphasising intercultural communicative competence rather than native-speaker competence (J. Newton, Yates, Shearn, & Nowitzki, in development, 2009). PBE, which centres on issues of ecological literacy and the specific relationship between place and identity, influenced the selection of a Māori story. It more specifically influenced the selection of the pounamu origins story as the first pūrākau to be adapted. Using a locally significant version of the pounamu origins pūrākau provides an opportunity for all learners to acquire locally based ecological and cultural literacy from a Ngāi Tahu perspective, whilst also acquiring the Māori language.

Adapting plays for the use in a method such as ‘Kia Whita!’ needs to be done in consultation with those that have ownership of the pūrākau. Lee discusses the impacts of early researchers, who manipulated pūrākau to suit their own agenda. As a result hybrid stories that did not belong to any one tribe were created. Bishop and Glynn (2003) argue that the simplification of the narratives commodified Māori knowledge for consumption. There is a risk that without proper consultation the pounamu pūrākau is open to similar criticism. Embellishments were made to the Pounamu origins story in order to adhere to key the AIM story writing guidelines as well as address linguistic and pedagogical issues in the associated Language Manipulation Activities. All decisions were balanced against cultural, linguistic and pedagogical considerations and done in consultation in consultation with a local Ngāi Tahu elder.

Another key aspect of developing these particular materials was the development of the set of gestures used in the programme. Again the details of their development will be presented in the next chapter. Here it will simply be noted that systematic feedback was sought on the form and the appropriateness of the gestures from an AIM and

Māori perspectives. Stephanie Awheto, a Māori trilingual translator of Māori, English and NZSL with Māori sign was also interviewed in the design and development phases for her input on the selection of gestures to be used in ‘Kia Whita!’ These interviews were recorded and transcribed and used to inform the study. A summary of the design phase appears below in figure 3.1.

Figure 3.1 Design Phase Interviews

GENERAL TOPIC	1. AIM ANALYSIS	2. GESTURES/ NZSL/ MĀORI SIGN
PARTICIPANTS	The AIM creator – Canada	Female Māori Trilingual translator of Māori, English and NZSL with Māori sign
DATA COLLECTION	Semi structured phone interview – audio recording	Semi structured phone interview – audio recording
DATA STORAGE	*Transcription	*Transcription

While it is possible to conceptualise the design and development phases separately, in reality there was a constant tracking back and forth between design and development as decisions and refinements of the material evolved over time. This allowed the study to follow an interpretive approach appropriate for kaupapa Māori methodology. As will become clear, the end result was negotiated through dialogue and reflection in which conflicting interpretations of what the materials are aiming to do and the success of the decisions taken were negotiated among members of the stakeholder community. The approach taken fostered a dialogue between the researcher and stakeholder respondents and has led to a set of materials which meet the needs articulated in the introduction to this thesis, but which are also open to change, reinterpretation and modification through interaction as wider dissemination is contemplated and wished for beyond this thesis.

3.2.2 Development Phase

The methodology for the development phase of the project involved careful reflection and consultation with stakeholders in order to develop appropriate materials for teaching te reo Maori. At the heart of this process were a reflective journal, a gesture log and a video log of gesture development.

The reflective journal was where the analysis of the AIM materials was recorded, self-reflections, experiences, ideas, thoughts and conclusions about where to progress next in the development of the 'Kia Whita!' materials development process. This journal acted to signpost a learning journey and included, where, when and why decisions around creating, changing and improving materials were made and in consultation with whom. The reflective journal also documented the stakeholder feedback about the Māori materials, obtained through the process of 'feedback loops' as discussed above, as well as the 'pilot-tryout' and anecdotal comments from students.

The reflective journal was supported by an excel database and a video log of all the gestures and revisions, a log of all play versions and revisions, a video log of the play at three points along the development process and a document containing trials of the Māori language manipulation activities. The reflective journal was supported by a gesture log in the form of an excel database spreadsheet of all the Māori pared down language (MPDL), which included information on the origin of the gesture for example whether it was borrowed from New Zealand Sign Language (NZSL) or AIM, whether it was influenced by a 'standard' Māori haka or posture dance gesture, was a newly created gesture or a hybrid of any of the above signs and gestures. The gesture log also housed additional gestures not in the initial 'Kia Whita!' MPDL but created in reflection of gestures in the play that formed the focus of the materials.

The video log was an audiovisual copy of the selected and newly generated gestures and revisions. A commentary of revisions and new creations was recorded in the reflective journal and the Excel gesture log. The gestured play was also recorded at three points along the process, an early version of the play, midway through the development process and the final version. Modification to gestures and the development of alternative gestures was therefore noted as they evolved. A record of this process was also kept in the reflective journal. A summary of the less structured consultation data (feedback) collected during the development phase is presented below.

Figure 3.2 Development Phase Informal Feedback

GENERAL TOPIC	GESTURES	PDL**	PLAY	LMA
PARTICIPANTS	Students of Māori (Māori and non Māori), Proficient Māori speakers/colleagues (some non-Māori)	Proficient Māori speakers/colleagues (some non-Māori)	Students of Māori (Māori and non Māori), Māori colleagues - teachers (some non-Māori) Ngāi Tahu advisers	Māori colleagues – teachers
DATA COLLECTION	Informal questioning	Informal questioning	Informal questioning	Informal questioning
DATA STORAGE	*Journal *Gesture Log (excel & video)	Journal	Journal	Journal

The more formal and systematic data collected during the development phase was the systematic feedback sought on the specific materials from Māori stakeholders. This took the form of semi structured interviews with ‘expert’ practitioners who are working with Māori language in various ways: as teachers of the language, as teachers in the language, or as guardians of the language and culture. Most of the feedback came from face-to-face exchanges, although some came from e-mail feedback.

The selection of the items for inclusion in the MPDL was guided by existing word frequency research. Significant use was made of Boyce’s (2006) influential research on Māori word frequency; a Grammar Progression (GP) table (Ministry of Education, 2010a) which supports the curriculum guidelines for teaching and learning te reo Māori in English-medium schools (2009), as well as the curriculum itself. In selecting grammatical constructions for the MPDL, use was made of the Grammar Progression (GP) table designed for teaching and learning te reo Māori in English-medium schools in New Zealand (Ministry of Education, 2009).

Feedback on the MPDL was sought by providing Māori language experts with the MPDL lists as well presenting the MPDL in the context of the Māori Play and Maori Language Manipulation Activity (MLMA). Māori language experts were asked to

give comment on specific linguistic items, namely the inclusion, exclusion or simplification of certain forms as discussed in Chapter Four. This feedback was invaluable in guiding the quality of Māori expression in the Māori Play, the MLMA and Routines. Although not formally collected as part of this thesis, feedback on the MPDL was gathered from adult learners of te reo Māori in informal ‘Kia Whita!’ pilot-trials of the gestured Māori Play and MLMA. These try-outs provided an opportunity to gauge the level and difficulty of the MPDL for elementary learners as well as get a sense of efficacy of the MLMA and the gestured Māori Play.

In seeking feedback on the play, feedback was sought from Maxwell, the AIM creator; local tribal experts; Māori language experts and informal feedback from learners as discussed above. As well as advising on the elements of an effective AIM elementary level play at the design stage, Maxwell critiqued a translation of the Māori play against these criteria. Local experts advised on the source of a local version of the pūrākau developed for ‘Kia Whita!’ as well as informing appropriate practice in adapting the play. Māori language experts were presented with a written version of the adapted play critiquing the grammatical correctness, the quality of Māori language as well as identifying any potential linguistic, cultural or pedagogical issues. A section of the gestured play was also presented during the gesture feedback sessions to illustrate the use of gesture in action and feedback on the play language and gestures was collected. Similarly in the pilot-tryouts discussed, adult learners of Māori learned a section of the gestured play and a selection of MLMA providing feedback on the experience of learning using this method.

In seeking feedback on the gestures, a selection of gestures was presented and feedback sought on the appropriateness of otherwise of each. The feedback sessions explored respondents opinions of their cultural and linguistic acceptability. A focus was on those gestures where there was some concern that they might be either too non-Māori or have Māori connotations that were inappropriate. Every effort was made not to constrain the feedback to a simple accept-reject decision but to seek discursive feedback that could assist the overall development process.

Finally, an important set of feedback on the whole method came from Kāretu from which the name for the approach arose. In reference to learners of the Māori language, T. Kāretu (personal communication July 2005) coined the below whakataauākī (proverb).

Ko te reo kia tika, ko te reo kia rere, ko te reo kia Māori

Aspire to language that is accurate, fluent and Māori

This whakataauākī encourages learners to develop strong communicative competence and thereby scale the heights of excellence in their use and knowledge of the Māori language, lest apathy and mediocrity be the demise of this chiefly language (T. Kāretu, personal communication April 2005). ‘Kia Whita!’ also aspires to the desires espoused in this whakataauākī.

A summary of those involved and the nature of the information collected is provided below.

Figure 3.3 Development Phase Formal Feedback

GENERAL TOPIC	GESTURES	MPDL	PLAY	MLMA
PARTICIPANTS	4x experts. 2x female, 2x male Iwi Affiliations: <i>Ngāi Tahu, Ngāti Porou, Whānau-ā-Apanui, Ngāti Kahungunu, Te Atihaunui a Pāpārangi</i>	Māori language Experts x 3– Iwi Affiliations: <i>Ngāti Kahungunu, Rongowhakaata, Tainui, Ngāti Porou</i>	Māori language Experts x 2 – Iwi Affiliations: <i>Ngāti Kahungunu, Rongowhakaata, Tainui,</i>	Māori language Experts x 3– Iwi Affiliations: <i>Ngāti Kahungunu, Rongowhakaata, Tainui, Ngāti Porou</i>
DATA COLLECTION	Semi-structured Interview – audio and video recordings	Email Feedback	Email Feedback	Email Feedback
DATA STORAGE	*Transcription *Journal *Gesture log (excel) *Gesture log (video)	Journal *Gesture Log (excel)	Journal Play Versions	Journal LMA versions

3.2.3 Evaluation Phase

In the evaluation phase, a pilot use of the materials was undertaken with a tertiary level class of nine predominantly elementary learners of Māori at the University of Canterbury College of Education. All the students were trained teachers; seven are of Māori descent and two are non-Māori (Pākehā). One student is from Ngāi Tahu, the remaining Māori students having links to the North Island tribes. The students ranged

in age from early twenties to sixty plus, providing a broad range of life experience within the group. All but one student had limited proficiency in te reo Māori; that is only one student could hold a conversation about everyday things in the Māori language, as defined in the New Zealand Census question (Te Puni Kōkiri, 2008). The students were taught using the ‘Kia Whita!’ gestural method and materials developed for this study for two hours a week for seven weeks and their progress and responses to the material observed and reflected upon. A summary of the evaluation phase is presented below.

Figure 3.4 Evaluation Phase Feedback

GENERAL TOPIC	AIM ANALYSIS
PARTICIPANTS	<i>Trained teachers who are learning to speak and teach through the medium of Māori at the University of Canterbury College of Education</i>
DATA COLLECTION	<i>Informal discussion</i>
DATA STORAGE	<i>Transcription of anecdotal feedback/comments</i>

In the next chapter, the development phase, which forms the central core of this thesis will be described in detail.

CHAPTER 4: DEVELOPING ‘KIA WHITA!’

4.0 Introduction

The first step in developing a method of teaching te reo Māori using the Accelerative Integrated Method (AIM) as a basis involved understanding and analysing the AIM approach itself. The first section of this chapter is therefore a brief overview of the elements of the AIM approach preparatory to an exploration of its applicability to teaching te reo Māori.

4.1 The Accelerated Integrated Method

The AIM is a content-based programme in which the language is taught through a linguistically rich subject matter of storytelling and drama where learners negotiate meaning in authentic communicative contextualised situations (Maxwell, 2004a). The goal of AIM is to enable students to operate exclusively in the target language from the very beginning of the language programme, using an inductive pedagogy which exposes them to vocabulary and grammatical structures in an ‘as needed’ systematic manner (Maxwell, 2004a). AIM uses a range of modes - kinaesthetic, aural, oral and visual - supported by repetition, rhythm and rhyme. These components working in synergy are designed to permit students with a range of learning styles to progress in the same environment through the use of a pared down language. The PDL is contextualised through story, drama and choreographed songs as well as manipulated and reinforced through complementary oral and written language manipulation activities all of which are supported by a gestural approach. The creative story-writing component of the AIM activities allows learners to apply and play with the PDL vocabulary and structures acquired through the structured activities. Although every aspect of the AIM outlined above is of importance, this study limits the discussion of the analysis and development to the PDL, the narrative play, the LMAs and the gestures.

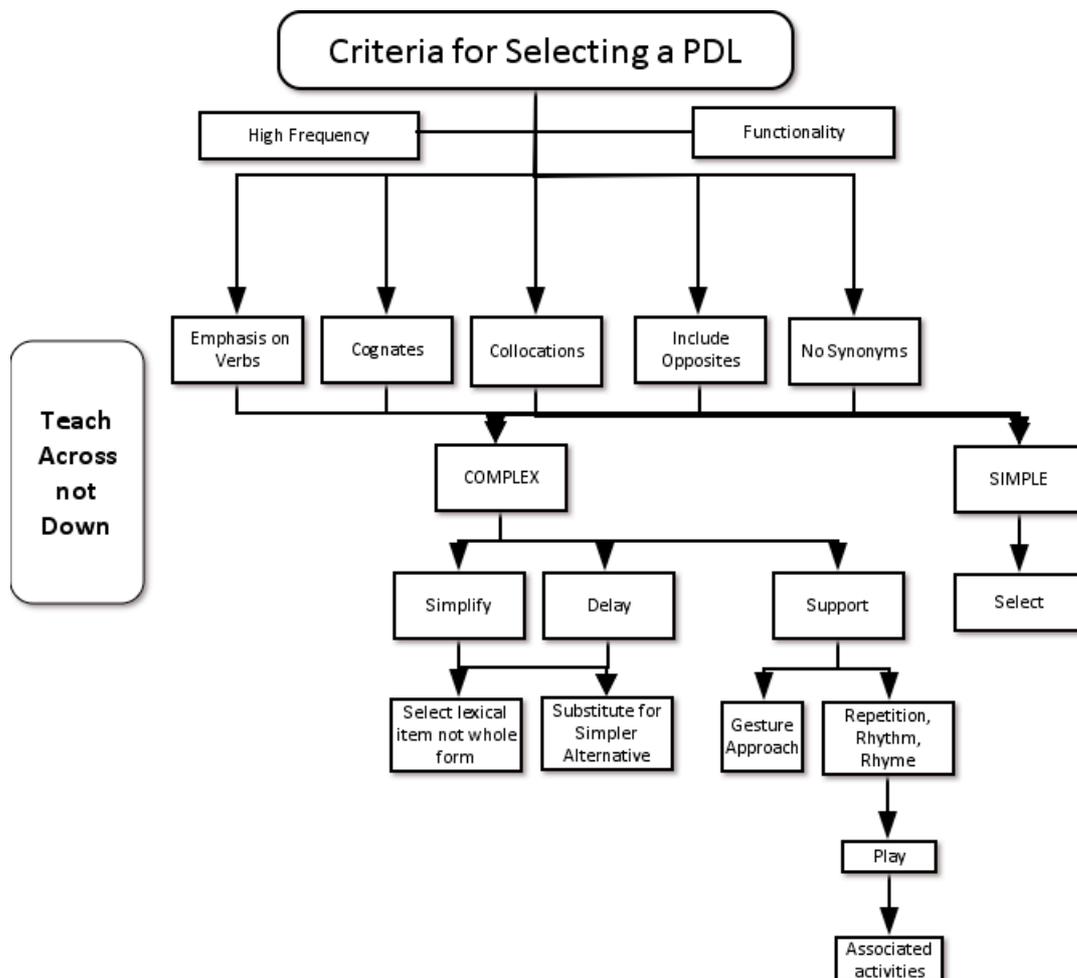
Maxwell (2001) undertook a comprehensive study evaluating the effectiveness of the AIM approach as compared to learners taught using a thematic approach. Learners who received instruction through the AIM were shown to be significantly more proficient in both receptive and productive use of the target language and more able to engage in sustained speech.

4.1.1 Pared Down Language

The AIM uses a pared down form of the full adult language consisting of high frequency, functional vocabulary chosen on the basis of research in first language (L1) acquisition studies, vocabulary frequency research and other functionally-oriented second language acquisition research, refined through action research in a core French classroom setting (Maxwell, 2004b, 2006b). The PDL is designed to ensure students are introduced to essential vocabulary which is presented in a cyclical manner through activities that allow for the repetition necessary to build a critical fluency in the limited time available in a language classroom (Maxwell, n.d.). It assumes that no time should be wasted teaching vocabulary that cannot immediately be incorporated into the students' daily oral or written language use (Maxwell, 2004b). Because the PDL is based on functionality rather than some notion of simplicity, some more complex forms are introduced earlier in the AIM than in more conventional second language methods.

Selection of items for inclusion in the PDL is critical to the success of the method. Figure 4.1 is a summary of my analysis of the Accelerative Integrated Method PDL. It illustrates the language forms focused on and methods of dealing with more complex or difficult language for use in the early AIM units.

Figure 4.1 Analysis of Criteria for Selecting a PDL



Because the focus is teaching language for immediate use, the AIM avoids the more common pedagogy of language programmes that are organised around grammatical structures or themes which often place an emphasis on context specific nouns. Grammar or thematic based programmes tend to use important learning energy, learning items that have little immediate communicative relevance for the learner outside the theme or structure being practiced. Students may be able to memorise the isolated and morphologically complex constructions but often have difficulty in fully internalising these to integrate into spontaneous communicative acts. They may likewise memorise the thematically based vocabulary but because it has limited application of use outside of the theme in which it was learned, this too will soon be forgotten once the unit is finished (W. Maxwell, personal communication July 2008).

In order that what is learned is available for immediate use, the AIM takes a layered approach by teaching ‘across’ the language not ‘down’ it as in traditional approaches (Maxwell, 2004a). Learning ‘down’ the language involves isolating grammatical features and drilling down into the syntactical and/or morphological features through explicit learning, e.g., through rote learning of verb conjugation tables. It can also mean learning ‘down’ lists of noun centred thematically related lists of words which are not necessarily of high frequency. Instead Maxwell advocates teaching across the language, where students become exposed to words and concepts of high frequency which are more likely to be relevant to their communicative needs. The traditional approach enables students to talk about the language. The AIM develops the ability to speak in the language.

The PDL in the AIM features verbs much more highly than more traditional noun-focussed approaches. Maxwell suggests that nouns only tend to be useful in specific contexts such as going to the shops, ordering a meal (Maxwell, 2001), whereas “verbs are the very centre of linguistic competence” (Maxwell, n.d., p. 8) and are capable of cutting across linguistic contexts and giving the learner the capacity to “question, describe, state opinions, needs etc.” Nouns do still form a part of the programme, of course, but they are taught in chunks associated to verbs. For example nouns such as clothing items are taught through association with verbs such as ‘put on’ or ‘take off’. For example: put on the shoes/hat/coat, take off the shoes/hat/coat (Maxwell).

The focus on the utility of what it taught means that some quite complex language needs to be introduced quite early. The approach to complexity is therefore to delay introducing complex concepts where possible, substitute less complex forms when they are available and support the learning using other strategies such as gestural association where a complexity is unavoidable. The focus on functionally useful verbs, for example, means having to expose the learner to items of high morphological complexity and significant irregularity. In teaching French, all the forms of avoir (‘to have’), être (‘to be’), faire (‘to do’), and aller (‘to go’) (Maxwell, n.d., p. 9) are learned early because they are communicatively useful to a beginning learner. Similarly, in teaching English modal auxiliaries (e.g., can, will, could, would

and must) are introduced early in the programme because they are both regular and useful for expressing ‘possibility, the future, permission, ability and the conditional’ (Maxwell, 2006b p.31-32). Other aspects of verbs are carefully selected to lighten the load on the learner. Reflexive verbs, for example, are presented only in the third person form which research suggests is the most used (Clark, 1985 cited in Maxwell, n.d., p. 9). Likewise in teaching French question forms, the more formal questions involving inversion of the subject verb order are avoided and the much more common intonation questions and questions formed using *Est-ce que ...?* are taught. Although in te reo Māori the areas of complexity are different from those in French and English, the principle remains that complex constructions may be either simplified or substituted, provided the form remains linguistically acceptable to the language from which it derives. Also if complex concepts are required then they are taught early.

With respect to choosing vocabulary for the PDL, the AIM exploits cognates where the languages are related as they are in English learners of French or Spanish. The AIM explicitly avoids teaching synonyms until a critical level of fluency is established, so that students are not overburdened with multiple ways of expressing one idea (Maxwell, n.d.). This is consistent with the arguments made by Nation who strongly advocates against all teaching of related vocabulary (lexical sets, synonyms and antonyms) because “it takes longer to learn words that relate to each other in certain ways than it takes to learn words unrelated to each other or that are related to each other in a kind of storyline” (Nation, 2000, p. 6). While generally aligning with Nation in this issue, the AIM does expose learners to antonyms.

Finally, the AIM emphasises the teaching of collocations and high frequency phrasal expressions. English collocations include such phrases as ‘Hello how are you?’, ‘What is that?’, ‘It’s your turn’ (Maxwell, 2006b) which can be learnt as formulaic expressions. Millar suggests, “the human mind makes up for its lack of working memory by storing ‘ready made’ language in the more abundant resource – long term memory, enable[ing] the user to bypass syntactic/discoursal processing requirements, thus avoiding potential overload of working memory” (2009 p.2). This is exploited extensively in the AIM.

Using a PDL with the characteristics described above, the AIM methodology employs a spiral curriculum to ensure that once a grammatical concept is presented, it reappears again and again throughout the remainder of the programme to ensure maximum acquisition. (Maxwell, 2004a) In the AIM French programme, there are 400 new words in the first unit, 200 in the next unit, combined with the 400 from the first unit and a further additional 180 new words in the third unit. As students move through the units, “vocabulary building is scaffolded to ensure adequate repetition of previously introduced vocabulary, so that a foundation may be built for the new vocabulary, that is added” (Maxwell, 2006b p.52).

4.1.2 The Narrative Play

The AIM uses a narrative play as the basis for exposing students to the PDL and for the development of language manipulation activities associated with it. Effective stories in the AIM are those that are simple, highly repetitive, have an emotional element and are familiar to the learner. The French AIM programme uses the *Three Little Pigs: Les Trois Petits Cochons* as an introductory story to the programme. This allows students to be introduced to the language through a commonly known storyline and predictable vocabulary with the goal that “language is nurtured in a safe predictable context of a story that becomes deeply embedded in the students minds and emotions” (Maxwell, 2004b, p. 5). The choice of a play encourages the PDL to contain grammatical concepts and words which encourage extensions of simple structures in a form-focused fashion. For example, the Three Little Pigs story provides a natural context for the use of ‘because’, ‘but’, and ‘and’. For example “And he blows and blows, **but** the brick house doesn’t fall down” (Maxwell, 2006a, p. 8). Students therefore are provided with a repeating context in which these aspects of the language are presented as natural occurrences with “pleasant repetition”. Pleasant repetition is a strategy which supports comprehension and production of essential vocabulary in context experienced kinaesthetically visually and orally (Maxwell, 2001) and is used extensively in the play but also throughout the whole programme. The entry-level plays are designed to be very repetitive to assure maximum success and participation and consequently the ideal story or play for this

method is one that has recurring features such as those in the Three Little Pigs (Maxwell, n.d.).

In generating the pedagogical play from the story, the story is structured into a beginning, middle and end, with the characters responsible for either new (unique) or revisited (repeated) language, as shown in figure 4.2. This is the basic formula Maxwell follows for the first three units. Thereafter students are able to cope with longer more complex sentences and less repetition (W. Maxwell, personal communication July 2008).

Figure 4.2 Analysis of THE AIM Story

	Narrator	Main Character	Supporting Characters	Story
Beginning	Some unique phrases Repeated phrases			Set Scene Intro Characters
Middle	Repeated phrases			Issue that involves all characters
End	Unique phrases	Unique phrases	Unique phrases but choral	Ending (unresolved or open)

W. Maxwell (personal communication July 2008) suggests that the play should start off by introducing characters and then build from there. In the body a conflict or an issue occurs that three characters have to deal with or there is an issue around one character that the others help that character with. She argues that the play should end with some element not being resolved, leaving opportunities open for story extensions.

The AIM play has a narrator, a main character (e.g. the wolf in *Les Trois Petits Cochons*) and two or three assisting characters (e.g. the pigs). The narrator sets the scene, introducing characters using repetitive descriptive language about characters, objects or actions that are occurring. For example, the narrator might say “This is Peter, the first little pig. He plays the guitar and he is nice. This is Paul, the second

little pig. He works a bit and he is nice. This is Pat, the third little pig. He dances and sings and he is great” (Maxwell, 2006a, pp. 2-3). The narrator’s language is less formulaic in the body of the story and contributes something unique at the end of the story. The assisting characters generally follow a set sequence of phrases during each of the phases of the story.

A key aim of the AIM programme is to maximise participation by getting as many students as possible actively participating. “There should be no one standing around doing nothing” (W. Maxwell, personal communication July 2008). The way the play is developed and used must therefore be tailored to the number of students involved and the parts developed for each person. Maxwell suggests that the AIM version of the Three Little Pigs should ideally involve three students in each group. One person is the narrator, one person plays the three roles that are the same and one person plays the lead role. Analysis carried out for this study reveals that in Maxwell’s version of The Three Little Pigs approximately 50% of the play is character dialogue and 50% is narrated. Around 30% is dialogue from the main character and 20% the three supporting characters. The inclusion of a narrator as well as characters in the play ensures that students are exposed to a variety of language functions from descriptive monologue to transactional dialogue all using the PDL.

The play also needs to be sufficiently succinct that students can learn the entire script. Analysis of this version of The Three Little Pigs carried out for this study reveals that it is 527 words long and its French counterpart 490. Of the total 527 words used in the English version, there are 115 individual vocabulary items with just over a third being used only once. Two thirds of the words are repeated between two and forty three times. Sentences in the English play average around seven words in length and range from a single sentence of repeated rhyming phrases for a total of fifteen words down to a few sentences only one or two words long. The average length of an individual character’s lines is 14 words. However the initial narration when setting the scene is 66 words long, while some lines are as short as five words, suggesting that there is a clear emphasis on full sentential expression.

Within *The Three Little Pigs* there are three sets of repeated sets of phrases which make up around 75% of the play, the remaining quarter being unique phrases. The first and second sets of repeating phrases occur at the beginning of the play where the narrator set the scene and introduces the characters. The second repeating pattern follows where the pigs add information about themselves and their houses. The third is in the body of the play. This section makes up around 60% of the words. This involves the scene where the wolf knocks on the respective pigs' door, the pigs refuse to let the wolf in and the wolf blows the first two houses down. The play also employs rhythm and rhyme as a way of creating a 'memory hook' to aid in making and recalling memory of words and phrases. As evidenced by one of the Wolves repeating lines "What do I do? I don't know. Oh yes I know, I will blow and blow".

4.1.3 Language Manipulation Activities

Each play within the AIM programme is accompanied by language manipulation activities (LMA) designed to foster student independence and maximise production in the target language. They are highly context embedded activities presented both orally and in written form and founded on content based around the play and the PDL. Activities begin quite simply and become increasingly challenging as students progress through the programme. Activities are highly scaffolded at first and all are presented and performed using an oral choral method guided by teacher gesture as a whole class, before moving on to the written version of each activity. Scaffolding language ensures that "shy students gain confidence, quiet students participate, weak students have models and strong students don't have to wait to have their turn" (Maxwell, n.d., p. 77). As students become more familiar and confident with each activity, these activities are also performed in small groups, in pairs and as individuals in independent, pair and group work sessions in both oral and written form.

There are six key LMA activity types in the AIM entry level units which are integrated with the play and are introduced to the learners in the following order: Total Questions, Choose the Word, Silly Sentences, Put the Words in Order, My Silly Sentences, and Partial Questions. These activities are sequenced, with new activities

phased in as earlier activities are phased out. The activities are designed to permit an inductive form-focused approach to learning language. Here students discover language rules through extensive use of the language and repeated exposure to language concepts as opposed to a deductive approach where the teacher teaches students language rules which they then practice. According to Ellis (2005b) an inductive form-focused approach aids in developing an implicit knowledge of the language which supports the spontaneous access to and production of the language. Questioning activities around the play content are a key component of the AIM approach supporting the inductive learning of grammatical forms whilst focusing on the informational content of the plays. They are first introduced in an oral choral manner and completed as a whole class activity and practiced several times before being completed individually and in pairs, as workbook written activities.

A brief review of each type of activity follows:

Total Questions are the first activity students are presented with after being exposed to the play. They involve responding to questions where almost the entire construction for the answer is embedded in the question itself. Total question constructions are questions, which do not require a question word (e.g. what, where, who). These questions compel learners to focus on form in a meaningful context and also illustrate comprehension by giving the correct response. The following is an example of a cluster of the oral ‘Total Questions’ from *The Three Little Pigs*:

Does the first little pig make a house or blow and blow? The first little pig makes a house. Does the second little pig have a wood house or a brick house? The second little pig has a wood house. That is right! (Maxwell, 2006b, p. 200).

The students have only to add the third person singular –s to ‘make’ in the first question and substitute ‘has’ for ‘have’ in the second. Thus the activity is highly scaffolded. Scaffolding is strong in initial oral presentations of Total Questions where the teacher also provides the answer to the Total Questions until such a time students become accustomed to the language, the story and the process.

This activity is a pivotal language learning activity, being first to be introduced and, unlike other activities, performed across most of the unit. During early exposures to this activity, question types are clustered as a strategy to ensure students notice and become accustomed to certain grammatical forms as illustrated in the example above. Further into the unit Total Questions are not presented based on form but are seemingly random and appear to be a mechanism of reinforcing the PDL in what Nation (2001) terms a fluency development activity.

Partial Questions are significantly more challenging as they require an answer which is only partially retrievable from the question. Partial Questions make use of question words such as why, who, where, what. These questions require a good knowledge of the play and familiarity with the PDL language in order to answer making them more cognitively and linguistically demanding than Total Questions. Correct answers to Partial Questions are also good comprehension checks showing a students understanding on both form and content.

The following is an example from *The Three Little Pigs*:

Q: Who is nice and plays the guitar?

A: The first little pig is nice and plays the guitar.

Q: What does the first little pig make?

A: The first little pig makes a straw house (Maxwell, 2006b, p. 320).

Choose the Correct Word is a reading and writing cloze activity introduced after students have had experience with the 'Total Questions'. Students are required to fill in the gap in a sentence by selecting the correct answer from two choices. Like Total Questions, the structures are taken directly from the story and are scaffolded so that students must discriminate between only two options. Unlike other activities such as Total Questions, cloze sentences are not clustered in structurally similar sentences. The language goal is focused on vocabulary, meaning and strategy development, so it is less cognitively demanding than activities which require full sentences to be produced as in Partial Questions (Maxwell, 2006b). The teacher guides the reading by pointing at each word, rather than gesturing. However all the instructions and discussions around this activity are gestured in these early stages.

Silly Sentences exploits the use of humour, which is “a key to success, motivation and reducing the stress that occurs when faced with another language” (Maxwell, n.d., p. 19). In this comprehension activity, students draw pictures to illustrate their understanding of what the silly sentence means, but unlike other activities that build directly on language from the play, this activity uses elements from the play in roles other than those of the original. For example for the silly sentence “The first little pig is jumping into the soup”, the dialogue between teacher and students might be:

Does the first little pig jump into the soup in the story of the three little pigs?
No, the first little pig doesn't jump into the soup in the story. This is a silly sentence! I will draw it now with you. Now I will draw the soup. Is the first little pig making the soup or jumping into the soup? The first little pig is jumping into the soup, so I will draw: the first little pig jumping into the soup (Maxwell, 2006b, p. 277).

Silly Sentences is the first activity where students have the opportunity to develop flexibility and creativity with the language. Done initially as a whole class, as in the example above, it leads to the more demanding creative storytelling component introduced later in the programme. In Silly Sentences the language goal is to use correct syntax and the PDL in different ways while still scaffolding the language around the known play.

My Silly Sentences is a production activity that follows on from the comprehension activity Silly Sentences. Students are asked to write their own Silly Sentences based on content, characters and the plot of the play. This activity also requires students to draw a picture, which also acts as a good comprehension check alongside correct syntax. This is the major step to scaffolding students into creative story writing based on PDL and the structure of the play.

Finally, Put the Words in Order involves presenting students with a group of words that they are required to re-order to create a syntactically correct sentence and illustrate with a drawing to show their comprehension. This focus on form activity is relatively demanding on the student, as they must reconstruct sentences from the play.

It does however provide yet another opportunity to recall PDL in the play using correct syntax. In an inductive approach it is an additional strategy in manipulating the language in order to discover how the language works. An example of this type of activity from *The Three Little Pigs* is:

Problem: first The has house straw pig little a .

Solution: The first little pig has a house of straw.

Each of the LMAs is designed to build language and skills on the previous activities. As each new activity is introduced a layer of language scaffolding is removed. For example, writing their own Silly Sentences is an extension of the comprehension of Silly Sentences presented by the teacher and logically follows on from the activity requiring them to put the words in order as this later activity gives students practice at reconstructing sentences based on the play first.

4.1.4 Linguistic Routines

Entry, leaving and linguistic routines are an integral part of the AIM approach as they embody repetition and provide a sense of security for students that they understand what is happening, what is expected of them and an idea of what will be said. Students also gain a sense of success in performing these routines, whilst reinforcing the forms they contain (Maxwell, 2006b, p. 49).

Each class starts with an Entry Routine which includes culturally appropriate politeness conventions such as greetings and asking how everyone is, with space to make varied responses. It also reinforces the covenant that the class speak only in the target language. Routines are learned by heart and introduced and produced with a rhythmical beat to enhance memory retention. Other routines are specifically designed as raps and others raps which rhyme. The following is an example of an entry routine.

Hello everyone! Now, we begin. How are you? You say, I am well, I am not well, I am very very good! (class responds as a group, with individual responses)...and you? (student response) and you? (student response). When class begins, we have to speak only in English all the time, so I open my head, I take out French, I put it in my pocket. I take English out of my other

pocket. I put English in my head. I close my head. Now everyone speaks in English...NOT in French. French goes in my pocket. Now we begin, (Maxwell, 2006b, pp. 50-51).

Each class ends with a leaving routine, performed largely by the teacher with the students replying orally with gestural support from the teacher where necessary. As can be seen from the following leaving routine, the AIM utilises reward systems for those students who sustain the rule of speaking only in the target language.

“Who spoke only in English today? Everyone say: “I spoke only in English, so, can I have a card, please? Here is my card. It is in the box” (Maxwell, 2006b, p. 54).

As each student takes a card they must repeat the phrase, chanting the words as they wait their turn and as they return their signed card to the box. Like the Entry routine there are a variety of leaving routines. The teacher acknowledges each student as they leave saying, “Goodbye (name) and have a good day” (Maxwell, 2006b, p. 55).

4.1.5 Gestural Support

Insisting that students only use the target language (TL) is pivotal to the success of the AIM because it ensures that every interaction is an opportunity to practice the target language in either a highly structured activity or as free speech. The TL is made more comprehensible, however, through the systematic use of gestures and exaggerated facial expressions. Although founded on the principles of the Total Physical Response (TPR) (Asher, 1966), the AIM goes far beyond the building of a command based language repertoire of TPR. It provides a visual and kinesthetic representation of the language particularly for language features which are difficult to convey without being immersed for long periods in the target language or translating into the students first language. Maxwell states that:

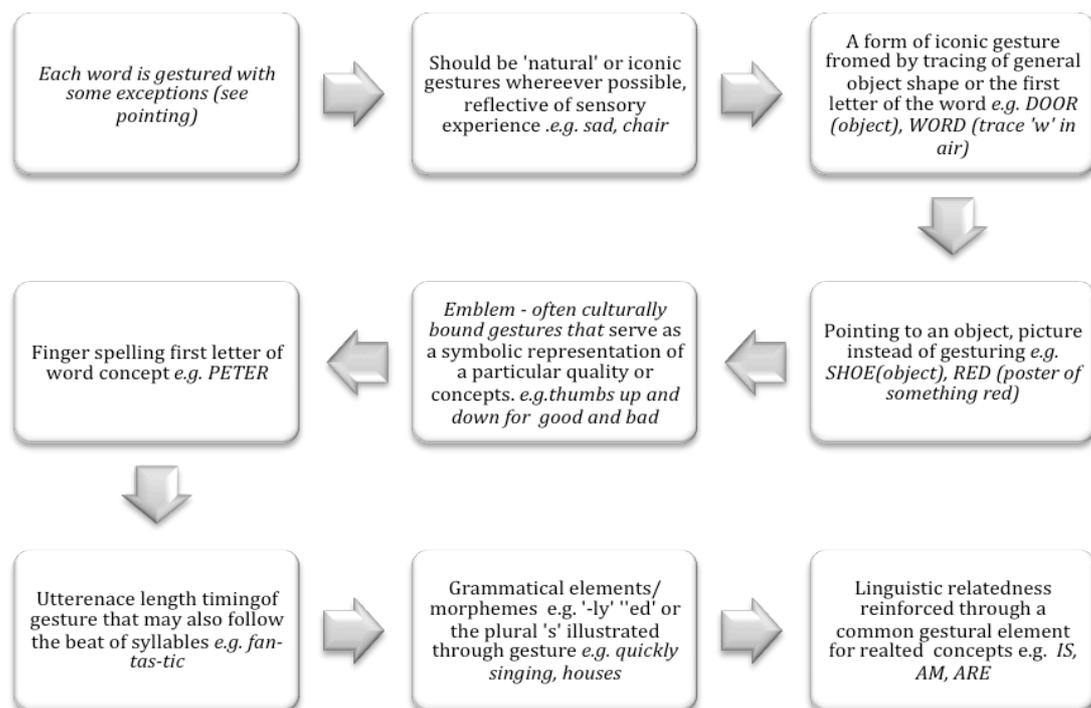
The gestural associations allows teachers to combine an understanding of how the language flows in context, with a strategy that is at the same time kinesthetic and visual as well as auditory and that helps to accelerate the acquisition of target vocabulary (Maxwell, n.d.).

If students understand the gestures then, even if they do not understand all the language being used, they understand the whole message.

In creating gestures for the AIM units and languages, Maxwell endeavoured to use where possible gestures which students could quickly and easily recognise as representing the meaning of the word, either because their connection to the meaning was obvious from the students' sensory experience or because they are part of the students' culture. Other gestures were selected from the local sign languages of the community (American Sign Language[ASL] and La langue des signes du Quebec [LSQ]). Selected gestures were trialled with students and those which appealed to students were included. Difficult gestures were altered and students were also given the opportunity to provide suggestions (W. Maxwell, personal communication July 2008).

Figure 4.3 is a summary of the key techniques used to form the AIM gestures elicited through the analysis of the the AIM materials:

Figure 4.3 Analysis of Key Techniques Used to Form the AIM Gestures



Analysis of the Three Little Pigs gestures carried out for this study revealed that they tended to mirror the syllabic beat of the spoken words. Some words have gestures or repeated movements at each syllable like ‘eve-ry-one’, ‘for-get’, ‘bas-ket-ball’ and ‘sen-tence’. Others may have one, two or multiple movements within the gestural association which do not follow each syllable but are performed before or as the word is expressed in its entirety. For example the gesture for ‘word’ traces the index finger over ‘w’ shaped fingers, ‘sudden-ly’ is said in two movements, and ‘fun’ is completed in three.

Many of the gestures mimic actions that are familiar from students’ sensory experience in the world, RUN, BLOW and WRITE¹ for example, and as such are iconic. Others simulate whole body actions using just the hands, as in STAND, SIT, JUMP and FALL. Another technique is to trace the fingers around an imaginary object or recreate a model of the object with the hands as illustrated in such gestures as DOOR, WOOD, HOUSE, CHIMNEY and CHAIR. These are actional and visio-spatial gestures in the sense of McNeil (McNeil, 2005).

Facial features and tone of voice play as much of a role in carrying and modulating meaning as the AIM gestures themselves. Like sign language signs, the AIM gestures modify or enhance meaning through the size and speed of gesture, the number of repetitions of movement, the tension and hold time of gestures and facial expressions (McNeil, 2006). In the AIM the gestures are further enhanced with tone of voice. In the learning phase the aforementioned elements are exaggerated in order to make the word meaning association more memorable and easier to retrieve from memory. For example, all question words (who, what, why etc.) have an exaggerated gesture and tone with a puzzled look on the face. GREAT involves a big strong upward punch with an enthusiastic voice and happy face. WANT is expressed by an overdramatized gesture of clasped hands at the chest with a tilted head accompanied by a very hopefully voiced ‘want’, and pleading look on the face. The upward swirling

¹ In line with conventions in sign language research the names for gestures are presented in upper case.

finger UP is paired with an equally spiraling upward tone which is followed by the face and eyes. The bouncy JUMP gesture is equally bouncy vocally and SAD and SLOW are shown as much in the face and voice as on the hands. Emotions themselves such as HAPPY and SAD are also shown with the appropriate facial expressions and further supported by placing a finger upwards or downwards at the sides of the mouth and a joyous or melancholy voice as appropriate.

While most words are gestured in this method, another strategy is to use deictic pointing at actual objects or pictures as described by McNeil (2005), especially for some of the more challenging concepts that are not as easily conveyed by gesture. These include colours, days of the week, months of the year, large numbers, family terms (mother, brother etc.), as well as actual objects such as shoes, or the eyes, mouth.

Finger spelling hand shapes from standard sign languages are used to either spell out a whole word or just the first letter which, in context, is understood to stand for the whole word. Proper names use the sign for the first letter, so P represents PETER, PAUL and PAT differentiated by where the P is positioned on the body. Other examples include the C hand shape used to represent CLASS, and the R hand shape swept in a half circle above the body to represent ROOM. 'Classroom' can then be represented with a combination of C and R. Another example of a combination gesture is the use of the D hand shape to mean DO when made in active concentric circles in front of the body, and to mean DON'T when combined with NOT gesture. To make the more complex DOESN'T, the gesture for the third singular 's' is added to make a three gesture combination. HIM and HER are dual gestures which combine one handed BOY/GIRL and HE/SHE gestures. Similarly 'Mr.' and 'Ms.' are the M hand shape (made on the chest where one would put a nametag) combined with the gestures MAN/WOMAN. Related words have related gestures so, PLAY and GAME are marked with the two handed passing of an imaginary ball, but PLAY is performed at stomach or chest height while GAME is performed higher.

Gestures can be used to show linguistic relations between words or concepts that are not immediately obvious by selecting a common gestural base and doing slightly different movements around that base to differentiate each word. For example in the English AIM the free grammatical morphemes ‘be’, ‘is’, ‘am’ and ‘are’ each have their own gestures, but all involve extending the hands down and out to the sides of the body, with ‘is’ marked with the pointing of the index finger to denote it is singular, ‘are’ with the plural ‘peace sign’ ‘v’ indicated on both hands, ‘am’ with the entire out stretched hand and ‘are’ is distinguished from ‘am’ by spreading the fingers to represent the plural nature. Likewise ‘have’ and ‘has’ are shown as cupped handed gestures in different positions in front of the body to distinguish the two.

Bound morphemes present the biggest challenge, and the AIM has developed a range of ways of expressing the grammatical markers needed for English and French. In English, plural ‘-s’ is marked using a traced finger spelling hand shape form of the letter S in the air and likewise the past tense ‘-ed’ is marked with a D hand shape which mimics the OK emblem. These bound morpheme gestures are then combined with the appropriate root words to form the morphologically complex words. For example, QUICK followed by the LY gesture forms QUICKLY; DANCE and SING combined with the ING gesture creates DANCING and SINGING; START and OPEN combined with the S gesture produce STARTS and OPENS, and so forth. FORGOT is expressed by gesturing FORGET over the shoulder and FINISHED by gesturing FINISH in the same way. In the latter case, however, a D is also gestured with the other hand as an additional memory hook indicating the past is marked with -‘ed’. Plural words that are not marked with S are marked with V (two finger indicating plurality, much like the peace emblematic gesture) so PEOPLE combines the V with the PERSON gesture. THEY, THEM and THERE are also marked with the V gesture so students not only hear the addition of a suffix or change in the oral production of the word, but also see it visually as an added or combined feature.

Like the vocabulary and grammatical concepts they represent, gestures are introduced in carefully controlled contexts designed to create a gesture-meaning connection and then reviewed and reinforced throughout the spiral curriculum. The reviews of the

gesture-meaning connections take two forms: oral and kinaesthetic. In oral reviews, the teacher gestures words as well as high frequency phrases and collocations for students to produce orally. This review is designed to assess students' ability to identify individual gestures orally, within the broad context of an association, phrase or sentence, the focus being on retrieval of language from memory. In kinaesthetic reviews the teacher says the word or phrase only and the students gesture. This review is designed to assess student progress in producing the gesture associated to words presented orally in the target language.

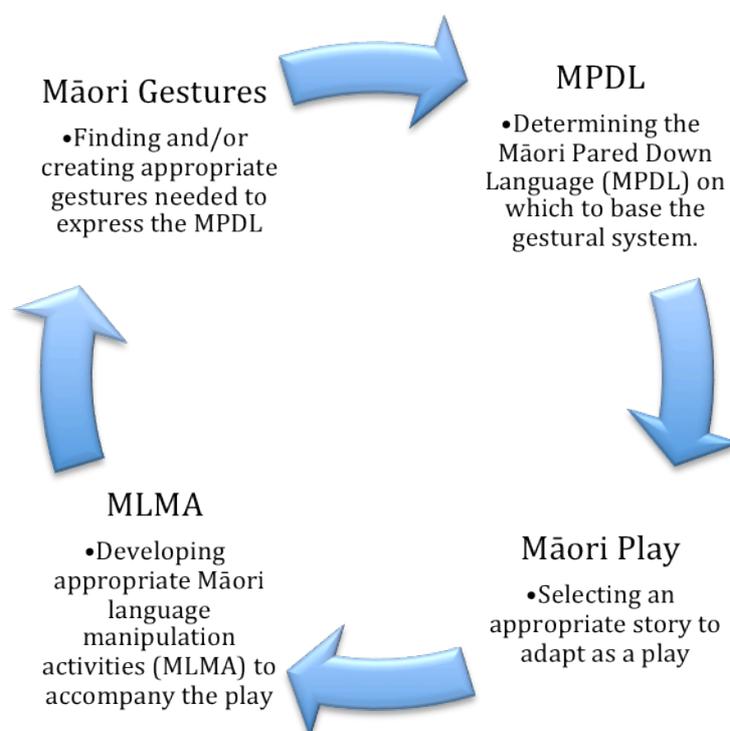
4.1.6 Summary

This section has reviewed the AIM approach in some detail as an understanding of how this approach was constructed and forms the basis for the development phase of this study. Systematic analysis of key aspects of the AIM materials has been presented and can now be used to explain the decisions taken in developing a similar approach to teaching te reo Māori.

4.2 From Aim to ‘Kia Whita!’

In light of the analysis of the AIM presented in the previous sections, four main components were selected to be developed for a ‘Kia Whita!’ entry-level pilot unit and were developed in a process that involved moving from one component to another as summarised in Figure 4.4.

Figure 4.4 The Process of Moving from Aim to ‘Kia Whita!’



Developing the Māori Pared Down Language (MPDL) was the first challenge as it is the central organising component of ‘Kia Whita!’ as shown in Figure 4.5.

Figure 4.5 Māori Pared Down Language Use Across Unit



What follows are the pedagogical problems presented by developing the materials and their solutions will be presented sequentially. However, it is important to note that the Māori PDL, the Māori play, the Māori Language Manipulation Activities and Māori gestures were not developed in isolation from each other. Each element was strongly influenced by the others in the development process. Although the play was written first (based on the MPDL), aspects of the language and content in the play were adapted to allow for repetition and variety in activities. The MPDL also underwent considerable development as a result of the types of language necessary for students to know, use and understand in an immersion learning environment. The pool of gestures associated to the words in the MPDL changed, grew and evolved in response to stakeholder feedback.

4.2.1 Developing a Māori Pared Down Language

This section outlines the development of a culturally responsive and linguistically appropriate Māori Pared Down Language. The items selected needed to be sufficiently rich to allow significant teaching and learning to occur in this immersion pedagogy, but be constrained enough for learners to rapidly internalise the language for communicative use. The main objective in the selection of items for inclusion in the MDPL was to develop the core language essential for basic communication in te

reo Māori and to provide a basis for more specialised language features. A sample of the MPDL can be found in appendix 1.

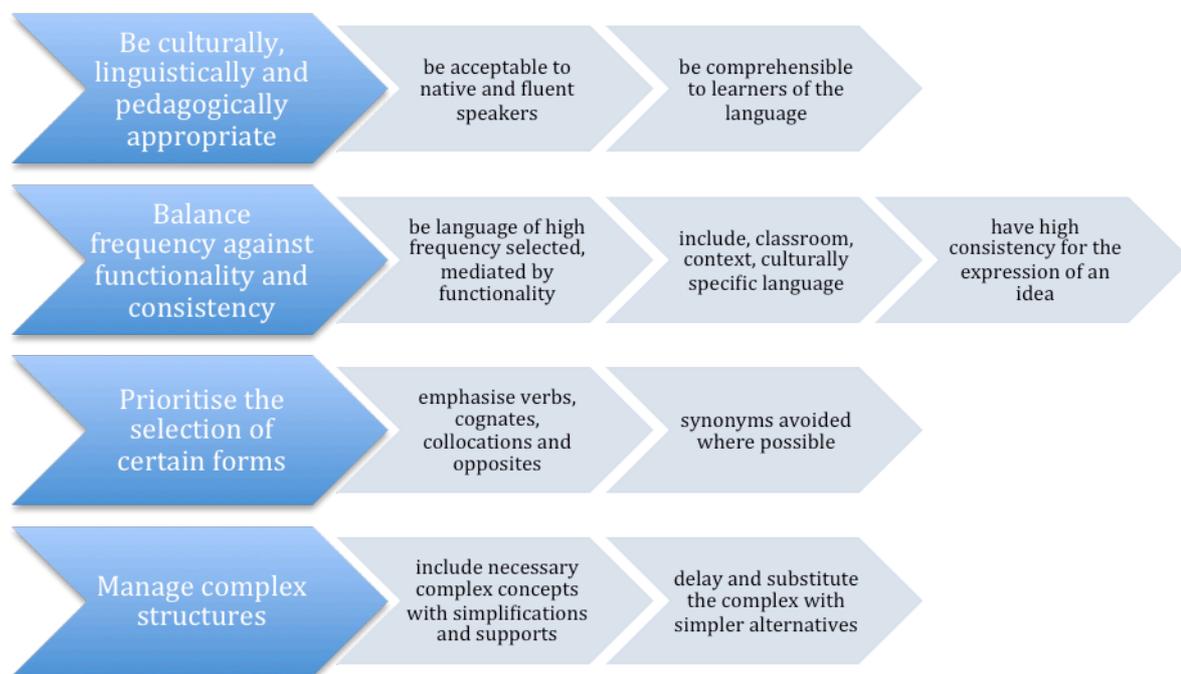
Māori language, knowledge, and culture stem from a distinct Māori paradigm unique from other languages and cultures that shapes the way Māori understand, interpret and interact in the world. As a consequence the MPDL needed to be reflective of and appropriate to this unique linguistic and cultural context. Every language has its own way of packaging meaning, and as a result each has grammatical features and ways of expressing concepts which are unique to that language. This means that no direct translation of the English PDL developed in the AIM would be appropriate or successful in the Māori linguistic and cultural context.

Māori language research in first language acquisition, vocabulary frequency and functionally-oriented second language acquisition studies is still in its infancy compared to world languages such as French and English (Baker, 2006) on which the AIM programme is based. As a result, research still needs to be undertaken in order to design an MPDL that is robust in both theory and practice. Nevertheless, in seeking to establish an initial MPDL for this study some resources were available that provided an effective starting point. Significant use was made of Boyce's (2006) influential research on Māori word frequency; a Grammar Progression (GP) table (Ministry of Education, 2010a) which supports the Curriculum guidelines for teaching and learning te reo Māori in English-medium schools (2009) as well as the curriculum itself. Selection of the MPDL was also guided by my experience as a language teacher and learner, and was critiqued by fluent and native speakers of Māori, consistent with the kaupapa Māori approach taken in this study as described in Chapter 3.

In presenting the materials on paper, care was taken to conform to the orthographic conventions suggested by the Māori Language Commission (Te Taura Whiri i te reo Māori, 2009) and the style guide compiled by the Māori language team for any Māori language publication for the Ministry of Education (Ministry of Education, 2009).

Figure 4.6 summarises the considerations that guided the formulation of an MPDL elicited through the analysis of the AIM materials.

Figure 4.6 Considerations for Establishing a MPDL.



In aiming to be culturally and linguistically appropriate one of the key issues that needed to be addressed was; whose ‘dialect’ would be taught? The Waitangi Tribunal reported countervailing opinion with regards to a call to focus on regenerating dialects, to focus instead on general language revival needed to come ahead of addressing tribal dialect (Waitangi Tribunal, 2010). Without dismissing tribal variation, one should focus on learning to speak Māori. This was an area in this study that needed to be carefully navigated as there is a tendency for some Māori to be sensitive to any initiative that implies 'standardisation' of te reo Māori or that a tribal dialect is being given preference. Both speaking Māori and using a specific regional variation is akin to wearing a badge of identity. “Any move to threaten the distinctiveness of Māori (vis-a-vis English) or dialect (vis-a-vis other forms of Māori) is resisted" (Harlow, 2003, p. 39). Linguists studying te reo Māori argue that regional variation would be a more apt term to describe differences in the Māori language, as the variation is not considered sufficient enough to warrant the use of term 'dialect' (Harlow, 2007; Keegan, 2009). According to Harlow "variation is found in all aspects

of the language, phonology, grammar, lexicon and idiom. The divergent pronunciations and usages never impede mutual intelligibility" (Harlow, 2007, p. 44) however variation is mostly evidenced within lexicon (Harlow, 2003).

Stakeholder feedback during the development of the MPDL emphasised the importance of promoting knowledge of regional variations but without overwhelming learners initially. As one stakeholder put it, "My experience is that that the process [of teaching dialect] is hard to maintain and can be confusing to the learner. Give your reo and guide them to finding their own dialect" (T. Papesch, personal communication October 2010). Consequently in developing 'Kia Whita!', the most frequently used form was selected for productive use in the MPDL guided by existing research on frequency and supported by experience as a te reo Māori speaker. It is envisaged that in future use of 'Kia Whita!' where there is a strong tribal preference for vocabulary items, then these words should simply be substituted by the users.

The guideline for Māori word frequency (2010b) was the list generated by Boyce based on two corpora collated from Māori Texts for Children (MTC), and the Māori Broadcast Corpus (MBC) (2006). Because this corpus does not draw from day-to-day communicative contexts, nor was it sourced from a classroom or learning context, it does have limitations for this study. That said, in the same manner as Maxwell selects vocabulary for the AIM units, functionality, as well frequency of vocabulary as well as teaching experience (Maxwell), also played a part in selecting the MPDL. Following the AIM, 'Kia Whita!' prioritises the inclusion of verbs. Therefore, as many as the high frequency Māori verbs as possible were included in the introductory programme that could be given functional relevance.

In selecting grammatical constructions for the MPDL, use was made of the Grammar Progression (GP) table for teaching and learning te reo Māori in English-medium schools (Ministry of Education, 2009). This GP table reflects a suggested progression from what is argued to be simple, common structures, and gradually builds towards more complex structures. However, in common with other approaches sequenced solely by complexity rather than communicative utility, the GP table involves the late

placement of grammatical concepts which in immersion pedagogies as ‘Kia Whita!’ are needed at earlier levels. However, the largest number of concepts were nonetheless taken from levels 1&2 of the GP table (Te whakatōtanga: beginning to use te reo Māori) as most items were simple concepts and have high frequency. However, also included were a number of concepts which are introduced at levels 3 & 4 (Te tupuranga - developing communication skills) and even some from levels 4&5 (Te puāwaitanga - achieving social competence) which will be further discussed below. No concepts were drawn from levels 7&8 (Te pakaritanga - achieving personal independence) (Ministry of Education, 2009). Examples of more advanced language included at this beginning level include mehemea ‘if’, and the conjunction ahakoa ‘although, despite’, the infinitive ‘to’ ki te or kia, and the ‘kia ...ka...’ structure expressing ‘when...(then)’ in the future.

Although the Grammar Progression table was developed with the needs of English-medium school Māori language learning contexts in mind, it is still relevant for the adult audience of the current project. Not only does it reflect an accepted Māori language acquisition framework, but comparison between it and the approach described here permits an articulation of where the current proposal would sit in relation to the school curriculum should there be an opportunity to implement it at the school level. Within effective immersion pedagogies learners are exposed to the necessary language features to actively engage in comprehensible input, output and interaction. One would therefore hope to see the ‘Kia Whita!’ learner moving more quickly through the curriculum levels than the standard curriculum suggests.

In addition to being frequent and functionally useful, items selected for the MPDL also needed to be culturally appropriate. An element which makes ‘Kia Whita!’ distinctly different to the AIM is the inclusion of cultural practices such as ritual chants or prayers which give thanks to people; God; gods, or food, himene (hymns) and waiata (songs) as well as mihi and pepeha (formal personal introductions). Therefore not all are of high frequency as the vocabulary associated to these cultural rituals needed to be included in the MPDL. Language associated with such cultural customs, contain formulaic phrases and features which will, like the kīwaha (idioms),

be taught at this stage as unanalysed formulaic chunks with the general meanings conveyed.

The MPDL also needed to serve the functional organisation of the classroom so included a range of simple and more complex commands as well as high frequency phrases needed for basic communication in the classroom. For example ‘*He patai tāku*’ ‘I have a question’ is a challenging form but can be used spontaneously if learned as a formulaic phrase. The MPDL includes simple and passive commands recommended to be included at level 1&2 of the GP as well as more complex and negative forms included at level 3&4. Commands are not only essential in organising learning and learners in the classroom but following the AIM, provide a meaningful context to expose learners to a verb centred MPDL.

Learning how to ask and respond to questions forms is essential to the development of good communicative competence. It also enables an ability to actively engage in activities which promote input, output and interaction following Ellis’s principles of language learning (Ellis, 2005b). Questioning is a key activity and strategy in the AIM approach, adopted also by ‘Kia Whita!’ as it can be used to manipulate the large chunks of memorised language. It is important, therefore that students have a sufficiently rich set of resources for asking questions. The question words and associated forms selected for the MPDL largely correspond with those proposed by the GP table for Level 1 & 2 using the verbal and nominal structures with the question words *aha* ‘what’; *wai* ‘who’; *hea* ‘where’ and *hia* ‘how many’. The introduction of *tēhea* ‘which’, is postponed and substituted with the use of *rānei* ‘or’ in Total Questions such as “He wahine ātaahua a Waitaiki, he kino rānei? (Is Waitaiki a beautiful woman or is she bad?) He wahine ātaahua a Waitaiki (Waitaiki is a beautiful woman). *Rānei* is in the top 100 most frequently used words in Māori (Boyce, 2006; Ministry of Education, 2010b) however the GP table suggests teaching this concept at level 3&4. Because of its very high frequency and functionality *rānei* has been included in the ‘Kia Whita!’ MPDL and it is expected that through repetition and the use of gestural supports for the *rānei* concept, any difficulty will be minimal.

The analysis of the AIM materials at the beginning of this chapter indicated that a way of simplifying language for a PDL is to include collocations, cognates, and antonyms but to avoid synonyms. Common Māori formulaic phrases, collocations and formulaic expressions were chosen based on my experience as a speaker, learner and teacher of te reo Māori. I also cross-referenced selections with the suggested Māori Grammar Progression Table (GP) (Ministry of Education, 2010a) and Boyce's (2006) Māori word frequency research. Collocations in the MPDL included entirely fixed phrases including kīwaha or idioms and patterns with open slots, for example 'kaua e... don't' (Jiang & Nekrasova, 2007; Myles, Hooper, & Mitchell, 1998). Krashen's (1981) affective filter proposes that anxiety and self-confidence affects the penetration of any the comprehensible input that is received. The use of kīwaha not only creates a more Māori feel to the language, but helps create an atmosphere of humour and fun which aids in reducing the affective filter. It also exposes learners to a large comprehensible pool of language. Commonly used kīwaha that are useful in everyday speech and classroom use were chosen, such as Auē taukuri e! E oho, maranga! Goodness me! Wake up. Get up!

Cognates and antonyms are included in the Accelerative Integrated Method PDL based on the notion that it is easier for learners to assimilate language that can be associated with known language. However, Māori and English do not have shared cognates as they are two unrelated languages therefore this strategy does not transfer directly to a Māori context. There are however a number of 'borrowed' or loan words from English such as panana for banana; īmera for email; pihikte for biscuit; hū for shoe; tēpu for table. These use the Māori phonology and are in current common use. Such loanwords are widely used and preferred by older native speakers. The Taura Whiri (Māori Language Commission) work on the principle that no new vocabulary based on loanwords should be generated, however they uphold that existing loan words should be recognised as part of the language (Harlow, 2003). More recently derived words for modern concepts, for example ipurangi for internet; whakatau for role-play; hokomaha for supermarket, are named using older Māori concepts/words which take on extended meanings to suit the modern context (Te Taura Whiri i te reo Māori, 2000). Therefore although the AIM principle of including cognates is not

directly relevant to the Māori context, the principle of maximizing the inclusion of common borrowings in the MPDL is justified.

Following the AIM notion of introducing opposites so learners can attach new words to known concepts, high frequency antonyms were included in the MPDL. Although Nation's (2000) research discourages teaching opposites, arguing that it makes learning more difficult, within 'Kia Whita!' they will be made more accessible through the use of exaggerated gestures and facial expressions as emotional hooks, as well as through specific language manipulation activities such as Total Questions where learners select between two options, e.g., "He taniwha pai a Poutini, he kino rānei? (Is Poutini a good taniwha or is he bad?). In line with AIM, 'Kia Whita!' generally avoids the inclusion of synonyms. There are, however, one or two exceptions. For example, the words hiahia and pīrangī can both mean to want, desire or need (Moorfield, 2005) and are two of the most frequently used words in te reo Māori (Ministry of Education, 2010a) and therefore must be included and differentiated through gesture. The MPDL also includes the two set of Māori words (borrowed and indigenous) for the days of the week and the months of the year because they are commonly used by different groups. The borrowed forms are generally preferred by older speakers while the indigenous ones have been compiled and promoted by the Māori language Commission and are commonly used in educational settings (Harlow 2003). Within the Māori context where the language is also endangered, intergenerational mutual intelligibility is a necessary consideration so new learners and speakers of a language can communicate with ease (Harlow, 2003).

One strategy proposed by the AIM for the teaching of complex forms at the introductory level is to teach only parts of the structures. This was used for the passive form, stative or neuter form, the 'a' and 'o' category and the negative in the MPDL. The passive form is a very important construction in Māori, and one which is used more frequently than its English equivalent (Harlow, 2001) and therefore must be introduced in the MPDL. Inclusion of the passive was also supported by stakeholder feedback. One distinguishing feature of the Māori passive construction is

the suffix which affixes to most types of verbs. The passive verb can be used in a number of ways. Because of difficulties learners have in acquiring the passive in its various forms, the entry level MPDL introduces the passive suffix in high frequency passive commands initially, and in verbal sentences in later units. These include ‘whiua’ (throw it); ‘whāia’ (pursue it) and ‘tīkina’ fetch it’ in combination also with noun objects.

Stative verbs, often called neuter verbs, are a small set of verbs in Māori which refer not to an action but to a state, usually as a result of some action. Despite being a notoriously difficult concept for learners of Māori to grasp, because of its high frequency and functionality in the learning setting, the stative form must be included in the MPDL albeit in a truncated form most of the time. Only high frequency stative verbs such as mutu (finished); oti (completed); reri (ready); mau (capture); and pai (good) and pau (be exhausted) were included in the MPDL. In this introductory unit, learners will have very limited exposure to the later bracketed agent phase marked by the ‘i’ e.g. Kua mau a Waitaiki (i a Poutini), Waitaiki is captured (by Poutini). This will be unraveled and extended as they become more advanced.

Harlow describes the selection of the ‘a’ and ‘o’ category as being one of the most complex aspects of the grammar of Māori (Harlow, 2001). Because the ‘a’ and ‘o’ category can be used in a number of ways in a number of constructions, in the entry-level MPDL, the neutral form of the ‘a’ and ‘o’ category is employed wherever possible. Only when the neutral form is not available will the ‘a’ and ‘o’ category be introduced in a limited way. The words for ‘of’ in Māori ‘a’ and ‘o’ are bound by the rules of the ‘a’ and ‘o’ category. Here there is no neutral form option, nor is there for the possessive forms which are preceded by ‘nā’ or ‘nō’, ‘belonging to’ and the future ‘mā’ or ‘mō’ ‘for who’. Here the use of the ‘a’ and ‘o’ category will be limited to a few high frequency items. Below are some excerpts from the play as well as classroom language which illustrates the limited inclusion of ‘a’ and ‘o’.

Play Excerpt

Poutini	... Ko au hoki te kaitiaki <u>o</u> te pounamu.	... <i>I am also the guardian <u>of</u> the greenstone.</i>
Tamaahua	... Ko au hoki te tāne <u>a</u> Waitaiki.	... <i>I am also Waitaki's husband (the husband <u>of</u> Waitaiki)</i>

Classroom Talk

Nā wai tēnei pene?	<i>Whose pen is this?</i>
Nō wai tēnei poraka?	<i>Whose jersey is this?</i>
Mā wai tēnei pukapuka?	Whose this book for?

In a communicative immersion situation it is necessary for speakers to be able to express or reply in the negative. Therefore a limited number of structures were selected for the MPDL to negate simple actions, commands and locations. In the verbal type structures the MPDL includes the complete 'kāore + i te' (present) and 'kāore + i' (past), and the partial 'kāore anō' not yet as a fixed phrase, due to its syntactic complexity. Although they do not appear until level 3&4 on the GP table, the negatives 'kaua' (don't) and 'kāti' (stop) doing something which negate commands are necessary and of high frequency and so are included in the MPDL. The negative locative 'kāore+i' '(is/was not somewhere) whose form does not change in the present and the past is also included. This structure can also be used to negate possession in the affirmative 'kei a wai' (who has) structure, which permits delaying the teaching of the more complex negative forms of 'nā', 'nō' (whose is/was), 'mā', 'mō' (who for). However, in line the GP table, the more complex 'kāore ā/ō...', 'kāore ōku/āku...' (someone doesn't have any...) were not included. Instead the MPDL utilises 'kāore he' (there are no people or things) as a simpler alternative.

This section has described the key decisions that needed to be made in order to develop a MPDL appropriate for teaching te reo Māori. In the next section the development of the play will be detailed.

4.2.2 Developing the Māori Narrative Play: He Kōrero Pounamu

The process of selecting and adapting a story to provide an appropriate play for teaching te reo Māori is summarised in the following figure 4.7 elicited through the analysis of the AIM materials. A copy of the narrative play adapted for ‘Kia Whita!’ can be found in appendix 2.

Figure 4.7 Selecting and Adapting a Māori Story as a ‘Kia Whita!’ Play

The first step was to select an appropriate story to adapt. The Māori story or oral tradition (pūrākau) adapted for this study is a widely-known Ngāi Tahu version of the origins of pounamu (greenstone). This pūrākau was selected not only for its cultural relevance but also the repeating elements inherent in the story line, a necessary feature for the AIM based stories. Ngāi Tahu is renowned for pounamu, which is greatly prized by Māori. This story talks of how the greenstone came to be in the Arahura river on the West Coast of the South Island. It also acts as a memory marker, mapping the geographic and geological places of significance where rocks used to work the greenstone are found. Ancestors and their deeds are also mapped and remembered in the landscape (Davis, 1990).

In this Ngāi Tahu version, the main characters include Poutini, the guardian of the pounamu; Waitaiki who is abducted by Poutini and Tamaahua who pursues his wife, Waitaiki. In the chase, Tamaahua throws his enchanted teka (dart) into the air and follows its path, only to find at every stop he discovers only the embers of Poutini and Waitaiki’s fire. Tamaahua eventually tracks the pair down at the Arahura River where Waitaiki is turned in to the essence of Poutini, greenstone, as she falls into the river. Tamaahua transforms into a mountain beside the river and Poutini still inhabits the waters of Te Tai o Poutini, The Waters of Poutini or the West Coast. A copy of the play can found in appendix 2.

4.2.2.1 The Structure of the Narrative Play

In terms of the required structure, the pounamu origins play had a beginning where the characters and setting are introduced, a middle that describes the issue that needs to be resolved finally culminating in the somewhat sad ending which explains the origins of the pounamu according to Ngāi Tahu. This is illustrated in figure 4.8. The ending in the pounamu origins play for example holds specific cultural and geological knowledge. Although the AIM endeavours to have unresolved endings, this would not always be culturally appropriate using Māori pūrākau. If the pūrākau ending was tampered with, then this knowledge could also be distorted.

Figure 4.8 Overview of the Pounamu Play

	NARRATOR	POUTINI	TAMAAHUA	WAITAIKI	Story
BEGINNING	<i>Repeated Some Unique</i>		<i>Repeated</i>		<i>Introduce Characters</i>
MIDDLE			<i>Repeated Some Unique</i>	“	<i>Issue that involves all characters</i>
END			<i>Unique</i>		<i>Resolved Ending</i>

The Pounamu play, like The Three Little Pigs, has inherently repeating actions, and employs rhythm and rhyme. There are three clusters of repeated phrases within the Pounamu play which make up just over 60% of the Māori play words. Two are featured in the introduction as the narrator sets the scene describing each character and then each character builds on that description adding more information. This description of personality features is an embellishment on the original story for specific linguistic objectives in the LMA. It also provides an opportunity to repeat and thereby implicitly reinforce high frequency structures from the MPDL. Each structure is repeated three times with different information about and from each character. The repeating phrases contain different ways of using the ‘he’ and ‘ko’ nominal predicates said with a clear supporting rhythm.

The third and the largest repetition makes up the body of the story containing the problem or issue to be resolved. This afforded a lot of opportunity for repetition, rhythm and rhyme and rich contextualised language based on the MPDL. All the characters and the narrator use the same language with place names being the only information that changes. This section makes extensive use of rhythm and rhyme as there is a variety of constructions used. Because the three r's (rhythm, rhyme and repetition) aid in memorising chunks of language, the sentences or character dialogue is longer in this middle section.

Although other characters could have been included in a fuller version of this pounamu pūrākau, for simplicity sake and to align to the AIM length guidelines, roles in the adapted pounamu play were limited to a narrator and three characters. This meant that the pūrākau could still be told with cultural integrity and retain the main messages without complicating the language or the story for beginner learners of te reo Māori. The play falls within the recommended 500-600 word length allowing learners to memorise it in its entirety. Since older learners are more capable of memorising and taking on longer speaking parts with less repetition than the young learners for which the AIM was designed, it was decided that the Pounamu play could increase the challenge for students by lengthening the characters' lines. This allows for challenging the students with sufficient coverage of vocabulary and structure but still ensures the play is not overly drawn out.

Following the AIM there is an approximate 50/50 split between narration and dialogue in the pounamu play. It is inevitable that the narrator has the most sizable speaking role because s/he not only carries the storyline, but is also responsible for describing actions or qualities in the play. The initial intention was to ensure an equal share of the dialogue length across the three characters. However, in the end, one speaking role was somewhat shorter than the other two with the benefit that a shorter role could be assigned to less confident learners and, as their confidence builds, they could eventually take on one of the longer roles.

4.2.2.2 The Language of the Narrative Play

The MPDL provided strong language parameters within which to write a comprehensible yet succinct play. Language goals for the play were carefully established so learners could attend to a variety of language forms incidentally in the meaningful context of the play. Including enough rich language from the MPDL to tell the story within the AIM specifications, but not too much language so that would overwhelm the learner, was a fine balance and various versions of the play were experimented with to ensure that the story allowed room for rhythm and rhyme as well as sufficient language input. Some of the high frequency language that was not retained in the final version of the play was incorporated in classroom routines and the language manipulation activities.

In line with the verb-centred AIM approach and the emphasis on emotional language, as many of the MPDL verbs and adjectives as possible were included in the play as well as other aspects of classroom activity (personal communication, Maxwell, 2009). The narrator's part therefore contains more rich descriptive language than the conversational dialogue parts as the narrator role has the flexibility to describe the actions and qualities that occur in the play. In evaluating an English translation of the pounamu play, Maxwell commented, "I like the concrete actions that the characters carry out and that will be very comprehensible...The repetition is very good and there is definitely an emotional content that is appropriate" (personal communication, Maxwell, 2009).

Feedback from Māori stakeholders on the quality of Māori language of the pūrākau was invaluable when evaluating the appropriateness and comprehensibility of the pounamu play despite the simplicity of language and use of rhyme. This feedback influenced changes to the pūrākau and consequently the MPDL. An example of this can be seen below in figure 4.9. Although the original form is grammatically possible it was less desirable to native speakers. Such revisions illustrated how imperative it was to have all the language materials be critiqued by highly proficient native or near-

native speakers to assure linguistically and culturally appropriate materials are produced.

Figure 4.9 Example of expert feedback influence on ‘Kia Whita!’ materials

Original	Feedback Suggestion	Translation
Kātahi, ka haere māua	Kātahi māua ka haere ki Rangitoto.	Then we will go

Following the AIM imperative to delay, simplify or support the inclusion of complex or low frequency language, some elements of expert feedback were not included at this elementary level. It was decided that some suggestions would be actioned at higher levels to ensure that the introductory MPDL remains focused, simple and comprehensible to the learner. Suggestions included using low frequency words ‘whakarau’ or ‘kāhaki’ (to take captive), however the high frequency verb ‘mau’ (to seize) was instead used to describe Waitaiki being abducted. Experts also showed a preference for including the ‘a’ and ‘o’ category as in the underlined example “Ko ia kē taku/tāku tau”.

Again if we want the reo to survive in its most purist form and as a reo Māori tūturu you must teach a/o from the beginning. We learn our tikanga from the reo not the other way round as some would have us believe (T. Papesch, personal communication October 2010).

As discussed above the ‘a’ and ‘o’ is introduced at this elementary level only when the neutral form is not available. Expert feedback also suggested a preference for the passive form of verbal sentences over the active in places as the passive is more commonly used in Māori than in English. By way of illustration, the passive form, *kua tahuna e au te ahi* ‘The fire was lit by me’ was preferred by experts to the active form ‘*kua tahu au i te ahi*’ I lit the fire. However, to simplify the language in this introductory ‘Kia Whita!’ unit the active form is introduced.

4.2.3 Developing Māori Language Manipulation Activities & Routines

This next section presents a discussion on the development of a selection of Māori Language Manipulation Activities (MLMA) as well as entry and leaving classroom routines modelled on materials in the AIM. The MLMA are activities directly related

to the play and thus directly based on the MPDL. They are designed to unravel, recycle and reinforce language and concepts related to the meaningful context of the play. The entry and leaving routines are similarly designed to reuse and cement the MPDL additional to the play language and focus on more classroom and culturally functional language. These form focused activities and routines are designed to help learners discover the grammar of the language through repeatedly spiralling the learners' attention to forms, identified in the MPDL, within the meaningful and comprehensible contexts of the play and routines. As such they are aimed at building an implicit knowledge of the language forms. The development of each activity and routine will be discussed in more detail below, and samples of each of the MLMA and routines can be found in the appendices 3 and 4.

Acquiring te reo Māori as a beginner language presents a particular challenges, one which Kāretu, a Māori language expert, believes is better met by a reduction in the focus on grammar: “Ki ahau nei, ko te wetewete reo te mutunga. He whakaūnga tērā. He kaha rawa te whakapōrearea o te taha wetewete i te taha koke o te mōhio o te akonga” (I believe grammar should be a secondary preoccupation. A mechanism to reinforce knowledge. Grammar has a tendency to befuddle the student and hinder their acquisition) (personal communication, Kāretu, 2010). The MLMA as a mechanism to manipulate, recycle and reinforce language encountered in the Play, provides an opportunity to comprehensibly focus on form, how the language is pieced together initially, without focusing on explicit grammatical knowledge.

Five key MLMA activities were developed following the AIM approach: Total Questions, Choose the Word, Silly Sentences, Put the Words in Order, and Partial Questions. These activities are sequenced, with new more challenging activities phased in as earlier activities ones are phased out. This sequencing of language and skills within and across activities is part of the language scaffolding process. Over the course of the materials, these language scaffolds are gradually removed to encourage learners to become increasingly independent as well as creative with the target language. As a result all activities are initially presented and performed using an oral choral method guided by teacher gesture as a whole class, before moving on to the

written version of each activity. These are completed in small groups, pairs and finally individually thus fostering learner independence in te reo Māori. Figure 4.10 below summarises the MLMA activities.

Figure 4.10 Summary of Māori Language Manipulation Activities

Total Questions - Pātai Kōpi	•A question form where the answer is embedded in the question itself
Parital Questions - Pātai Hangore	•A question form which requires the use of a question word e.g. who, what,where).
Choose the Correct Word - Tipakohia te Kupu Tika	•A cloze exercise where the correct word or phrase must be inserted in the gap so the sentence makes sense.
Put the Words in order - Whakaraupapahia ngā kupu	•An activity where the words of a known sentence are mixed up and must be reordered to make sense.
Silly Sentences - Rerenga Rorirori	•Silly sentencece are formed using known strucutres and vocabulary mostly from play. Learners draw pictures to show comprehension.
Entry & Leaving Routines - Tukanga Tomo/Tuku	•Oral choral routines which reinforce and extend on the play MPDL for classroom & Māori cultural context

To ensure that there was a good coverage of the play language and that a variety of language forms were recycled and reinforced, sentence structures were identified from the MPDL as forms to focus on in the MLMA. The words in the play were then categorised into content and function words and then into word and morphological classes (verbs, adjectives, nouns, tenses etc.). This analysis not only ensured the use of key structures in the MLMA it also allowed for adjustments to be made to the play itself in order to improve linguistic coverage. It led to increasing the number of high frequency transitive verbs in the final version of the play in order to provide more opportunity to meaningfully practice a range of structures that use this common but challenging verb form.

4.2.3.1 Total Questions and Partial Questions - *Pātai Kopi me ngā Pātai Hāngore*

Approximately 100 Total Questions and 100 Partial Questions were created. At first only Total Questions are used and then gradually Partial Questions are introduced. Including Total Questions necessitated teaching the form ‘rānei’ which translates as ‘or’. Unlike its English counterpart, ‘rānei’ is often placed in the second clause but not exclusively at the end. As already discussed, ‘rānei’ is considered a difficult concept for learners and not appropriate to teach to beginner learners of te reo Māori (Ministry of Education, 2010a). However, because ‘rānei’ is of high frequency and functionally vital for use in Total Questions the use of this form was simplified in two ways. The full Māori phrase was placed in the first clause of the sentence, not the second, so that learners only attend to one form of how ‘rānei’ is used. The correct answer is also placed in the first clause. As the unit progresses and students become more familiar with the language in the play, scaffolds are removed and answers can be presented in either clause.

Figure 4.11 Example of Total Questions in ‘Kia Whita!’

✘Ko Poutini, ko Tamaahua rānei te tāne a Waitaiki?	<i>Is Poutini Waitaiki’s husband or is it Tamaahua?</i>
✓Ko Tamaahua te tāne a Waitaiki, ko Poutini rānei ?	<i>Is Tamaahua Waitaiki’s husband or is Poutini?</i>

Unlike Total Questions, the Partial Question requires a question word. For example, ‘wai’ (who); ‘aha’ (what), or ‘hea’ (where). This type of question is significantly more challenging to the learner because the answer is not embedded in the question. The learner must attend more to content as well as form. For this reason, Partial Questions are introduced after learners have had significant exposure to the play and built up some capacity in te reo Māori through Total Questions. These question forms were more challenging to write than the Total Questions because not all question forms were included in the MPDL due to their complexity for learners new to te reo Māori. Wherever possible, alternative ways to ask questions were used. Although grammatically possible, these forms were often not the preferred option of the expert

group. For example the challenging Māori ‘why’ form, ‘he aha + i + ai’ is introduced in a simplified form as a formulaic ‘He aha ai?’ phrase following a statement. The example below contrasts the full form with the simplified beginners ‘Kia Whita!’ form which in later units will be reviewed and expanded.

Figure 4.12 Example of Partial Questions in ‘Kia Whita!’

He aha a Tamaahua i pōuri ai?	<i>Why was Tamaahua sad?</i> (Full form)
Ka pōuri a Tamaahua. He aha ai?	Tamaahua was sad. Why?

The decision was taken that it was better to have a less desirable, but acceptable way to express a Māori question, than not have it at all. It is hoped that the spiral approach to revisiting and expanding on the MPDL will mean that fossilisation of these forms does not occur. Papesch (personal communication October 2010) concurred that in her experience, the ‘he aha + i + ai’ structure is challenging for both first and second learners of Māori but advised that exposing learners to the entire form early is essential for communication: “This is a natural part of language acquisition - finding a way to ask why. Starts at pre-school level and is well entrenched by seven years old and as I have mentioned before is quickly followed by the negative 'why not'” (T. Papesch, personal communication October 2010).

In developing Māori Partial Questions other challenges presented themselves. This included keeping questions succinct and simple enough while also providing sufficient information so that there is one possible answer. Developing the Partial Questions also had a direct influence on the play. In earlier versions of the Pounamu Play, Waitaiki played a passive role and consequently very rarely featured as the actor in any of the MLMA activities. This was remedied by embellishing the Play to give the character a more active role in the Play thus providing more opportunities for all characters to feature in the MLMA.

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4.2.3.2 Silly Sentences - Rerenga Rorirori

The Māori Silly Sentences are named *Rerenga Rorirori* in ‘Kia Whita!’ The objective was to create syntactically correct sentences based on structures and content from the pounamu play but with ridiculous or unlikely components which made sentences *rorirori* or silly. To create Silly Sentences the play language table and headings was a key strategy employed, as it was in the Total and Partial Questions. Working with Silly Sentences learners are not only recycling and reinforcing known language from the play, they are also attending to known forms using different, but known vocabulary. Although ‘Kia Whita!’ is focused on adults learners, the drawing element will be retained from the AIM because drawing pictures is not only a good comprehension check, but also caters to learners with a visual preference in the class.

Silly Sentences is an activity where there is opportunity and flexibility to attend to forms which do not fit the style of language in the play. For example, the high frequency ‘kei te’ present tense structure is not featured highly in the play, and the common infinitive ‘ki te’ (to do) does not appear at all. However using the play vocabulary and characters, many Silly Sentences can be formed. The following are examples of Silly Sentences. The top three use the infinitive ‘ki te’. The last three are forms found in the play.

Figure 4.13 Example of Silly Sentences in ‘Kia Whita!’

Kei te hīkoi a Waitaiki ki te ahi ki te tiki taniwha. <i>Waitaiki is walking to the fire to fetch taniwha.</i>	Kei te hoe a Tamaahua ki te maunga ki te kimi kōhatu mā Poutini. <i>Tamaahua is paddling to the mountain to search for stones for Poutini.</i>	Kei te oma a Waitaiki i taha o te moana ki te kohi ahi. <i>Waitaiki is running beside the mountain to collect fires?</i>
Ko Poutini te wahine a Waitaiki. <i>Poutini is Waitaiki's wife.</i>	He wahine ātaahua a Tamaahua, he kaha hoki. <i>Tamaahua is a beautiful woman. He is also strong.</i>	Kei te whiu a Tamaahua i a Waitaiki ki runga ki te rangi. <i>Tamaahua is throwing Waitaiki upward to the sky.</i>

4.2.3.3 Choose the Correct Word – Whiriwhirihia te Kupu Tika

Choose the Correct Word is simply a highly scaffolded cloze exercise. It is a form focused activity aimed at developing rule based knowledge at the word and phrase level. As such, it is introduced soon after Total Questions revisits chunks of play language. Like Total Questions, two options are given to insert in the cloze gap to create a correct answer. Initial presentations of these activities are whole sentences taken straight from the play. Later cloze activities include alternatively written sentences using the familiar MPDL, whilst still based on the play content.

4.2.3.4 Put the Words in Order – Whakaraupapahia ngā Kupu kia Tika

Put The Words in Order necessitates reordering all the provided words to form an accurate sentence. These activities were created using phrases taken directly from the Pounamu Play. Because all the language is revisited language from the play, learners have the opportunity to inductively focus on form, unravel the language, recycle known language and thereby reinforce concepts meaningfully and comprehensibly.

4.2.3.5 Entry and Exit Routines - Tukanga Tomo me ngā Tukanga Tuku

The development of the entry and exit routines not only drew from the MDPL, but also contributed to making additions to it because it became evident that sometimes

the language that is functionally useful in the routines was not simple or of high frequency and may not have initially been included in the MPDL. Because routines provide the opportunity to repeatedly use complex structures in a meaningful context, they allowed for the addition of certain forms to the MPDL. For example, the complex Māori structures which express “I would like a...” and “I have a...” have been introduced in the exit routine when requesting a card and saying that s/he has a card before returning the signed card for the prize draw. The routines were also written to be recited using an oral choral method supported by gesture and included questions and responses mimicking natural communication. Following the AIM, routine extensions were also included in ‘Kia Whita!’ These extensions to the entry routine included talking about days and dates, times, numbers and birthdays and provided a useful opportunity to review high frequency constructions in a meaningful ways. Such functions include conventions for greetings and farewells, commands, expressing the consequence of an action, location and possession. The AIM Routines also established the protocol in the entry routine to only speak the target language. This covenant was reinforced and rewarded in the leaving routine.

Many of the ‘Kia Whita!’ entry and leaving routines were modelled directly on the AIM routines. However, there were some important linguistic and cultural adaptations, including the addition of entry routines in the form of raps that employ rhythm and rhyme to aid in memorisation and make the routine more fun. Perhaps the most significant addition was the inclusion of cultural practices and rituals appropriate to the Māori language learning setting. These included karakia tīmatatanga (ritual blessing) and himene or waiata (hymn or song) as well as mihi and pepeha (formal ways of introducing oneself and greeting other) in the entry routine.

Research suggests that recognising and practicing such Māori rituals aids in creating culturally safe environments for Māori learners as it acknowledges, respects and bridges their cultural background in to the learning arena (Bishop & Berryman, 2006; Macfarlane, Glynn, Cavanagh, & Bateman, 2007). In practicing these cultural rituals, learners new to the Māori language and culture are culturally and sociolinguistically equipped to actively participate in authentic Māori situations outside of the classroom.

Even though cultural rituals contain many low frequency technical words and phrases, they are functionally and culturally of great importance. It is also for this reason that these rituals are additions to and not substitutions of the AIM routines. Some karakia were shortened and simplified so that they were not too lengthy or complex and could be more easily performed and memorised. As well as length and complexity, it was also important to source both Christian and non-Christian karakia and waiata appropriate to bless food and to begin and end classes or meetings. Having a selection is important as both forms are used widely in the larger Māori community and in a small number of places Christian based rituals are not desirable. For this reason waiata appropriate to follow karakia are also included.

Figure 4.14 is an overview of the ‘Kia Whita!’ additions to the AIM Entry and Leaving Routines.

Figure 4.14 Examples of Additions to the AIM Entry and Leaving Routines

Tukunga Tīmatangata	Entry Routine	Tukunga Tīmatanga	Leaving Routine
Karakia Tīmatanga	<i>Beginning Blessing</i>	Karakia Whakamutunga	<i>Ending Blessing</i>
Hīmene/Waiata	<i>Hymn/Song</i>	Whakapai Kai	<i>Blessing of Food (if appropriate)</i>
Kōrero/Pao Tīmatatanga	<i>Entry Drill/Rap</i>	Kōrero/Pao Whakamutunga	<i>Entry Drill/Rap</i>

4.2.4 Developing the Māori Gestures

This section outlines the process and thinking behind the selection and creation of gestures for the entry-level materials developed for this study. The systematic use of gesture in ‘Kia Whita!’ is designed to rapidly accelerate the acquisition of the MPDL and aid in building an internal working representation of the language. A web link to examples of the gestures developed for this study can be found in appendix 5. These gestures came from a variety of sources and were created and selected to represent culturally and linguistically appropriate gestures for teaching te reo Māori.

Some gestures, generally the more iconic ones that directly identify or represent the physical world, were selected from the AIM materials. Other gestures came from both Māori and non-Māori signs from the New Zealand and Australian Sign Languages; and others still came from specifically Māori sources, such as Māori performance (haka) style postures and those used in formal oratory. The goal was to ensure that a cultural and linguistic perspective and consistency was reflected across gestures, and that the gestures used were acceptable to learners and experts alike. Creating ‘Kia Whita!’ gestures was an opportunity to pull the Māori linguistic system and cultural values into a physical space. Here, the logic embedded in linguistic concepts can be physically and tangibly experienced thus making the abstract more concrete. The challenge in the gesture development process therefore was developing physically distinctive gestures reflective of the cultural or linguistic notions which underpinned these words/concepts.

It is important to emphasise that, as with all the ‘Kia Whita!’ materials, development is an ongoing process, open to ongoing change and adaptation. Some gestures went through multiple revisions in the development process as a result of feedback, on finding a new gesture was confusable with an established gesture, or because better ways were found to express the linguistic form involved. The stakeholder feedback was taken very seriously. For example, there were three proposed gestures which the te reo Māori reference group all rejected. These were KI (to, into, towards, on to, upon) rendered by mimicking the turning of an imaginary key, and Ā HEA, when will? (of future time) and I NAHEA when? (past time) formed using the initialised gesture A and I respectively and pointing to an imaginary watch indicating the time concept. All reo reference group members felt that gestures for Māori words should be based on Māori concepts. The group felt that the Ā HEA, I NAHEA and KI gestures expressed an embedded English concept that has no synergy with a Māori perspective of these words. They were therefore altered as a result of this feedback for gestures which expressed a more Māori expression of these concepts.

The general questions that guided the development of each gesture were: *Is the gesture reflective of a Māori linguistic and cultural paradigm? Is there a strong*

gesture meaning connection? If the gesture meaning connection is ambiguous, is it relatable using other strategies? Is the gesture individually identifiable from other gestures?

4.2.4.1 Natural Gestures

Wherever possible iconic or natural gestures were selected or created. These gestures are intended to directly reflect the sensory experience of the concept. This was achieved for example by physically enacting the action or state as in RUN formed by making the fingers 'walk' or RELAX formed by tracing the fingers over the silhouette of a head and shoulders to express the concept person. Where it was difficult or impossible to develop appropriate iconic gestures, emblems or pointing gestures were employed. Emblems were gestures which served as symbolic representations of a word or concepts. English examples include the OK sign or the thumbs up gesture. Still other words were more readily represented by pointing at the actual object, or picture of the concept. For example pointing at the head for UPOKO or shoe for HŪ or pointing at a designed colour poster to represent colours. This is also the case for more abstract notions or concepts as time and space.

4.2.4.2 Borrowed Gestures

NZSL vocabulary includes some common Māori words, just as English does, and a growing body of Māori signs are developing in the NZSL using Māori Deaf community (Locker McKee, et al., 2007) for the expression of 'core cultural referents expressing the relatedness of people, places and emotions within a Māori worldview' (Locker McKee, et al., 2007, p. 48). The Māori signs are part of allowing members of the Māori Deaf (MD) community to symbolically enact consciousness of their indigenous identity. New Māori signs have also replaced inappropriate signs which were developed from an English interpretation of the world and words. One such inappropriate sign expressed "Hāngi" (Māori earth oven) by grabbing the throat as in 'to hang' by the throat (Locker McKee, et al., 2007). Such examples from MS reinforced the rationale that Māori gestures needed be culturally and linguistically

acceptable to Māori, to avoid cultural misappropriation or misrepresentation of Māori knowledge.



Old HĀNGI Derivation: to hang



New HĀNGI Derivation: pit in the ground

(Locker McKee, et al., 2007, p. 53)

Some gestures could not be borrowed from either the AIM or NZSL because of the linguistic and cultural differences. Some English concepts found in the AIM English PDL do not exist in Māori or are expressed in different forms so are unnecessary, for example be, is, am, are, were. In the AIM there is a gesture for each, not needed in te reo Māori. Likewise in Māori the concept MAHI can be expressed as ‘to work’, ‘do’, ‘perform’, ‘make’, ‘accomplish’, or ‘practise’ in English, each with a separate gesture in the AIM. MAHI, however, needed its own gesture and could not be represented by any of the overlapping English gestures. Likewise some NZSL gestures were inappropriate for an oral language. For example, the sign for ‘language’ involves the hands rather than the mouth and so could not be used. However, there was still a considerable degree of overlap between the ‘Kia Whita!’ gestures and the AIM gestures because of the large number of naturally iconic gestures.

Some gestures were borrowed from haka and oratory while others were sourced from everyday Māori non-verbal behaviours. These typical Māori postures that act to symbolically represent words and concepts from a Māori perspective provide an opportunity for learners to implicitly gain a deeper cultural understanding of te reo Māori and the Māori world. Examples which were influenced by these Māori gestures include WAI (water), TĀNE (man), TANIWHA (guardian, supernatural being) and MAUNGA (mountain).

The ‘Kia Whita!’ gestures also include a small number of culturally English gestures such as the thumbs up and thumb down emblems, for the Māori concept of good and not good respectively. Including some culturally English sourced gestures was considered important in building a conceptual and linguistic bridge between the two cultural paradigms. Here learners can attach the new Māori word to a known concept and thus ease the learning burden. The ‘thumbs up’ and ‘thumbs down’ gestures were deemed acceptable by the expert feedback group because they complemented a Māori understanding of the concept.

4.2.4.3 Hybrid Gestures

Many of the gestures developed for ‘Kia Whita!’ can be considered a type of hybrid gesture. Hybrid signs in Sign Languages are the amalgamation of structural gesture elements from at least two sources external or internal to the culture (Locker McKee, et al., 2007). ‘Kia Whita!’ contains gestures that loan gestural elements from sign languages, the AIM, haka style postures, and combine these with other newly created gestures to express Māori words. Signs and gestures loaned from existing systems such as SL and the AIM are external loans. Meaning of the loan sign is extended by mouthing or saying the new word (Locker McKee, et al., 2007). Partially conventionalised gestures or styles of gesture loaned from haka are internal loans as they are sourced internally within the culture.

A sub group of hybrid gestures are dual gestures, where two or more gesture elements are performed simultaneously. This can be achieved using the initialising technique where the hand shape of the first letter of the word is performed in conjunction with another gesture or gestural position. For example MŌKU (for me), is a combination of the handshape M, touching the chest in the same space as the Māori gesture for I, or my, while the other hand forms the handshape O representing the ‘o’ category. This initialising technique was extensively used and as such gestures were developed for the entire Māori alphabet (arapū Māori). Most of the arapū are loans or adaptations or loans from NZSL manual alphabets. Many of the letter handshapes were selected as they physically looked like the letter, however the two handed NZSL

vowel signs were adapted as one handed signs specifically for dual signs for words which take the a and o category.

The dual gestures strategy was also used to reflect Māori linguistic concepts as well as cultural notions. This is evident in words like KOROUA (male elder, grandfather). This gestures combines the base TĀNE male gesture with an uplifted hand representing 'high' or 'esteemed'. There are many other such examples. Plural nouns are also formed as dual gestures in a similar manner. One hand performs the base word meaning and the other indicates the plural with two upheld fingers, much like the peace emblem. For example women is represented by the base WAHINE (woman) with the plural 'V' simultaneously gestured. In Māori the passive suffix is indicated by a wiggle of the finger directly after the verb taking the passive. The 'a' and 'o' category are also shown gesturally using a one handed 'a' and 'o' manual alphabet gesture. Expert feedback on all these gestures was very positive.

Additional non-verbal cues acted to further enhance and convey appropriate meaning as well as make the word meaning association more memorable and easier to retrieve from memory. These cues include body posturing, facial features, the size and direction of gestural movements and tone of voice. For example the gesture PŌURI (sad) and OHORERE (surprised) were accompanied by an exaggerated tone and larger more dramatic movements to add emotional content. The question word gestures such as HEA (where) and AHA (what) were accompanied by a strong questioning tone and a drawn-out performance of the gesture to add emphasis to create a stronger hook to memory.

To aid in acquiring the phonetics of the MPDL words and phrases, as well as the retention of the concept meaning in memory, gesture creation also took into account the intonation, rhythm and number of syllables within the words. Gestures were explicitly developed to be performed within the utterance length of the word, namely gestures end as the word ends. This allowed for gestured words to be performed following a typical rhythm of speech, albeit at a slower learner friendly pace. While some gestures follow the syllable 'beats' of the word, e.g., MAIA (brave) or

KOHATU (stone), other gestures may encompass multiple syllables in one gestural beat which acts to emphasise different aspects of the word. For example KŌRERO (story) is three syllables in length but performed in two beats and TUAKANA (older sibling) of the same sex is four syllables. This is because these words are typically expressed in two beats KŌ-RERO and TUA-KANA. Some gestures hold the length of the word despite the number of syllables. For example the single beat gesture for HARAWENE (jealous) was chosen for its dramatic effect and aims to create an emotional memory hook. Names such as Waitaiki were also represented in one beat by the three finger formed 'W' utilising a mnemonic initialised letter strategy.

4.2.4.4 Grammatical Relationships Through Gesture

Gestures can act as means of showing linguistic relatedness of words or concepts not always immediately obvious through words. This is achieved by selecting a common gesture or gesture space around the body to be associated to all words. Each word is individually identifiable by the additions to or adaptation of the common gesture. This strategy was employed for the Māori tense markers as well as particles indicating tense. In 'Kia Whita!' tense is spatially mapped around the body. The Māori present tense is gestured directly in front of the body, the future out from the body and the past behind the body. This strategy was approved of in feedback sessions. There is however an argument that Māori walk backwards into the unknown future with the known past before them. This notion is also linguistically mapped with Māori words for the future containing the concept of behind and vice versa the past contains the concept of in front. It was however decided that trying to include such important cultural notions and indicating the present behind and the past in front would lead to confusing learners and was not adopted.

The word AKO, translated as to teach and learn, was a newly created gesture to encompass a Māori view on the concept. Words which take the word AKO, share a base AKO gesture and adapt or add to this gesture to form AKONGA (learner), KAIKO (teacher), AKORANGA (lesson), AKOMANGA (classroom), WHAKAAKO (to teach). Likewise the gesture for WAHINE (woman) was developed

from a Māori perspective formed by three fingers held upward at the chin gesture symbolic of the moko kauae or chin tattoo only worn by women in the Māori culture. WAHINE (woman), KŌTIRO (girl), KUIA (elderly woman) all share an adaptation of the WAHINE gesture. KUIA is the WAHINE gesture + a high held hand suggesting seniority while KŌTIRO couples WAHINE and a low held hand suggesting a junior position.

In Māori there is a body of words which linguistically sit on three points of a triangle based on the proximity to the speaker, the listener and away from both. These act as identifiers, show possession, location and or proximity. Creating gestures to reflect this relative position on the triangle whilst ensuring that each gesture is easily distinguishable from other concepts was a major challenge. This was resolved by using a shared handshape to identify each set, and the position at each point of the triangle would indicate the particular word it represented.

Examples of the gesture forms on the proximity triangle include AU, KOE, IA meaning I, you, she/he. These gestures use a natural pointing hand gesture as opposed to using the index finger. Finger pointing was considered culturally inappropriate and rude by the expert group. Although no one had a clear explanation why, it was suggested that pointing was like pointing the bone - you are putting a hex on someone - a form of makutu (sourcery). Possessive pronouns beginning in T for example TAKU (my, mine - singular) are identified with a single upward pointing hand indicating also the singular, while the plural AKU (my, mine - plural) is indicated with an open hand facing the possessor suggesting ownership. Similarly the singular this and the plural these is expressed respectively with a downward indicating straight hand, and an open downward facing hand indicating the plural. Other possessive pronouns and locative sets are identified using the initialised hybrid technique. This is possible in Māori as each linguistic set shares the first letter. For example MĀKU, MĀU and MĀNA (for me, for you, for him or her).

4.2.5 Summary

This chapter has presented the process and product of a materials development study designed to create materials to teach te re Māori to adult beginners. In the conclusion some reflections on the process and the product will be followed by sample materials in Appendices 1-5.

CONCLUSION

The practical motivation for the project that underlies this thesis was the need and desire to develop a method of acquiring te reo Māori which rapidly enhances the learners ability to communicate in te reo while also developing cultural competence, knowledge and understanding. To ensure a successful outcome, it was important to understand and respond to what research and my own experience show to be barriers to successful second language acquisition in adults. This process was guided by kaupapa Māori principles which endeavoured to ensure that the 'Kia Whita!' materials articulate Māori linguistic and cultural content, acceptable to Māori experts while being comprehensible to learners of the language, in order to ensure the authenticity and utility of the materials.

I began this project as an experienced language teacher frustrated by the significant numbers of adult learners who made slow or little progress in becoming proficient speakers of the Māori language. Learner disenchantment with the challenges or pace of acquisition impacted on motivation, self-efficacy, confidence to use te reo Māori and commitment to continue the learning journey. Success or struggle in acquiring te reo Māori has serious repercussions on the revitalisation of the Māori language with around 75% of the Māori adult population having very limited or no Māori language proficiency. Materials that could increase the numbers of adult learners of te reo Māori capable of being transmitters of the language to the next generation were the focus of this study.

The materials developed for 'Kia Whita!' were based on the Accelerative Integrated Method (AIM) approach from Canada. The selection of this method proved to be an appropriate choice because it permitted the development of materials for te reo Māori which had already been tested on other languages and were already known to be based on sound Second Language Acquisition principles and to be effective in teaching younger students. Using the AIM as a base for the te reo Māori materials created a degree of confidence that the materials developed would meet research-

based criteria for effective second language teaching and learning. Alongside careful analysis of the AIM, Maxwell, the AIM originator and therefore a key stakeholder, provided important advice and feedback on the characteristics of the AIM and how they achieve their goals.

The greatest challenge in the development of ‘Kia Whita!’ was in ensuring the materials were linguistically and culturally appropriate for the teaching of te reo Maori. A solution to this challenge was to actively involve stakeholders throughout the process. Stakeholders provided important feedback that was carefully considered and meaningfully incorporated into the material influencing every aspect of the development process. The involvement of these stakeholders gave a sense of confidence that the materials produced have integrity and utility, as they are reflective of and responsive to the collective experiences and views from learners and teachers as well as other elders and experts in Māori language and culture.

Stakeholder feedback highlighted elements within the materials to revise; provided alternative views to consider and affirmed pedagogical decisions made in the development process. Considering alternative views on materials aided in developing a deeper understanding of the rationale behind this pedagogical approach. Stakeholder feedback also influenced the inclusion and timing of forms selected for teaching; provided alternative and more ‘Māori’ preferred ways of expressing concepts and provided guidance on regional variation. Feedback also guided the adaptation of a local pūrākau in a culturally appropriate manner as well as critiquing the linguistic appropriateness for adult learners at the elementary level. Feedback had a significant impact on the gesture development with many being co-created with participants through reworking of gestures to more clearly express a linguistic or cultural concept. Feedback also acted to affirm that gestures were expressive of a Māori cultural and linguistic perspective.

Expert involvement in assessing the quality of the reo selected and presented in materials gave integrity to both the process and the product. The challenge was less on the selection of forms to acquire and more on the quality of Māori expression,

namely how language forms hang together to express ideas in a Māori way. It is hoped that ongoing expert involvement in materials development will ensure the quality of Māori language included and thereby lessen concerns by native and fluent speakers about the Anglicisation of te reo Māori spoken by second language learners. Continued feedback also extends to guidance on the cultural quality and appropriateness of the materials developed.

An important next step will be in depth studies evaluating the effectiveness of ‘Kia Whita!’ for teaching Māori as a second language to adults, as well as branching to other groups of learners. These could include tribal groups and children. Anecdotal feedback gathered from classroom trials with adult learners has been overwhelmingly positive. Learners have reported that the gesture use has made learning and remembering te reo Māori easier, safe and fun and that the repetition has consolidated their learning. They report having enjoyed the interactivity in the materials, and have had the sense of being an active participant in the learning as opposed to passive recipients of knowledge. One learner said:

“Kia Whita! is an interesting an interactive method to teaching kaupapa Māori. Using this technique to teach sentence structures was a highly successful method for me as it made recall easier. The repetition cemented the learning and the storytelling attached made it interesting and again interactive. The method made me feel part of the session and not just a participant being taught to.” [H]

Learners commented on Māori cultural aspects of the method and how much more than the language was being acquired.

“I thought the Kia Whita! technique was awesome. I loved being able to move and gesture, it reminded me a little of kapa haka, it had its own rhythm. I thought particularly awesome were how a number of the gestures were actually tikanga appropriate, how they reinforced mātauranga Māori. I’m thinking of the gesture for woman as just one example, that was cool. That made Kia Whita! feel unique to my language and not just some random technique and it actually enabled me to buy in to this technique much more easily as I felt it affirmed me as Maori.” [T]

Developing new pedagogical materials, albeit based on an established method, is a complex and time intensive enterprise. Accordingly, only one unit of materials for elementary adult learners of te reo Māori was able to be developed. As a result, this study needs to be understood as the beginning of the process of developing effective materials for 'Kia Whita!'. This study afforded the development of not only a unit of material but more importantly an initial set of guidelines from which further Māori materials can be developed, refined and expanded at the elementary, intermediate and more advanced levels.

Looking at broad second language acquisition theory and the AIM was helpful in reaffirming our own Māori practices and ways of teaching and learning mirrored or recognisable in the AIM. This included the use of gesture in communication, gestured songs, and the use of story, repetition and rhythm.

Because the materials are designed for adult learners as second language learners at the elementary levels more research needs to be undertaken to expand and refine the language base used for materials development in order to allow for further materials to be developed for intermediate and advanced learners. This should involve action research in functional use of language in the learning setting, as well as the development of a phrasal lexicon to complement the Māori word frequency research. With ongoing development and research of 'Kia Whita!' this type of methodology could also be used in the early childhood, primary and secondary education sectors. The extent to which this tool can be transferred is outside the scope of this study and will be the subject of future research and development.

As a multimodal approach, which initially introduces language orally, aurally and kinaesthetically, 'Kia Whita!' does not initially rely on the written text to fully participate. This allows pre-readers and learners with reading difficulties the opportunity to acquire oral literacy and experience success within this method. Because of the consistency in content between the oral/aural and the printed 'Kia Whita!' materials, this approach may in fact be an aid to formal print literacy development. As such this would also be a valuable area for future research.

Although ‘Kia Whita!’, following the Accelerative Integrated Method, has been developed to accelerate the acquisition of a critical level of fluency in learner language, the possibilities exist for developing materials for groups who have specific functional language needs. Further development of ‘Kia Whita!’ could contribute to current tribal and national strategic directions and initiatives supporting the acquisition, use and quality of language used in the domestic sphere as one of the two main outcomes of the review of the Māori language sector and Māori language strategy focused on the re-establishment of te reo Māori in homes (Reedy, et al., 2011). This study could be useful to support such tribal strategies as Ngāi Tahu’s Kotahi Mano Kāika, an initiative to revitalise the use of te reo Māori in the homes (Te Rūnanga o Ngāi Tahu, 2009). In a programme designed for specific domestic domains, the pared down language would be made of high frequency language as well as functional. The te reo Mauriora report considered sustainability of language requiring the merging of the current educational focus with a focus on growing the language in homes and documented three central themes that arose from discussions with Māori communities which were (i) the language of the home; (ii) iwi, hapū, families and communities being the principal drivers; and (iii) improving the quality of language used by Māori language teachers (Reedy, et al., 2011).

The work presented here has contributed to developing a recognised method of learning te reo Māori that is appropriate to the New Zealand and Māori context. ‘Kia Whita!’ is a method that is responsive to current theory and stakeholder perceptions of effective practice in second language acquisition. It is envisaged that this method will accelerate the knowledge by both Pākehā and Māori of the Māori language and culture through using a method that conveys both at once. It is hoped that ‘Kia Whita!’ which intends to accelerate language acquisition in a safe environment will counter learner disenchantment, will significantly improve learner self-efficacy, confidence to use te reo Māori and commitment to continue the learning journey and thereby increase the positive outlook for the health of te reo.

‘Me whita, Kia Whita!’ ‘Hold fast to hasten the blaze’ the name of this thesis and indeed the method, advances the notion that te reo Māori me ōna tikanga is like a fire. It has the potential to burn vigorously or be reduced to a flicker and ultimately extinguished through neglect, ambivalence or ignorance. Nevertheless, as the embers of a fire, it can again be ignited and roar, fuelled by mātauranga Māori, tended with expert knowledge and fed by our desire for and pursuit of it. ‘Kia Whita!’ based on sound second language acquisition principles is designed to ease the learning pathway and thereby accelerate the acquisition and use of both te reo Māori me ōna tikanga.

APPENDICES

Appendices 1- 5 are samples of materials developed for this thesis, only the Māori play has been provided in full. English translations have been presented here for ease of understanding. These will not be provided to learners.

APPENDIX 1. MĀORI PARED DOWN LANGUAGE

Ko te Puna Kupu

List 1

kaikōrero
he
kōrero
tēnei
mō
te
pounamu
i
ko
Tamaahua
tāne
kaha
ia
pukumahi
hoki
Waitaiki
wahine
ātaahua
māia
kei

List 2

Te Tai Poutini
Tūhua
Tahanga
Whangamatā
Rangitoto
Whangamoa
Onetahua
Pāhua
Arahura
Mahitahi
Piopiotahi
rāua
e
noho
e...ana
taniwha
nanakia
kino
pai
ki

List 3

kī
a
au
kaukau
moana
kaitiaki
o
whiu
teka
kohi
kōhatu
tētahi
ata
ka
mātakitaki
tiki
wai
pīrangī
me
mau

List 4

kātahi
māua
haere
auē
auē taukuri e
oho
āwhinatia
mai
maranga
kimi
tana
kāore
kite
tuku
karakia
ngā
ō
atua
aku
whiua

List 5

tō
rangi
whāia
taku
whai
ara
kore
peka
hine
kaua
āwangawanga
hoe
oma
hīkoi
tae
atu
mataku
mā
koe
patu

List 6

ahau
kē
tau
kia
tere
kua
makariri
tahu
ahi
mahana
ā kuanei
taua
wehe
anei
māu
hoake
nāwai
rā
riri
nā te mea

List 7

mea
kai
kutu
titiro
weto
hea
māku
tokorua
anō
awa
ohorere
karanga
nāku
ehara
harawene
kume
roto
waiho
tukua
taka

List 8

huri
hei
tino
pōuri
ngaro
hinga
maunga
taha
ēnei
tonu
tiaki
tīmatanga
whakamutunga
mihi
tātou
kōrero
taonga
iho
hīmene
toru

List 9

paparua
nunui
paipera
whakapono
tūmanako
nui
aroha
whakapai
whakapainga
oranga
mātou
tinana
āmine
pao
tomo
tēnā
koutou
hoa
tīmata
ako

List 10

reo
 Māori
 Wa
 katoa
 Rāmere
 karawhiua
 ahakoa
 whakamā
 patua
 akomanga
 mehemea
 ū
 kāri
 whakanui
 tuhia
 ingoa
 runga
 tērā
 pea
 waimarie

List 11

whiwhi
 paraihe
 kete
 pepeha
 hui
 nei
 nō
 kāinga
 i nāianeī
 rātou
 toko
 tōku
 reira
 kuputaka
 ngohe
 raweke
 pātai
 kopi
 rānei
 hāngore

List 12

waka
 marae
 whānau
 hapū
 iwi
 whaea
 māmā
 matua
 mātua
 pāpā
 kuia
 koroua
 tuahine
 tungāne
 tuakana
 teina
 tamaiti
 tupuna
 tūpuna
 tamariki

List 13

tokohia
 kotahi
 mutunga
 aha
 ai

rerenga
 rorirori
 whiriwhrihia
 kupu
 tika

pō
 auau

APPENDIX 2. MĀORI PLAY

He Pūrākau Māori

Kaikōrero	He kōrero tēnei mō te pounamu i te Tai Poutini. Ko Tamaahua tēnei. He tāne kaha ia, he pukumahi hoki. Ko Waitaiki tēnei. He wahine ātaahua ia, he māia hoki. Kei Tūhua rāua e noho ana. Ko Poutini tēnei. He taniwha nanakia ia, he kino hoki	<i>This is a story about greenstone on the West Coast of the South Island. This is Tamaahua. He's a strong hard working man. This is Waitaiki. She's a beautiful strong-willed woman They live in Tūhua This is Poutini. He is an evil creature.</i>
Poutini	He pai ki a au te kaukau i te moana. Ko au hoki te kaitiaki o te pounamu.	<i>I like to swim in the ocean. I am also the guardian of the greenstone.</i>
Tamaahua	He pai ki a au te whiu teka. Ko au hoki te tāne a Waitaiki.	<i>I like to throw darts. I am also Waitaiki's husband</i>
Waitaiki	He pai ki a au te koho kōhatu. Ko au hoki te wahine a Tamaahua.	<i>I like to collect stones. I am also Tamaahua's wife.</i>
Kaikōrero	I tētahi ata, ka mātakitaki a Poutini i a Waitaiki e tiki wai ana.	<i>One morning, Poutini was observing Waitaiki collecting water.</i>
Poutini	Kei te pīrangī au ki a Waitaiki. Me mau i a au, kātahi māua ka haere ki Tahanga .	<i>I want Waitaiki. I should capture her, and then we will go to Tahanga</i>
Waitaiki	Auē taukuri e! E oho, e oho! Āwhinatia mai!	<i>Goodness me! Wake up, wake up. Help!</i>
Kaikōrero	Ka oho a Tamaahua. Ka maranga ia, ka kimi i tana wahine.	<i>Tamaahua awakens. He gets up to search for his wife.</i>
Tamaahua	Kāore au i kite i a ia. Me tuku karakia ki ngā atua. E aku atua e!	<i>I can't see her. I will pray to the gods. Oh my gods!</i>
Kaikōrero	Tamaahua, whiua tō teka ki te rangi. Whāia atu!	<i>Tamaahua, throw your dart to the sky. Follow it!</i>
Tamaahua	Me whiu au i taku teka. Ka whai i te ara. Me kua e peka. E hine, kua e āwangawanga.	<i>I must throw my dart, and must follow the path. Never deviate. Fair maiden. Don't worry.</i>
Kaikōrero	Ka hoe ia, ka oma, ka hīkoi atu. Ka tae atu a Waitaiki rāua ko Poutini ki Tahanga , ka kī a Waitaiki...	<i>He paddles, he runs and he marches on. When Waitaiki and Poutini arrive in Tahanga, Waitaiki says...</i>
Waitaiki	Kāore au i te mataku. Mā taku tāne koe e patu. Kei te kimi ia i ahau. Ko ia kē taku tau pūmau.	<i>I am not afraid. My husband will destroy you. He is searching for me. He is my true love.</i>
Poutini	E noho! Kia tere! Kua makariri koe! Kua tahu au i te ahi, kia mahana koe Waitaiki.	<i>Sit down! Quickly! You are cold! I have built a fire to warm you Waitaiki.</i>

	<p>Ā kuanei tāua wehe atu ai. Māu tēnei kōhatu pai. Anei. Hoake tāua ki Whangamatā.</p>	<p><i>Soon, we will leave. This useful stone is for you. Here. Let's go to Whangamatā.</i></p>
Kaikōrero	<p>Nāwai rā, ka tae atu a Tamaahua ki Tahanga. Ka riri ia, nā te mea kāore ia i kite i a Waitaiki.</p>	<p><i>After a time, Tamaahua arrives in Tahanga. He is angry because he does not see Waitaiki.</i></p>
Tamaahua	<p>Kai a te kutu! Titiro! Kāore he ahi. Kua wetohia. Māku koe e whakaora. Kei hea koe? Kāore e roa. Auē!</p>	<p><i>Damnation! Look! There is no fire. It has been extinguished. I will save you. Where are you? Hold tight. Alas!</i></p>
Kaikōrero	<p>Tamaahua, whiua tō teka ki te rangi. Whāia atu!</p>	<p><i>Tamaahua, throw your dart to the sky. Follow it!</i></p>
Tamaahua	<p>Me whiu au i taku teka. Ka whai i te ara. Me kua e peka. E hine, kua e āwangawanga.</p>	<p><i>I must throw my dart, and must follow the path. Never deviate. Fair maiden. Don't worry.</i></p>
Kaikōrero	<p>Ka hoe ia, ka oma, ka hīkoi. Ka tae atu a Waitaiki rāua ko Poutini ki Whangamatā, ka kī a Waitaiki...</p>	<p><i>He paddles, he runs and he marches on. When Waitaiki and Poutini arrive in Whangamatā, Waitaiki says...</i></p>
Waitaiki	<p>Kāore au i te mataku. Mā taku tāne koe e patu. Kei te kimi ia i ahau. Ko ia kē taku tau pūmau.</p>	<p><i>I am not afraid. My husband will destroy you. He is searching for me. He is my true love.</i></p>
Poutini	<p>E noho! Kia tere! Kua makariri koe! Kua tahu au i te ahi, kia mahana koe Waitaiki. Ā kuanei tāua wehe atu ai. Anei he kōhatu māu. Hoake tāua ki Rangitoto.</p>	<p><i>Sit down! Quickly! You are cold! I have built a fire to warm you Waitaiki. Soon, we will leave. Here is a stone. Let's must go to Rangitoto.</i></p>
Kaikōrero	<p>Nāwai rā, ka tae atu a Tamaahua ki Whangamatā. Ka riri ia, nā te mea kāore ia i kite i a Waitaiki.</p>	<p><i>After a time, Tamaahua arrives in Whangamatā. He is angry because he does not see Waitaiki.</i></p>
Tamaahua	<p>Kai a te kutu! Titiro! Kāore he ahi. Kua wetohia. Māku koe e whakaora. Kei hea koe? Kāore e roa. Auē!</p>	<p><i>Damnation! Look! There is no fire. It has been extinguished. I will save you. Where are you? Hold tight. Alas!</i></p>
Kaikōrero	<p>Ka whai ia i te tokorua ki Whangamoā, ki Onetāhua ki Pāhua ki Arahura ki Mahitahi ki Piopiotahi, ka hoki anō ki te awa o Arahura.</p>	<p><i>He follows the pair to Whangamoā, Onetāhua, Pāhua, Arahura, Tangiwai, returning again to the Arahura river.</i></p>
	<p>Ka ohore ia, ka karanga atu...</p>	<p><i>Surprised, he calls...</i></p>
Tamaahua	<p>E kī, e kī! Anā koe Waitaiki.</p>	<p><i>Well, well. There you are Waitaiki.</i></p>
Poutini	<p>Nāku kē te wahine. Ehara ia i a koe.</p>	<p><i>The woman is mine. She is not yours.</i></p>

Kaikōrero	Ka harawene a Poutini. Ka kume ia i a Waitaiki ki roto ki te awa.	<i>Poutini is jealous. He pulls Waitaiki into the river.</i>
Waitaiki	Waiho au! Tukua au! Ehara koe i taku tau.	<i>Let me be! Let me go! You are not my beloved.</i>
Kaikōrero	Ka taka ia, ka huri hei pounamu.	<i>She falls, and turns to greenstone.</i>
Tamaahua	Auē! Kua tino pōuri au. Kua ngaro koe e taku tau.	<i>Alas. I am so sad. You are lost my love.</i>
Kaikōrero	Ka hinga ia, ka huri hei maunga i te taha o te awa.	<i>He falls, and turns into a mountain beside the river.</i>
	I ēnei rā, kei te kaukau tonu a Poutini i ngā wai o Te Tai Poutini e tiaki ana i te pounamu.	<i>Nowadays, Poutini is still swimming in the waters around the West Coast of the South Island, guarding the greenstone</i>



(Te Papa Tongorewa, n.d.)

APPENDIX 3. ROUTINES

He Hātepe

KARAKIA

TĪMATANGA/WHAKAMUTUNGA

Tēnei au ka tuku mihi
Ki ō tātou atua
Mō ngā taonga tuku iho
Kua waiho mai nā

HIMENE (Wai karakia)

E toru ngā mea (paparua)
Ngā mea nunui (paparua)
E kī ana (paparua)
Te paipera (paparua)
Whakapono (paparua)
Tūmanako (paparua)
Ko te mea nui (paparua)
Ko te aroha (paparua)

WHAKAPAI KAI

Me whakapai hoki i te kai
Whakapainga (paparua)
Ēnei kai (paparua)
Hei oranga (paparua)
Mō ō mātou tinana (paparua)
Āmine

PAO TOMO

Tēnā koutou e hoa mā
Ko tēnei te pao hei tīmata
Kei te ako tātou ki te kōrero
i te reo Māori
i ngā wā katoa

Ko te Rāmere tēnei rā.
Tau kē te reo, karawhiua!
Ahakoa te whakamā
Ka patua te taniwha
i te akomanga

PAO TUKU

Mehemea i ū koe
ki te reo Māori i nga wā katoa,
haere mai ki te tiki
i te kāri whakanui
Tuhia tō ingoa
ki runga i te kāri
Tērā pea, ka waimarie,

BEGINNING & ENDING PRAYER

*Here I am, acknowledging
Our gods (superior being)
For the gifts
That have been handed down*

(Huata, 2010)

HYMN

*There are three things (repeat)
Three great things (repeat)
That is said by (repeat)
The bible (repeat)
Faith (repeat)
Hope (repeat)
But the greatest is (repeat)
Love (repeat)*

GRACE

*Let us also bless the food
Bless
This food
As sustenance
For our bodies
Amen (this is the desire)*

Tune - Frère Jacques

ENTRY RAP

*Greetings friends
This is our starting rap
We are learning to speak
The Māori language
All the time*

*Today is Friday
Awesome, go for it!
No matter how shy you feel
Overcome the taniwha (shyness)
In our classroom*

ENTRY RAP

*If you maintained te reo
Māori the whole time
Come and get
a commemoration card
Write your name
On the card
Who knows, you might be lucky*

He taonga pai mā tētahi.

There's a cool prize for somebody.

Anei taku kāri, kei roto i te kete.

Here is my card. It's in the kit.

MIHI/PEPEHA

Tēnā koutou e hui mai nei

Ko _____ te _____
Nō _____ * ahau
Kei _____ taku kāinga i nāianeī
Ko _____ taku
Nō _____ * ia
Ko _____ rāua ko _____ aku
.....
Ko _____ rātou ko _____, ko
_____ (...) aku
Toko ___ aku
Kāore aku
Ko _____ tōku ingoa
Nō reira, ka nui te mihi ki a koutou katoa
Tēnā koutou, tēnā koutou, tēnā tātou katoa.

Greeting/Tribal Introduction

Greetings to those gathered here

_____ is the _____
I am from/I belong to _____
I live in _____ now
_____ is my
S/he is from _____
_____ and _____ are my
.....
_____, _____ (...) and
_____ are my
I have _____
I have no
My name is _____
Therefore, greetings to you all,
greetings, greetings, greetings to us
all.

KUPUTAKA

-----	-----
maunga	<i>mountain</i>
waka	<i>canoe</i>
awa	<i>river</i>
marae	<i>marae</i>
hapū	<i>sub tribe</i>
iwi	<i>tribe</i>
_____ *	<i>Name of city, country or tribe</i>

.....
tāne	<i>husband</i>
wahine	<i>wife</i>
whaea, māmā	<i>mother</i>
matua, pāpā	<i>father</i>
kuia	<i>grandmother</i>
koroua	<i>grandfather</i>
tuahine	<i>sister or a brother</i>
tungāne	<i>brother of a sister</i>
tuākana	<i>older sibling of the same sex</i>
teina	<i>younger sibling of the same sex</i>
tamaiti	<i>child</i>
tupuna	<i>grandparent</i>
tamariki	<i>children</i>
tuākana	<i>older siblings of the same sex</i>
tēina	<i>younger siblings of the same sex</i>
tūpuna	<i>grandparents</i>
mātua	<i>parents</i>

APPENDIX 4. MĀORI LANGUAGE MANIPULATION ACTIVITIES

He Ngohe Raweke Reo

Total Questions - Pātai Kopi

1. He wahine a Waitaiki, he tāne rānei?

- He wahine a Waitaiki.

Is Waitaiki a woman or a man?

- *Waitaiki is a woman.*

2. Ko Tamaahua te tāne a Waitaiki, Ko Poutini rānei?

- Ko Tamaahua te tāne a Waitaiki.

Is Tamaahua Waitaiki's husband or is Poutini?

- *Tamaahua is Waitaiki's husband.*

3. Ka kimi a Tamaahua i a Waitaiki, i a Poutini rānei?

- Ka kimi a Tamaahua i a Waitaiki.

Does Tamaahua search for Waitaiki or for Poutini?

- *Tamaahua searches for Waitaiki.*

4. Ka tuku karakia a Tamaahua, a Waitaiki rānei?

- Ka tuku karakia a Tamaahua.

Does Tamaahua recite prayers or does Waitaiki?

- *Tamaahua recites prayers.*

5. Ka maia a Waitaiki, kāore rānei?

- Ka maia a Waitaiki.

Is Waitaiki strong-willed or not?

- *Waitaiki is strong-willed.*

Partial Questions - Pātai Hāngore

1. Ko wai te kaitiaki o te pounamu?

- Ko Poutini te kaitiaki o te pounamu.

Who is the guardian of the pounamu?

- *Poutini is the guardian of the pounamu.*

2. Kei hea a Poutini i nāianeī?

- Kei Te Tai Poutini a Poutini.

Where is Poutini now?

- *Poutini is on the West Coast.*

3. Tokohia ngā wahine i tēnei pūrākau?

- Kotahi te wahine i tēnei pūrākau.

How many women are there in this legend?

- *There is one woman in this legend.*

4. I te mutunga o te pūrākau, ka aha a Waitaiki?

- I te mutunga o te pūrākau, ka huri a Waitaiki hei pounamu.

At the end of the story, what does Waitaiki do?

- *At the end of the story, Waitaiki turns to greenstone?*

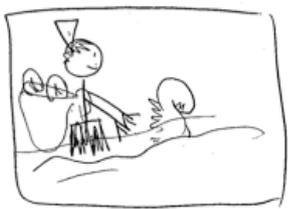
5. Ka kite a Tamaahua i a Waitaiki i te awa. Ka pōuri ia. He aha ai?

- Nā te mea kua huri a Waitaiki hei pounamu.

When Tamaahua sees Waitaiki at the river, he is very sad. Why?

- *Because Waitaiki has turned to greenstone.*

Silly Sentences - Rerenga Rorirori

		
<p>1. Kei te whiu a Tamaahua i te maunga ki te rangi. <i>Tamaahua is throwing the mountain skyward</i></p>	<p>2. Kei te pīrangi a Waitaiki ki te hopu maunga. <i>Waitaiki wants to catch mountains</i></p>	<p>3. Kei te koho a Tamaahua i ngā taniwha i te awa. <i>Tamaahua is collecting taniwha from the river</i></p>

Choose the Correct Word - Whiriwhiria te Kupu Tika

- He _____ a Tamaahua, he pukumahi hoki. (tāne kaha, tāne kino) *Tamaahua is a _____, he is also hardworking. (strong man, bad man)*
- I tētahi _____, ka mātakitaki a Poutini i a Waitiki (pō, ata) *One _____, Poutini watched Waitiki (night, morning)*
- Ka _____ a Tamaahua i tana teka (hopu, whiu) *Tamaahua _____ his dart (catches, throws)*

Put the words in Order - Whakaraupapahia ngā kupu kia tika

- kaha a pukumahi He tāne Tamaahua, he hoki
 - He tāne kaha a Tamaahua, he pukumahi hoki. *Tamaahua is a strong hardworking (industrious rānei) man he is industrious also.*
- taniwha He Poutini, he nanakia a kino hoki.
 - He nanakia a Poutini, he kino hoki. *Poutini is mischievous evil creature. and he is bad also.*
- teka a Kei te whiu Tamaahua.
 - Kei te whiu teka a Tamaahua. *Tamaahua is dart throwing the dart.*

APPENDIX 5. 'KIA WHITA!' GESTURES

He Rotarota 'Kia Whita!'

Follow the link below to view samples of the MPDL as well as the gestured Māori Play developed for this thesis.

<http://kiawhita.wikispaces.com/>

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