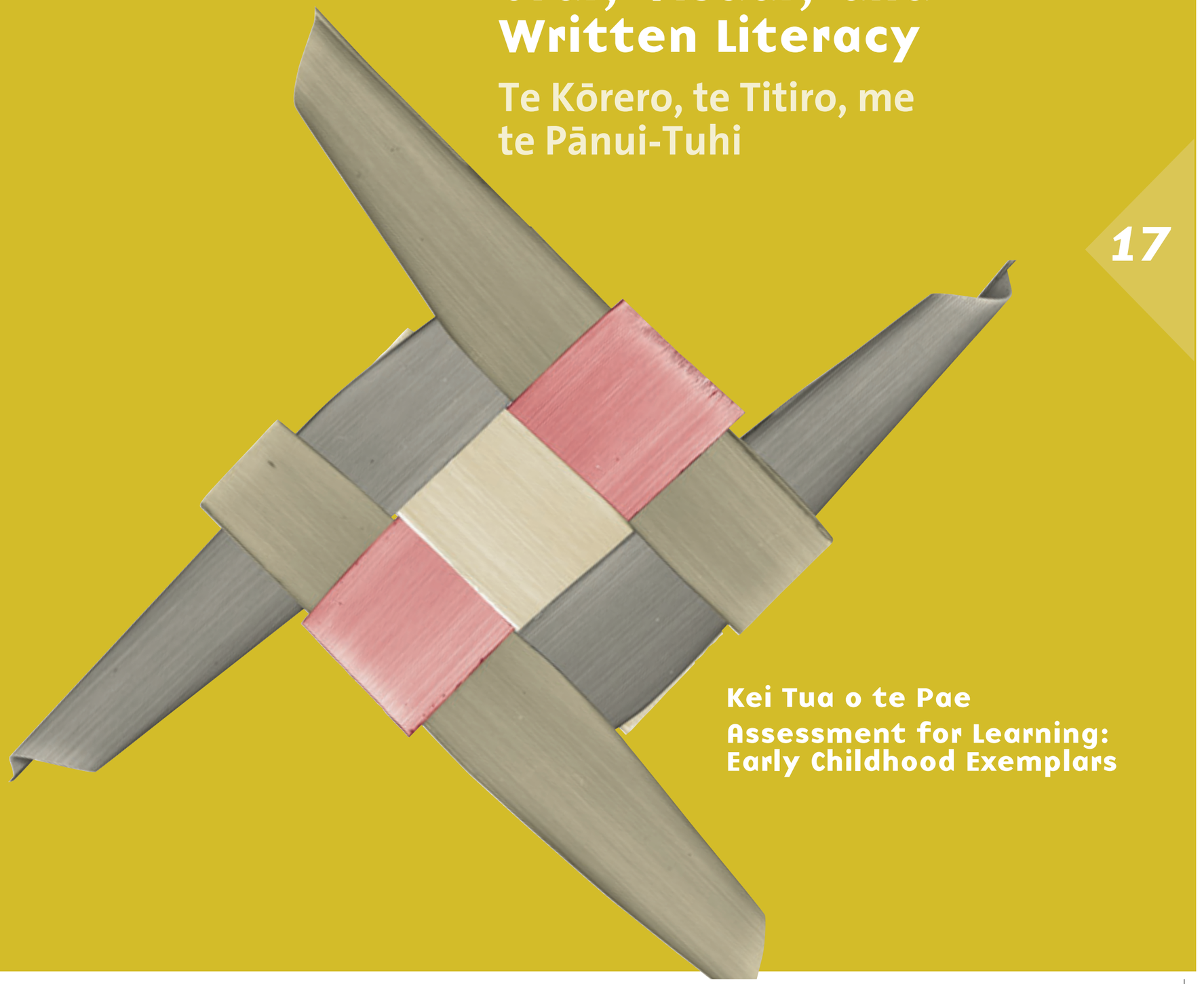
MINISTRY OF EDUCATION
Te Tāhuhu o te Mātauranga

Oral, Visual, and Written Literacy

Te Kōrero, te Titiro, me te Pānui-Tuhi

17



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

New Zealand Government

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Project Co-directors: Margaret Carr, University of Waikato, and Wendy Lee, Educational Leadership Project;
Project Administrator: Carolyn Jones;
Project Co-ordinators: Keryn Davis, Lesley Dunn, Stuart Guyton, Maggie Haggerty, Ann Hatherly, Anita Mortlock, Lesley Rameka, Vicki Sonnenberg, and Sarah Te One;
Project Advisory Committee: Lynne Bruce, Jeanette Clarkin-Phillips, Bronwen Cowie, Lester Flockton, Doreen Launder, Linda Mitchell, Rosina Merry, Jean Rockel, Mere Skerrett-White, and Rita Walker;
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Authors of text and compilers of books: Margaret Carr, Wendy Lee, and Carolyn Jones, advised and assisted by Rita Walker and Bronwen Cowie
Co-author for this book: Ann Hatherly
Publication Project Manager: Jane Ferguson
Series Editor: Margaret Cahill

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Introduction

He kupu whakataki

The exemplars in this book should be considered in conjunction with the discussion in Book 16. The concept of literacy described in that introduction informs this book of exemplars. Literacy assessment in early childhood settings has tended to focus on a ledger of skills and conventions to do with the mechanics of reading and writing, for example: the identification of letters of the alphabet, being able to recognise and/or write one's name, and knowledge of print directionality. Being literate is much wider than this.[1] The qualifiers "oral, visual, and written" not only reflect a broader view of literacy but also acknowledge the importance in the early years of establishing a sound oral foundation, particularly in the realms of conversation and storytelling. This foundation is integral to reading and writing enterprises.

The exemplars in this book are viewed through one or more of the three lenses outlined in Book 16:

- a lens focused on assessment practices, referring to the definition of assessment as "noticing, recognising, and responding", from Book 1 of *Kei Tua o te Pae*;
- a *Te Whāriki* lens;
- a lens that focuses on the symbol systems and technologies for oral, visual, and written literacy.

A lens focused on assessment practices

He āta titiro ki ngā mahi aromatawai

In practice, assessment for learning – noticing, recognising, and responding – may be non-verbal (a gesture, a frown, a smile), verbal (a comment, a conversation), or documented (written down, photographed, displayed). These three modes of communicating and representing can be described as languages. The language of teaching contributes to the assessment culture of the setting in at least three ways. Firstly, discourses of identity and achievement describe a particular view about what it is to be a learner. A very different view is developed from discourses of deficit and failure. Secondly, interactive conventions differ across cultures. Margie Hohepa and Stuart McNaughton, for instance, comment that different patterns of exchanges between book readers and listeners have been identified in the activity of reading to children and that features of these patterns can be related to core cultural values.

Studies have found that families across different cultures can show a marked preference for particular sorts of interactional styles (McNaughton 1995). One such style has the identification and negotiation of narrative meanings as a major feature. Another has been termed a performance or recitation style of reading, the central feature being an adult or more expert reader reading part of the text, and the less expert child repeating that part of the text or completing a missing section. [2]

Thirdly, the languages used may describe a bicultural or multicultural setting. It is widely acknowledged that although being bilingual or multilingual is known to have many linguistic and intellectual benefits, support for children's first language in early childhood settings that are not immersion centres is often overlooked.[3] At the very least, one of the learning outcomes in *Te Whāriki* is that children develop "confidence that their first language is valued".[4] Instances of children using literacy conventions associated with scripts and languages of their mother tongue can be documented for their families, illustrating that these activities are valued aspects of their child's participation in centre life. Where teachers are bilingual themselves, documenting assessment in the child's first language presents an opportunity to assure families that bilingualism and biliteracy are actively supported in that setting. *Kei Tua o te Pae* includes a number of exemplars in which the children's home languages are included.

Many of the early childhood settings contributing to this book make their documented narrative assessments available to the children themselves. This is a particularly powerful way of building children's identities as literate beings. In many cases, the children's portfolios have become books that they can "read", contribute to, revisit, and retell. These portfolios are meaningful literacy artefacts for children, who find it compelling and engaging to be able to contribute to and revisit stories of personal achievement. They provide natural opportunities for children to assess their own literacy knowledge and skills. When teachers also draw children's attention to some of the literacy conventions that exist within such documented assessments, their value for literacy learning is noticeably strengthened.

Book 16 provides some guidelines about what assessment to look for. Teachers might make connections between each of these guidelines and the topic in this book by ensuring that assessments:

- include clear goals (Book 1, page 9);
- are in everyday contexts (Book 1, page 12);
- protect and enhance the motivation to learn (Book 1, page 13);
- acknowledge uncertainty (Book 1, page 14);
- include the documentation of collective and individual enterprises (Book 1, page 16);
- keep a view of learning as complex (Book 1, page 18);
- follow the four principles of *Te Whāriki* (Book 2);
- are on the pathway towards bicultural assessment (Book 3);
- provide opportunities for the children to contribute to their own assessment (Book 4);
- provide opportunities for family and whānau to participate in the assessment process (Book 5);
- make a difference to: community, competence, and continuity (Books 5, 6, and 7);
- include infants and toddlers (Book 8);
- reflect and strengthen inclusion (Book 9).

A lens based on *Te Whāriki* – He tirohanga mai i *Te Whāriki*

Literacy goals in *Te Whāriki* are woven throughout the strands, although they are predominantly in the Communication/Mana Reo strand, where the goals are that children experience an environment where:

- they develop non-verbal communication skills for a range of purposes;
- they develop verbal communication skills for a range of purposes;
- they experience the stories and symbols of their own and other cultures;
- they discover and develop different ways to be creative and expressive.[5]

At the same time, there will be "a commitment to the recognition of Māori language – stories, symbols, arts, and crafts – in the programme",[6] and outcomes include an appreciation of te reo Māori as a living and relevant language.

The Belonging/Mana Whenua strand includes the learning outcomes:

- Children develop awareness of connections between events and experiences within and beyond the early childhood education setting.
- Children develop connecting links between the early childhood education setting and other settings that relate to the child …
- Children develop the confidence and ability to express their ideas and to assist others.
- Children develop the ability to disagree and state a conflicting opinion assertively and appropriately.[7]

The Contribution/Mana Tangata strand includes the learning outcome:

- Children develop an increasing ability to take another's point of view and to empathise with others.[8]

The Exploration/Mana Aotūroa strand includes the learning outcomes:

- Children develop increasing confidence and a repertoire for symbolic, pretend, or dramatic play.
- Children develop the ability to identify and use information from a range of sources, including using books for reference.
- Children develop familiarity with stories from different cultures about the living world, including myths and legends and oral, non-fictional, and fictional forms.[9]

The *Te Whāriki* perspective is that children will participate in the symbol systems and tools of literacy for personal, social, and cultural purposes: for becoming confident and competent in culturally valued enterprises, expressing emotion, making connections across place and time, contributing their own abilities and viewpoints to the community, communicating with others (including appreciating the ways in which the available cultures communicate and represent), and making sense of their worlds.

At the same time, the possible pathways for learning that derive from the four principles in *Te Whāriki* (see Books 10 and 16), can provide a guide for identifying dimensions of strength as children become more interested in and involved with literacy. Learning episodes associated with literacy practices become:

- more strongly integrated as recognised patterns, regular events, and social practices over time. In the exemplar "Looking back through your portfolio", Alice is participating in a routine literacy practice in this early childhood setting. She is "reading" her portfolio. She comments on how her name writing has now become more secure: on one page is an early story of her beginning to write her name and she comments, "I do it now … I know how to do it." At the same time, she is recognising continuity or progress in her learning from past to present – and perhaps this rereading will introduce a challenge for Alice to achieve in the future.
- distributed or stretched across a widening network of helpful people and enabling resources. In the exemplar "Hikurangi", the meaning-making illustrates relationships with a wide range of people, places, things, and enterprises, and a range of literacy: karanga, waiata, whaikōrero, pōwhiri and visual literacy forms.
- connected to a greater diversity of purposes, places, and social communities. In "The Snipe and the Clam", a complex process and outcome are illustrated: Samuel and his mother reconstruct a traditional Chinese story with drawings and in both English and Mandarin. When the story is told to the other children, Samuel provides the Mandarin words and the gestures.
- more mindful, as children begin to take responsibility and make up their own minds. In the exemplar "Shai-Li makes a friend", the children are experts in their own home languages: sharing vocabulary and teaching each other.

A lens focused on the symbol systems and technologies for making meaning: Oral, visual, and written literacy

He tirohanga ki ngā tohu whakahaere me ngā momo hangarau hei whakamārama atu: Te kōrero, te titiro, me te pānui-tuhi

The following are some aspects of participating in the domain of literacy (oral, visual, and written) that might be noticed, recognised, responded to, recorded, and revisited.[10] Not all of these aspects are represented in the exemplars, but teachers may be able to locate them in their own settings and write their own exemplars. In particular, when episodes are documented and revisited, children will be able to recognise their own literacy competencies.

A repertoire of literacy practices

An indicative repertoire of practices is set out here, using the four practices outlined in Book 16.[11] These four practices also intersect and interconnect.

Observing and listening in to literacy practices

Observing and listening in to literacy practices includes enjoying stories, either told or read by others, in a range of styles. It also includes noticing cultural conventions, such as making a shopping list, or local conventions, such as writing down valued learning episodes.

In the exemplar "Tiari wants to draw", her mother reports:

> Whenever I sit down to work at the table Tiari always wants to be included. She sees me and my husband working at the computer. Tiari can turn on the computer by herself and immediately moves the mouse (as she has seen us doing) … Tiari also loves writing with pens. She sits beside me at the table and quite happily writes away for quite a length of time.

Playing with language and literacy practices

Playing with language and literacy practices includes playing with the units (the sounds, images, letters, and words); and playing with the cultural tools associated with oral, visual, and written literacy (making marks, copying writers and readers).

The exemplar "Flopsy and Mopsy" includes Aimee playing with words. The teacher recognises that Aimee is, on this occasion, perhaps more interested in the words than in the story, and she encourages her playfulness with words.

Using literacy for a purpose

Using literacy for a purpose includes a wide range of practices. Some of these are:

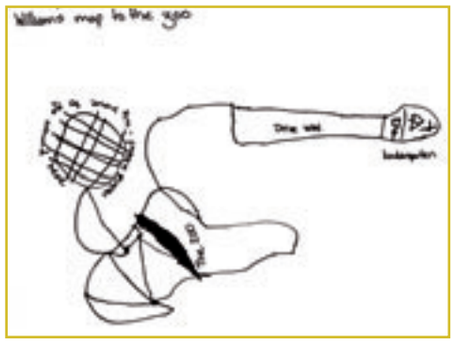
- retelling the stories of others, demonstrating an awareness of how stories work (story grammar);
- connecting stories – oral, visual, or written – to their own lives;
- listening to and constructing poems, songs, and waiata;
- "reading" pictures, photographs, and culturally significant symbols;
- recognising the significance and place of cultural patterns (tapa, kōwhaiwhai, and tukutuku) and oral traditions (karanga, waiata, and whaikōrero);
- connecting with a range of ways in which family and whānau "do" literacy by making links with their "funds of knowledge" from home;
- being aware of culturally and socially significant intonation and oral forms;
- using the conventions of the script and vocabulary of their first language;
- being aware of concepts about print and letter–sound relationships (phonemic awareness);
- being aware of some conventions of different text forms or genres – lists, stories, advertisements;
- using literacy for a range of purposes – entertainment, information, maintaining social contacts;
- using texts from popular culture as a context for literacy learning;
- using texts from traditional culture as a context for literacy learning;
- using literacy to teach others.

In the exemplar "Zachary's proof-reading", Zachary has observed the teachers writing learning stories and he participates in the proof-reading part of the process.

Critically questioning or transforming

Critically questioning or transforming includes:

- critiquing oral, visual, and written accounts, formats, stories, symbols, and books;
- inventing oral, visual, and written accounts, stories, symbols, and books;
- choosing from a range of possible and appropriate tools;
- questioning conventions or suggesting alternatives.



In the exemplar "A sticky end", Joshua critiques the ending to the story and devises an ending that he finds more satisfactory.

Looking back through your portfolio

19 June

Here are Alice and I taking a browse through her portfolio. "I know the words," Alice keeps saying to me. We look at each page. "In the family corner I like to play with my friends, Finn and Taylor," says Alice running her finger along the line of words.

The next page is an old story of when Alice was beginning to write her name. "I do it now and I already have my birthday and I know how to do it."

The next page is when Alice had been playing "Doggy, doggy, who's got the bone?" On seeing this picture Alice begins to sing the song.

We are now at the end of the entries and Alice turns to me and says, "I need some more photographs of me, don't I?"

Yes, I agree with you, Alice. I look forward to reading other stories about you.

What's happening here?

Alice is reading through her portfolio of learning stories with her teacher.

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

This is an example of self-assessment. Alice says, "I know the words." Later she comments on her progress in learning to write her name: "I do it now and I already have my birthday and I know how to do it." In this centre, portfolios of children's assessment are regarded as valuable literacy artefacts and children have access to them at all times. Teachers recognise that the literacy opportunities arising from the portfolios are likely to be enhanced when they themselves share in this reading with the children. When Alice says that she needs more photos in her portfolio, she seems to have in her mind the possibility of reading this again in the future, an idea her teacher encourages when she writes, "I look forward to reading other stories about you."

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

This assessment offers Alice a chance to practise and demonstrate her knowledge in a context that is familiar and extremely meaningful to her. It is a situation in which a high level of shared understanding and experience between Alice and her audience (her teacher) is likely to facilitate her motivation, confidence, and skills with literacy. The practice of making portfolios available to children is helping to build Alice's sense of identity as a valued participant in this community. *Te Whāriki* is founded on the aspiration that children will "grow up as competent and confident learners and communicators".[12] In this exemplar, Alice and the teacher are strengthening Alice's literacy competence by revisiting her portfolio.

How does this assessment exemplify developing competence in literacy?

In this exemplar, we see Alice "being literate" in a purposeful way.

Alice understands that the symbols on the pages have meaning, that they tell you what to say, and that their meaning remains constant over time.

She demonstrates her understanding of directionality in English when she runs her finger along the line she is reading.

Alice reads the pictures for meaning (visual literacy). When she sees the picture of her playing "Doggy, doggy, who's got the bone?", this prompts her to recall the event and sing the song.

By looking back on her stories, Alice is able to evaluate the development of her competence in literacy over time, an ability that will serve her well in the future.

Alice believes that she has stories to share and expects that others will enjoy them.

Daniel and his books

Child: Daniel (14 months) Teacher: Shaz Date: 1 August

A learning story

Daniel was sitting on my knee while I read the story about a pudgy pig that visits lots of different animals on his way to find his favourite pigsty with all his little pig friends. Daniel pointed to the animals, squealing with excitement and bouncing up and down on my knee. He loved lifting the flaps to discover a different animal each time, saying "eyes" emphasising the "s" on the end. He often turned to me with a big grin from ear to ear saying "eyes" again and again. I would say, "Turn the page, Daniel" and he would. Sometimes he would turn too many pages so I would flip them back so we didn't miss seeing any of the animals.

Daniel was extremely careful and gentle when lifting the flaps showing great respect for my "special" book. When we came to the last page I shut the book explaining it was the end. Daniel indicated that he wanted to read the story again so we did and then once more after that.

Interpretation

Books are prompting Daniel to use new words. He is able to make connections between words he can say and the illustrations in books.

He is very confident at playing a role in shared reading with teachers. Daniel obviously has a love for books!

Question: What learning did I think went on here (ie. the main point(s) of the learning story)?

What next?

- Read stories again and again with Daniel.
- Continue to provide plenty of opportunities for Daniel to "read" independently.
- We will demonstrate that we share Daniel's pleasure in discovering books and their stories.
- We will include Daniel in group reading times, using a variety of methods to tell stories – large books, books with tapes, interactive tactile books, pop-up books, felt picture stories.

What's happening here?

Daniel has appeared before in Book 6. There, Daniel and George shared their interest in books. In this exemplar, Daniel is reading a story with one of the teachers in his centre. She reads the story three times at his request.

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

This learning story documents the continuity of Daniel's interest in books. It notes his favourite book and recognises his growing capacity to participate in reading it by turning the pages. It also documents the new words that Daniel, inspired by the book, is using. The teacher eloquently describes his enthusiasm. This learning story will go home, illustrating – and probably confirming – that Daniel's interest in reading is being nurtured at the early childhood centre.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

Story reading is a regular event at this early childhood centre and is therefore an aspect of the Belonging/Mana Whenua strand as well as the Communication/Mana Reo strand. Daniel is developing a capacity to predict the pattern of this regular event and to contribute to the planning by asking for it to be repeated several times. This is also an example of goal 2 of the Communicating/Mana Reo strand, "the expectation that verbal communication will be a source of delight, comfort, and amusement …"[13]

How does this assessment exemplify developing competence in literacy?

For Daniel, the story reading appears to be very purposeful. It builds on his interest in a favourite book. It also builds on his growing identity as a reader.

He is contributing accompanying sounds and words to the story, turning the pages on cue, and being "extremely careful and gentle when lifting the flaps" of this pop-up book. His enjoyment in playing with the sounds in the story is very evident.

This exemplar illustrates how conversation and storytelling contribute to the establishment of a sound oral foundation which Daniel can integrate into his reading and writing experiences.

Hikurangi

Date: 5 June

		Examples or cues	A Learning Story
belonging mana whenua	Taking an Interest	Finding an interest here – a topic, an activity, a role. Recognising the familiar, enjoying the unfamiliar. Coping with change.	*Hikurangi and Joel held hands and were very quiet and focused during the karanga as we were called onto the marae – as were the other children. Hikurangi liked the waiata in the wharenui, especially "Whakaaria mai", which both tangata whenua and manuhiri sang together before the whaikōrero began. After the pōwhiri, Hikurangi drew a picture of a tarantula which he said would live in Tāne's forest! At home, he talked about Masato's dad speaking in the wharenui and remembered seeing his koro (grandad, my father) doing the same on our marae. He loved the wharekai too because "we all eat together". It was a wonderful, warm, and positive experience. Kia ora.* *Frances*
well-being mana atua	Being Involved	Paying attention for a sustained period, feeling safe, trusting others. Being playful with others and/or materials.	
exploration mana aotūroa	Persisting with Difficulty	Setting and choosing difficult tasks. Using a range of strategies to solve problems when 'stuck' (be specific).	
communication mana reo	Expressing an Idea or a Feeling	In a range of ways (specify). For example: oral language, gesture, music, art, writing, using numbers and patterns, telling stories.	
contribution mana tangata	Taking Responsibility	Responding to others, to stories, and imagined events, ensuring that things are fair, self-evaluating, helping others, contributing to programme.	

What's happening here?

This is a contribution to Hikurangi's portfolio from his mother. She reports on Hikurangi's responses to the centre's visit to a marae.

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

Parents enrich events and stories by making connections with whānau and the wider world of hapū and iwi. In this exemplar, Frances, Hikurangi's mother, records Hikurangi's recall of the event and his linking it to his memories of a similar occasion in the past. Her account informs teachers of the literacy that is noticed, recognised, and responded to in this whānau. Karanga, waiata, whaikōrero, and pōwhiri are specified as literacy forms valued by the parent.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

The teachers at this centre have been developing a bicultural curriculum in a number of ways. On this occasion, the children take part in the literacy of the marae as part of the centre's programme. Parent contributions to portfolios exemplify the principle in *Te Whāriki* of Family and Community/Whānau Tangata, which sees the wider world of family and community as an integral part of the early childhood curriculum. This exemplar shares the learning outcomes of the Communication/Mana Reo strand of *Te Whāriki*, that: "children develop familiarity with an appropriate selection of the stories and literature valued by the cultures in their community"[14] and "an appreciation of te reo as a living and relevant language".[15]

This is one of a number of visits to the local marae. The children have also listened to kaumātua and explored kōwhaiwhai and the symbols on the whakairo (carvings).

How does this assessment exemplify developing competence in literacy?

Hikurangi's mother highlights the oral and visual literacy, the karanga, waiata, whaikōrero, and pōwhiri, which are part of a marae visit.

She also reports on the connections that Hikurangi makes between this visit and his recollection of his koro speaking in the wharenui on the marae of their whānau.

Hikurangi responds to the visit by drawing a tarantula and advising that it lives in Tāne's forest, linking his drawing to the mythology of the marae.

Flopsy and Mopsy

Child: Aimee
Teacher: Chrissy

Aimee brought her "Peter Rabbit" book to kindergarten. I began reading the first page and the names Flopsy and Mopsy caught Aimee's attention.

"Those rhyme!" she exclaimed.

I wrote the words "Flopsy" and "Mopsy" on a piece of paper.

"Which one do you think says "Flopsy?" I asked.

Aimee thought for a moment and pointed to the word and then she said, "And that must be Mopsy!"

I asked her to think of other words that could rhyme with these names. Aimee took great delight in rattling off a list of rhyming names. I added "Lopsy", "Copsy", "Nopsy", "Popsy", and "Bopsy" to the list.

"How about the Peter one?" she asked.

"Sure," I said. "I'll write them down." Aimee suggested "Deter", "Beter", "Keter".

"Mmmm, what about 'Weter'?"

"Can you write that one?" I asked.

Aimee looked at the list carefully and then wrote "weter".

"Well done, Aimee!" I said. "You wrote that beautifully."

"I'm going to show Dale," said Aimee and she did.

Review

Aimee and I spent a few minutes together looking at her book and in that short space of time, so much learning took place. Literacy involves, among other things, the ability to understand the relationship between sounds and letters. When Aimee wrote the word "weter", she was using great code-breaking skills – the initial sound is "w", but the rest of the word stays the same, so comparing it to "Deter", "Beter", and "Keter", "Weter" will look like this …

Aimee has an obvious delight in words and sounds, and this enhances her enjoyment of books and stories. She can hear the phonemes in words and is able to make up a list of rhyming words.

What's happening here?

Aimee and her teacher discuss words and rhyme while looking at a book that Aimee has brought from home. Before this assessment was recorded, Aimee's teacher attended a workshop on literacy at which she learned of Luke and Freebody's four roles of a literate person (see Book 16). This framework has enabled her to comment very specifically on children's literacy learning (see also the exemplar "A sticky end", by the same teacher, in this book).

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

By *noticing* Aimee's cue ("Those rhyme!") that she was perhaps more interested in the words themselves than the story and then *recognising* the potential of this interest to become an enjoyable literacy experience, Aimee's teacher encourages her playfulness with words. Part of the *responding* was recording Aimee's alternative words, which gave Aimee an artefact to return to and discuss with another of her teachers.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

This is a nice example where, for Aimee, "words and books can amuse, delight, comfort, illuminate, inform, and excite"[16], an outcome in the Communication/Mana Reo strand of *Te Whāriki*. Knowing the value of early literacy experiences, the teachers are keen to make literacy events as visible as possible to families as well as to the children themselves. The teacher provides an explicit account to Aimee's family of the literacy learning Aimee has been engaged in. This documented assessment is likely to assure them that literacy is indeed valued at the centre and may lead to Aimee's family seeing possibilities for building on Aimee's interest in words and rhyme at home.

How does this assessment exemplify developing competence in literacy?

As the teacher comments, Aimee's code-breaking skills and her delight in words and sounds enhance her pleasure in books and stories and her literacy skills.

Aimee has a playful interest in the way words work, and she is keen to think about and discuss these ideas with her teacher, which indicates that she has metalinguistic awareness.

Aimee has a phonological awareness of aspects of the sound structure of English. For example, she knows what it means for words to rhyme and she is aware that spoken words are made up of smaller parts that can be manipulated to create new words. In this assessment, she manipulates the onset (the sound at the beginning of the word) to create the new names, "Lopsy", "Copsy" ...

When Aimee identifies the word "Flopsy" and then later spells "weter" correctly, she draws on her knowledge of the relationship between the letters of the alphabet (specifically "f" and "w") and their respective sounds.

Joshua's mana reo

Joshua has a pretty good understanding of what is going on around him. He can recognise different faces and he expresses his feelings through body language and facial expression.

Joshua is very vocal and he will babble away while he is playing with toys and during interaction with his peers.

We have been encouraging Joshua to sound out simple kupu like "kia ora", "hōmai", "inu", "kai", "pakipaki", "ihu", "waha", etc. He can understand and respond to simple instructions like "pakipaki", "pūkana mai", "kanikani", and "Kei hei to ihu?"

Joshua enjoys waiata and music. He knows the actions to some of the kōhanga songs and his favourite songs are:

- "Pakahia o ringa" – Joshua recognises the tune and the words.
- "Pakipaki" – he will clap his hands whenever the song is being sung while bobbing up and down.
- "Kei runga te rākau" – Joshua also recognises the tune to this song and he will automatically put his hands up to his eyes (like a ruru) when he hears the first line of this song being sung – "Kei runga te rākau i te pō, ki mai te ruru kua awatea …"

Joshua likes watching the older boys doing the haka and loves showing off his own pūkana.

Link to *Te Whāriki*:

The programme includes action games, listening games, and dancing, all of which use the body as a means of communication.

Over the past 3 weeks Joshua has shown an interest in books. He will pick a book and give it to a whaea to read, often getting her to read the same book over and over again. He likes to spend his afternoons chilling out and reading books for a good hour and a half. He particularly likes the hard-covered books because he can turn the pages by himself.

I have tried a few exercises with Joshua over that time by reading him one book about four times, slowly sounding out key words and names of animals. I then asked him simple questions about each page, for example, "Kei hea te **ngeru**?" "Kei hea te **kurī**?" "Kei hea te **panana**?" Joshua will answer by pointing to the pictures on pages.

On 1 August Joshua said "nana" while pointing to a picture of a "panana" in a book that we had been reading.

Reading books is an excellent way to develop and extend Joshua's language skills, starting with visual recognition and pronunciation. Once he is able to sound out words, the next step would be to extend his vocabulary by introducing a wider range of books.

Link to *Te Whāriki*:

Adults are prepared to read the same story again and again.

Strategies: Teachers will use repetition, sounding out words slowly and encouraging Joshua to repeat after us where appropriate.

Continue to sing his favourite kōhanga songs to him and introduce new waiata.

What's happening here?

In this assessment, Joshua's growing understanding of receptive language (sometimes shown through waiata) and his attempts at communicating are noted. Ngā kaiako notice his new interest in books and see this as another opportunity to further both his receptive and expressive language in Māori.

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

Letting others know of Joshua's favourite songs may lead to his being provided with opportunities for practising these in other contexts, for example, with his family. Joshua's enjoyment of waiata is seen as a major stimulus to his language development. There is a reminder to "continue to sing his favourite kōhanga songs to him and introduce new waiata". Ngā kaiako recognise the value of repetition and practice to Joshua's language and literacy learning. The assessment gives a clear indication to readers of Joshua's current competencies, with some explicit suggestions of what can be done to support his growing Māori vocabulary.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

By having stories read to him "over and over again" when he asks for them and by being encouraged to point out the animals or the banana in the illustrations, Joshua is learning that his participation in this bilingual community is supported. He is developing the knowledge that he makes a valued contribution, an aspiration of *Te Whāriki* for all young children. Learning te reo is important, and books and waiata are regarded as rich resources for facilitating this. The early childhood centre is supporting the whānau's commitment to te reo. "An appreciation of te reo as a living and relevant language" is a learning outcome of the Communication/Mana Reo strand of *Te Whāriki*.[17]

How does this assessment exemplify developing competence in literacy?

Joshua enjoys communicating through gesture and song as well as being in the company of the early childhood community.

Books have become a source of interest and delight for Joshua. He is motivated to "read" and "reread" them, either alone or with an adult. He knows how to get a story read to him (by giving the book to a whaea), and in doing so, he is taking responsibility for his literacy learning. By having the same book read several times, he is coming to understand about the permanency of the words and illustrations on the pages.

He understands words, phrases, and questions in Māori and is beginning to use these himself ("nana").

Reading is a shared process in which he makes a contribution to the story. Joshua's interest in and enjoyment of stories is giving him plenty of experience and practice with books, which in itself will facilitate further literacy learning.

Rahsaan and quidditch

Child: Rahsaan Teacher: Carol Date: 28 February

		Examples or cues	A learning story
belonging mana whenua	**Taking an Interest**	Finding an interest here – a topic, an activity, a role. Recognising the familiar, enjoying the unfamiliar. Coping with change.	Because there has been such strong interest in playing quidditch created by the "pipes", I brought **Harry Potter and the Philosopher's Stone**[18] to kindergarten. After mat time I told the boys with the pipes that I had the book and Rahsaan was immediately interested and asked me where it was. I got it from the office, took it outside and suggested maybe we could find the part in the book about playing quidditch. We read the part about the quidditch stadium and how you play, and Rahsaan knew you need a "snitch" and that Harry's arm had been squashed by a ball. He described it very eloquently. Then he kept suggesting parts of the story to find – so quickly that I was having trouble keeping up!  "You know about Dobby … and the three-headed dog … and the train where they didn't go on it and … the spider and …" He was absolutely amazing being able to recall so clearly.
well-being mana atua	**Being Involved**	Paying attention for a sustained period, feeling safe, trusting others. Being playful with others and/or materials.	
exploration mana aotūroa	**Persisting with Difficulty**	Setting and choosing difficult tasks. Using a range of strategies to solve problems when 'stuck' (be specific).	
communication mana reo	**Expressing an Idea or a Feeling**	In a range of ways (specify). For example: oral language, gesture, music, art, writing, using numbers and patterns, telling stories.	
contribution mana tangata	**Taking Responsibility**	Responding to others, to stories, and imagined events, ensuring that things are fair, self-evaluating, helping others, contributing to programme.	

Short-term review	What next?
Rahsaan was absolutely captivated by the reading of the book to the extent that Jaiden had to wait before Rahsaan would come and play. He was totally immersed in the story and just kept saying "Nahh, Nahh" when Jaiden asked him to come. He was too busy listening.	Rahsaan has amazing recall. We wondered if he has had the book read to him or how many times he has seen the video because he remembers whole episodes quite clearly. Rahsaan obviously enjoys stories and this is such a great start to reading and writing.

Parent's voice

We agree that Rahsaan's memory of all things is fantastic. Right from the age of 1–2, he would recognise places as we passed them in the car and know instantly where we were heading, or that they were places where something we thought was so trivial to us, but obviously memorable for him, happened.

Rahsaan has seen the movie only once! But anything he watches, he gets very engrossed in if it's something that interests him.

At home, Rahsaan has little patience to sit down and write or read. He would rather play outside or with his cousins. But there is the odd occasion where a book may interest him and he would like to read it over and over …

Rahsaan loves to role-play. He often tends to dominate the roleplay amongst his cousins and can sometimes be a little bossy. I wonder if this is the case at kindy? He has a creative and imaginative way of playing, and superheroes seem to be the "in" thing at the moment. We encourage him to continue his choice of play as long as it doesn't start portraying violence or guns etc. We are pleased to hear that Rahsaan does demonstrate skills of turn-taking at kindy.

What's happening here?

Recognising Rahsaan's interest in playing quidditch, the teacher brings her copy of the book *Harry Potter and the Philosopher's Stone* to kindergarten. She is surprised at how well Rahsaan knows the story and wonders if he has become familiar with this at home. Rahsaan's mother answers this question in her first response to the teacher's learning story.

What aspects of noticing, recognising, and responding to literacy learning do these assessments exemplify?

Together these assessments suggest that Rahsaan's literacy learning will be enhanced if his teachers continue to draw on his fascination with the characters from popular culture as a context for further literacy experiences. As Rahsaan's teacher has read the Harry Potter book herself, she is able to respond to his enthusiasm by finding the passages he requests. She addresses her comments in the assessment to the family, and they respond. The parent's comment confirms that Rahsaan has had a particularly good memory from an early age and states that he has seen the movie of the book only once. She later comments that he "loves to role play".

The teachers in this centre decided some time before this assessment was recorded that their policy of discouraging superhero play was out of step with their wish to support and enhance all children's strengths and interests through their programme. At the time, the teacher who wrote this learning story had enrolled in a degree course in which she came across recent research in support of superhero play. This also influenced the team's decision to embrace rather than ban this type of activity. This is one of many documented assessments in which the context is superhero play of one kind or another.

The children's portfolios are sent home regularly, and the teachers have a section for parents to comment at the end of each learning story.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

In her later "Parent's comment", Rahsaan's mother confirms that "superheroes seem to be the 'in' thing at the moment". She also describes Rahsaan's way of playing as "creative and imaginative". Knowing that the kinds of literacy practices he enjoys at home are also valued at the centre is likely to encourage Rahsaan's identity as a confident learner. The teacher comments that he was "totally immersed" in the story, and his mother comments on his capacity to be "very engrossed if it is something that interests him". The teachers and Rahsaan's family confirm for Rahsaan that play is valued as meaningful learning, a goal in the Exploration/Mana Aotūroa strand of *Te Whāriki*. At the same time, he is strengthening his recall and understanding of a story from the wider culture, an aspect of the Communication/Mana Reo strand, by contributing his ideas at the early childhood centre.

How does this assessment exemplify developing competence in literacy?

For Rahsaan, the motivation to participate in stories and reading is dependent on these activities fitting in with his current interest in dramatising characters from popular culture. (In a later assessment, he tells his own Pokemon story to his teacher and she writes it down. There are also other references to his interest in being Spiderman.)

Rahsaan demonstrates the ability to memorise and to retell details of a story or event. His mother later confirms this skill. When Rahsaan asks his teacher to find parts of the story in the book, he is demonstrating his understanding that stories are recorded in books and that written text remains constant.

Shai-Li makes a friend

Child: Shai-Li Teacher: Judy Date: 20 May

A Learning Story

I noticed Shai-Li and Talia sitting together in the book corner. The two of them were looking at a pictorial Hebrew dictionary. There was animated conversation between the two of them – Shai-Li was pointing to pictures and saying the Hebrew word, while Talia was doing the same and using the English word. At one stage I heard Shai-Li saying "What's that?" as she pointed to a picture. Then she replied to herself and said, "Hinei mayim." After a while I noticed Shai-Li went off to the mat and took out a puzzle. Talia followed her and together they worked out how to complete the puzzle. As I approached them, Talia said to me, "Shai-Li is my friend"!

Short-term review	Parent comment
Kol Hakavod Shai-Li, eich yashavt im Talia be pinat sefarim. At yashavt be savlanut ve Talia hizbart lach et ha milim be Anglit. Ani ra-iti she hayit meod mapsoet lashevet beyachad im Talia. Ani roah she at be-emet menasah lihiyot chavera im kulam – at tamid mechayechet, ve zeh chiyuch kol kach yafah. Oe-lai be pa-am haba at yechola lehagid yoter milim be Anglit! Mah at choshevet? Well done Shai-Li, how you sat with Talia in the book corner. You sat patiently, while Talia explained the words to you in English. I saw that you were very happy to sit together with Talia. I see that you are really trying to be friends with everyone – you always smile, and your smile is so beautiful. Maybe next time you could say more words in English. What do you think?	Shai-Li says that she has learnt to be Talia's friend and that she could learn some words that Talia told her in English. I think that Shai-Li learns a lot when being with Talia. It is very important for Shai-Li to have friends. She feels as if she is being involved in the things that are going on at pre-school. When Talia talks, Shai-Li learns many words from her and tries to repeat them afterwards Thanks for this beautiful story!!! Limor

What next?

I would encourage Shai-Li to perhaps invite Talia over to play after school as they seem well suited and Talia appears to be sensitive to Shai-Li's needs. We notice that the children have instinctively started inviting her to join in with their games. The others who understand Hebrew have translated for her and encouraged her to talk in English. As the weeks have gone by, Shai-Li has become an integral part of the class.

What's happening here?

Shai-Li has been in the country only about three weeks, and she started at the centre two days after she arrived. Talia is translating for Shai-Li. At the same time she says, "Shai-Li is my friend!" Perhaps in the children's minds these two concepts are connected: friends help each other with language learning. Certainly the teacher wrote this learning story with that idea in mind.

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

The teacher has recorded the two children interacting in two situations: in the book corner reading a pictorial Hebrew dictionary and doing a jigsaw. The short-term review is written in Shai-Li's home language. It comments on the quality of the interaction and suggests that this is a context for Shai-Li to try a few more words in English. Shai-Li is beginning to learn English, and this assessment documents one context in which she does this. The parent adds to the assessment record, providing positive affirmation of both the developing friendship and of Shai-Li's learning English – and making a connection between the two.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

This is not officially a bilingual setting, but one of the teachers speaks Hebrew. The children are confident that their Hebrew is valued here, and this is confirmed when assessments are written in both Hebrew and English. Shai-Li and Talia appear to be developing an "ease of interaction" and recognise that children learn from each other by telling each other their language's words for items in the pictorial dictionary. The children are experimenting with text and recognising the symbols of each other's cultures, a goal in the Communication/Mana Reo strand of *Te Whāriki*. Their shared interests in literacy activities provide an environment where they are encouraged to learn with and alongside others, a goal of the Contribution/Mana Tangata strand.

How does this assessment exemplify developing competence in literacy?

Shai-Li is listening to Talia's English and sharing her language with Talia. The girls are using their languages for a purpose: developing a friendship and solving a puzzle together.

The Snipe and the Clam

Child: Samuel 26 March

Daphne has been helping us at kindergarten today. We are getting much better at singing our Chinese song. Samuel has drawn a picture. Daphne tells me it is about one of his favourite Chinese stories. I wrote the story down as she told it to me and we discussed ways in which we could use the story in our programme.

What next?

I think we could look for more opportunities for Samuel to represent and tell his favourite story.

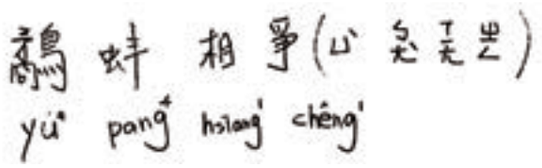
24 April

Daphne told me some more details of the traditional Chinese story.

Today Samuel drew some pictures that I made into a book. I read the book to the group at the end of the morning.

Daphne told me about the pictures Samuel had drawn and we had an interesting conversation about Samuel at home. He is interested in traditional Chinese stories. He listens to them on audio-tape and remembers many details afterwards. He draws pictures about the stories from his imagination. He likes to listen to traditional Chinese poetry and can recite some of it. He likes traditional Chinese paintings with mountains, mist, birds and flowers – brush paintings. Samuel is learning to play the violin.

The Snipe and the Clam (As told to me by Daphne, Samuel's mother)



The fight between the snipe and the clam *A quarrel that benefits only a third party*

Once upon a time there was a big bird called Oo. He had a big, strong beak. One day he was hunting for food when he found a big shellfish. It was very big and heavy.

The bird tried to eat the shellfish but the shellfish closed up its shells. The bird's beak got stuck between the shells.

The bird said, "If you don't open your shell, you will not be able to drink. You will be thirsty and then you will die."

The shellfish said, "I will not let you eat me."

The shellfish was very heavy – too heavy for the bird to fly with it in its beak.

"You will die as well," said the shellfish, "because you can't eat with your beak stuck in my shells. You will die of hunger." They argued and argued.

Finally a fisherman found them locked together and caught both of them so they were both losers.

22 May

Because Samuel was so excited about acting out The Snipe and the Clam with the dough models yesterday I asked him if he would help me tell the story to the whole group at mat time. He agreed with enthusiasm and stood out the front holding the pictures. I told the story with Samuel adding some words in Mandarin and also showing us with facial expressions how the clam and bird felt. Everybody clapped Samuel afterwards.

Short-term review

This was a great boost to Samuel's self esteem.
A good opportunity for Samuel to teach us some words in Mandarin.
Samuel also took the opportunity to teach us how to say some English words correctly.

What next?

Encourage Samuel to make simple puppets of the characters in the story.

Samuel showed us how the snipe was feeling.

What's happening here?

When the teachers enlist the help of Samuel's mum, Daphne, to learn a Chinese song, they also find out about Samuel's many literacy interests. In particular, he has a favourite story that is a traditional Chinese tale called The Fight between the Snipe and the Clam. Samuel draws the pictures for the story, and Daphne writes the words in both English and Mandarin. This work is then made into a book that a teacher reads at mat time. On another occasion, the teachers invite Samuel to share his story with all the children at mat time. He provides the Mandarin words and the gestures.

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

Through this series of assessments, Samuel and his mother have come to see that their language and literature are valued and welcomed at the centre. There is a sense of building interest and complexity over time, not only for Samuel but also for his family and teachers, who support his interest in the story. In the first assessment, the teacher learns of Samuel's favourite story but it is nearly a month later when she writes, "Daphne told me some more details of the traditional Chinese story." Over a two-month period, Samuel goes from drawing a single picture based on the story, to making a book, to presenting his story to an audience with enthusiasm. Together, these experiences give him opportunities to practise oral, visual, and written language.

Samuel also acts out the story using dough models. The teachers suggest another way for Samuel to perform his story by creating puppets of the characters.

Samuel's mother contributes to the assessment by sharing specific details of Samuel's interests and activities at home. Her initial contribution of recognising the story that Samuel was illustrating proves invaluable to setting in train the literacy experiences that follow. The teacher recognises Daphne's contribution by discussing with her how the story might be used.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

The family have taken on a valued role in the curriculum by contributing their knowledge and expertise. The use of Samuel's home language contributes to his well-being and sense of belonging. The teacher comments that these experiences provide "a good opportunity for Samuel to teach us some words in Mandarin", thereby combining learning outcomes of the Communication/Mana Reo and Contribution/Mana Tangata strands with outcomes of the Belonging/Mana Whenua and Well-being/Mana Atua strands.

How does this assessment exemplify developing competence in literacy?

Samuel's interest and participation in traditional Chinese literature and art is illustrated in this exemplar. (His mother mentions that he also likes Chinese painting and can recite traditional poetry.)

Samuel's knowledge and use of his home language (Mandarin) is valued at the early childhood centre as are his enjoyment and confidence in telling traditional stories and his sense of performance (facial expressions are a part of this).

Samuel and his family are competent at using the spoken and written word as well as at performing drama and painting illustrations to tell a story. The family use this competence to participate in the centre's curriculum.

Tiari wants to draw

A Learning Story

Whenever I sit down to do work at the table Tiari always wants to be included.

She sees me and my husband working at the computer. Tiari can turn on the computer by herself and immediately moves the mouse (as she has seen us doing). Then she taps the keys on the keyboard. It's a bit of a stretch for her, standing, but she manages and can just see the screen. Here is a sample of her work on the computer and writing with me.

Tiari also loves writing with pens. She sits beside me at the table and quite happily writes away for quite a length of time. She even tries to add her contribution to my work! She is a budding author! Mum.

dsxzh61166t,. juhggsxzzgytswygt3azgdevgysagsgvjkb,mn
swxmn dmn fxdxmn d,mn k

rexz ssssssx,mn xxxs

Written by Tiari, 25 May (16 months)

A Learning Story

Child: Tiari Date: 7 November Teacher: Liz

Tiari wanted a pencil to draw on some paper. She decided to draw on the easel first as I had put some paper there. She got my hand and took me over to the easel and then put the pencil in my hand. I wrote her name and then drew a circle. Tiari took the pencil out of my hand and proceeded to try and draw a circle herself. She tried so hard and did lots of pretty good circles. She then came and joined the others at the table to do more drawing and colouring with the crayons. This activity went on for quite a long time.

Short-term review

Tiari has some really good non-verbal language and each time she "asked" me to do something I knew just what she wanted – good concentration skills and hand–eye co-ordination going on here. When she was trying hard to do her circles she leaned really close to the paper to make sure she had the right angle. We are trying to give Tiari the opportunity to do lots of writing and drawing each day.

Grandparents' comment

Tiari knows all about her book. When I opened it, she climbed up on the couch and sat on me comfortably, and as I turned the pages, she "told" me all about the pictures. She liked to point out the other children and obviously had lots to tell me about them.

Over the last 2–3 weeks she has become so much less dependent on adults, and has really made a big shift in thinking for herself and decision-making. We also notice how she has developed her recognition of places that are meaningful to her – Aunty Barbara's house and the playground (which is some distance from the road, but Tiari was busy pointing to it and trying to undo her seat belt.) It is a privilege to watch and enjoy her personal development.

Nana and Poppa

What's happening here?

This exemplar includes a learning story in Tiari's portfolio written by her mother, who describes her as "a budding author!" and refers to Tiari's love of "writing" with pens. Included is an example of typing by 16-month-old Tiari on the family computer. Further on in the portfolio, Tiari, now 22 months, enlists the help of her teacher to draw circles, first at the easel and then at a table. She uses pencils and crayons. Following this assessment, Tiari's nana and poppa write a Whānau voice in which they describe how Tiari likes to read her portfolio to them, pointing out other children.

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

Tiari's teacher listens and responds to Tiari's requests for help and recognises the importance of her early explorations with pencil and paper to her literacy learning. The programme allows her to give Tiari the time she needs to explore the literacy tools at her disposal. These tools are open-ended enough for Tiari to remain in control of her literacy learning. They also facilitate opportunities for her teacher to model literacy by writing her name and drawing a circle for Tiari.

This series of assessments indicates Tiari's growing interest and competence in literacy experiences and also demonstrates how different contexts (centre and family) contribute different literacy practices to Tiari's repertoire.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

The contributions of both family and teachers to these assessments enable Tiari, her teachers, and her family to see the range of interests and experiences that she is currently involved in and to make connections between her work at home and her work at the centre. This exemplar is specific about the ways in which Tiari is becoming a competent and confident learner, an aspiration of the *Te Whāriki* curriculum. Tiari is developing "an ability to be creative and expressive through a variety of activities",[19] a learning outcome in the Communication/Mana Reo strand.

How does this assessment exemplify developing competence in literacy?

Tiari reads pictures for meaning. She knows she can "read" her "book" (portfolio), and her grandparents' comment indicates she expects that others will be interested in it.

Tiari is motivated to experiment with writing practices. She initiates drawing experiences and stays involved "for quite a long time". She is keen to participate when her parents are working on the computer. She understands some of the ways writing tools – pencil, paper, and the computer – are used. She expects that the adults around her will help her. It appears that she knows that putting her name on the paper is important and that this is one way in which an adult can help.

The practice in hand–eye co-ordination that Tiari is getting through her drawing circles is setting her up well for when she begins to read and write.

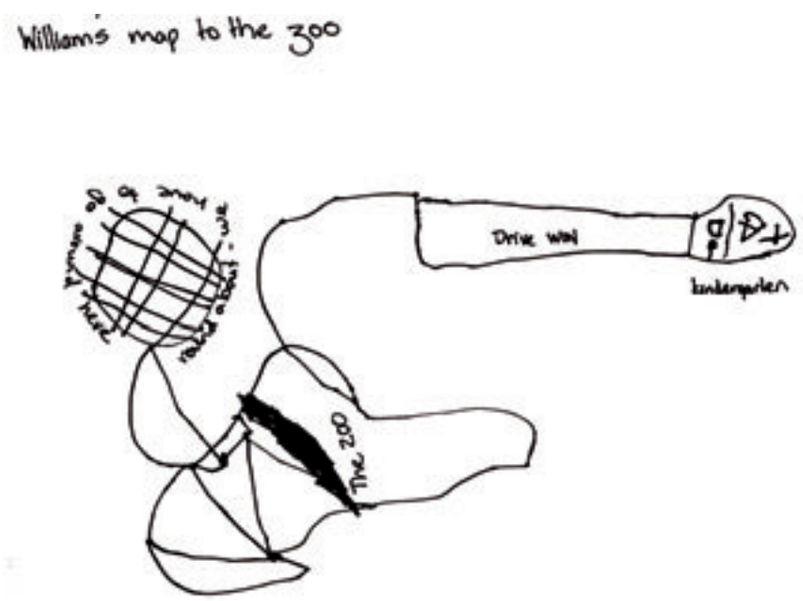
William's map drawing

Child: William **Teacher: Jo** **22 November**

William's map drawing is amazing! We sat down together and looked at the map that is on the wall at our kindergarten. I asked William if he knew where the kindergarten is on the map. He wasn't too sure so I showed him Garnet Road and where the kindergarten is. He said to me, "You know where my house is, aye Jo. You have been to my house." I confirmed this and we then looked on the map to see where William's house is. We looked at all of the roads and I asked William how we would get to the zoo from the kindergarten. We walked our fingers along the map and found the zoo. We talked about which way the bus would go and William thought that it would have to turn around to get to the zoo. "I know there is a roundabout it can go around," he said.

Once William had decided on the right way to go to the zoo, he set to work to draw his map. He looked again at the map on the wall and then started to draw onto his paper. He kept looking up at the map to check where he was up to and then drew again. The map was very clear with the kindergarten on it and the long drive-way. William remembered to draw the roundabout and then connected his road up to the zoo.

I wonder if we will be able to use your map to guide us to the zoo, William? The people from the zoo have sent us some maps and you might like to have one to show your mum around the zoo and find where your favourite animals are.



What's happening here?

Prior to a visit to the zoo, William and his teacher read a map of how to get there. William then decides to draw his own map.

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

William's map-drawing is directly related to a planned visit to the zoo, so William will have an opportunity to use his map purposefully. By suggesting this to William, and by suggesting that he might like to take his mother around the zoo using the zoo maps, William's teacher is indicating that she sees him as a competent map reader. Documenting her expectations of his abilities increases the likelihood that William and his family will be aware of these expectations. By addressing some of her written comments directly to William, his teacher indicates her anticipation that this story will be revisited, providing opportunities for further meaningful literacy activities for William.

William's mother later tells his teacher that map-drawing continues to interest him at home, and that he is interested in maps of how to get from his house to the kindergarten.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

William is learning that a map is a useful tool for representing, and navigating in, an environment as well as for exploration. Connections are made with learning that has occurred elsewhere. This is an example of William's beginning to achieve the Communication/Mana Reo learning outcome "Children develop an understanding that symbols can be 'read' by others and that thoughts, experiences, and ideas can be represented through words, pictures, print, numbers, sounds, shapes, models, and photographs".[20] By drawing maps, William is also representing his spatial understandings and building his working theories for making sense of the place in which he lives, a learning outcome of the Exploration/Mana Aotūroa strand of *Te Whāriki*.

How does this assessment exemplify developing competence in literacy?

William understands that maps are a source of useful information. Supported by his teacher, he reads the map and makes connections with places that are familiar and important to him. He understands that he can be helped by a "knowledgeable expert" and that he can contribute to the reading-for-meaning process by discussing aspects of the text with her.

William is undertaking some critical analysis and transformation of a text by deciding on and creating his own representation. As he reads the map again to copy it, he is able to select the details that are necessary for his purpose.

William is learning some of the conventions of map making and writing. His teacher facilitates this when she uses some of these conventions herself by providing the words to go with his visual representation.

Zachary's proof-reading

Child: Zachary

Title: Writing the café story

Teacher: Robyn

Date: 26 July

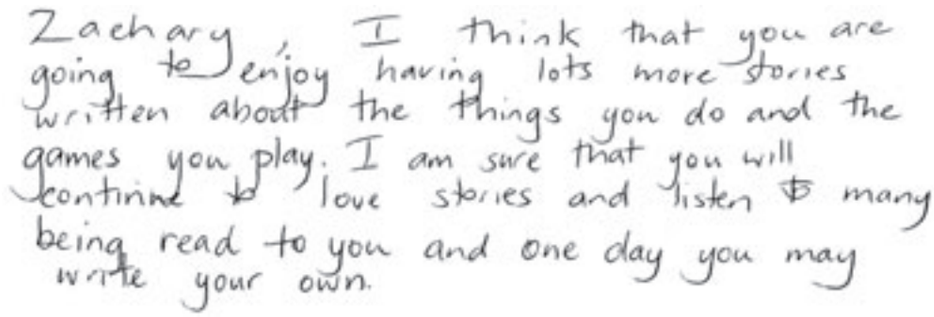
A learning story

Zachary knows that Kerri has a story about his café to write. He has been waiting for days. He has been on a big café theme and he knew that Kerri had taken photographs and made notes.
On Wednesday he said to me, "I am waiting for Kerri to write my café story." I checked with Kerri and she said that she had promised Zachary that she would write it on Friday afternoon. Zachary knew that Kerri would be using the computer in the sleep room and he was keeping a close eye on her. About 2.30 pm Kerri came out and asked me to proof-read the story. Suddenly Zachary was there by my side looking at the pictures, explaining to me what was happening and telling me all about it. I was putting an arrow by the few lines that needed adjusting and as soon as I altered a word he reminded me to put an arrow there so that Kerri would see it!

Short-term review

When Kerri had finished she invited Zachary into the room and they sat down together. As Kerri read the story he laughed, absolutely delighted over the finished story.
He wanted to take his portfolio home that night so that he could show Mary, his mum.
Zachary understood the entire process of his imaginary play becoming a story that then could be read to him. He understood the different roles people played to make that happen. He was the story maker and he knew that Kerri's role was to be the photographer and the writer. He then discovered that sometimes someone proof-reads the story, and that was another part of the writing process. In fact he joined in on the proof-reading!
What a lot you understand about writing stories, Zachary. How patiently you waited. It is wonderful to see the pleasure you get from your learning stories and to know that they are so important to you.

Parent comment



What's happening here?

Zachary is keen to have the story that one of his teachers is writing about the milk café he made with his friends so he can show it to his mother. The centre has a routine whereby another teacher proof-reads the stories before they are put into children's folders. Zachary joins in this process.

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

Zachary reads his milk café story first with his teachers and then later with his mother, so he has many opportunities to practise "reading" with "knowledgeable experts" who can help him to read the text. When his teacher writes that "one day you may write your own", she is letting Zachary know that there is another role in the story-writing process awaiting him. By taking his story home, Zachary gives his mother an insight into how his interest in literacy is being noticed, and responded to, at the centre. The teacher helps this process by describing the literacy learning in some detail.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

The teachers recognise that some routines and practices connected with the running of the centre can also serve as meaningful learning experiences for the children. Not only is Zachary comfortable and familiar with the routines of documentation here (an aspect of the Belonging/Mana Whenua strand), but he is also making a contribution. In this centre, learning stories and portfolios are an important part of centre life, and therefore having the flexibility to respond to Zachary's request for his story to be completed is vital.

How does this assessment exemplify developing competence in literacy?

This assessment illustrates Zachary's enjoyment of his learning stories and his delight in sharing them with others. It indicates his awareness that there is a purpose to recording events and activities. In this case, the purpose is that events can be shared with others who weren't present at the time.

Zachary understands that there is a process for recording activities as learning stories. When he sees Kerri taking photos and notes, he knows that this is the first stage in that process. He knows that their learning stories are written on the computer and that Kerri can only do this when it is her turn to work in the sleep room. He learns that proof-reading is another part of the recording process and that it is one of the conventions attached to the printed word.

A sticky end

A learning story

Child: Joshua **Teacher: Chrissy**

Joshua peered over my shoulder as I read the book *The Icky Sticky Frog*.[21] The plot involves the frog spotting his hapless prey and then slurping them up with his long, sticky tongue. Near the end of the story, the frog spots a butterfly. However, this time, instead of the frog eating his quarry, a fish gulps down the frog. Joshua looked at the last picture for a while and then he said, "The butterfly is smiling."

"Mmm," I agreed. "Why do you think that is?"

"I think the frog should be smiling, but he's inside the fish."

"Do you think the ending should be different?" I asked.

"Yes," said Josh.

"What do you think the ending should be?" I asked, as we continued to look at the sorry state of affairs.

"I think the fish should eat the butterfly!" said Josh, his eyes lighting up with glee.

Short-term review

We often look at books and read stories around the tea table when the groups are small and receptive. Josh was itching to put his bag away and play outside, but the book captured his interest. I found his comment about the ending of the book very interesting as it has also touched upon a note of disappointment I feel when reading some stories (The Gingerbread Man is one that comes to mind …). I found a handout that was supplied at a recent workshop I attended on literacy. The handout described four roles of a literate person. (Later, in 1999, Luke and Freebody changed this descriptor to "four literacy practices".[22])

One of the roles is that of text analyst, where the participant challenges the view represented in a particular text. And I guess Joshua did just that. We recognise that literacy involves so much and that it is not only about reading and writing. It involves the ability to look critically at texts too.

What's happening here?

Chrissy reads a story to a small group of children. Joshua and Chrissy then discuss the story.

What aspects of noticing, recognising, and responding to literacy learning does this assessment exemplify?

This is a conversation between Chrissy and Joshua, initiated by Joshua, who has noticed that "the butterfly is smiling." The teacher recognises that this is an opportunity for exploring Joshua's understanding of the story and for encouraging him to give his opinion about it. He responds by suggesting what he thinks should have happened ("the frog should be smiling") but didn't. Chrissy asks for clarification: "Do you think the ending should be different?" She then documents the discussion, adding her opinion about disappointing storylines. Perhaps revisiting the documentation will encourage further discussion on this topic.

What does this assessment tell us about literacy learning (using a *Te Whāriki* lens)?

Joshua stops on his way to play outside – the book "captured his interest". He is illustrating a capacity to pay attention and to be involved, as well as to consider and invent a new ending for a story. The Well-being/Mana Atua strand of *Te Whāriki* includes the outcome that "children develop a growing capacity to tolerate and enjoy a moderate degree of change, surprises, uncertainty, and puzzling events".[23] Books are a valuable way to provide opportunities for this development. The teacher is giving Joshua permission to express his own ideas and to take a playful interest in stories, aspects of the Communication/Mana Reo strand.

How does this assessment exemplify developing competence in literacy?

This exemplar illustrates the literacy practice of "critiquing and redesigning". The teacher's analysis refers to Luke and Freebody's early categorisation of the "roles" of a literate person (later changed to "practices"). She comments on the role of a "text analyst", where the participant challenges the view represented in a particular text. Joshua understands that texts are constructed by authors, whose views can be challenged and changed.

Reflective questions — He pātai hei whakaaro iho

Which assessments from our setting make valued literacy (in the widest sense) visible to teachers, children, families, and whānau?

What opportunities for experiencing literacy practices (oral, visual, and written) from the wider community are in evidence in the children's assessments?

In what way do our literacy assessments and their contexts indicate that we are on the pathway towards bicultural practice?

How do teachers include the literacy practices that children are experiencing outside the centre in their assessments?

Are there opportunities for children's portfolios to become "literacy" artefacts? How does this happen?

What opportunities do children have for participation and literacy learning in the routines and practices associated with maintaining our centre, and is this view of literacy represented in assessments?

Do our assessments reflect bilingual opportunities and contexts?

What aspects of assessment practices and of the wider *Te Whāriki* curriculum strands are represented in the literacy exemplars in this book (that is, applying different lenses)?

Endnotes — Kōrero tāpiri

1 Gunther Kress (2003). *Literacy in the New Media Age*. London: Routledge. "It is no longer possible to think about literacy in isolation from a vast array of social, technological and economic factors. Two distinct yet related factors deserve to be particularly highlighted. These are, on the one hand, the broad move from the now centuries-long dominance of writing to the new dominance of the image and, on the other hand, the move from the dominance of the medium of the book to the dominance of the medium of the screen. These two together are producing a revolution in the uses and effects of literacy and of associated means for representing and communicating … Together they raise two questions: what is the likely future of literacy, and what are the likely larger-level social and cultural effects of that change?" He adds, "*The world told* is a different world to *the world shown*" (p. 1).

2 Margie Hohepa and Stuart McNaughton (2007). "Doing It 'Proper': The Case of Māori Literacy". In *Literacies in Early Childhood: Changing Views, Challenging Practice*, ed. Laurie Makin, Criss Jones Diaz, and Claire McLachlan. Australia: MacLennan and Petty, 2nd. ed., chapter 15, p. 221. They comment that: "Our discussion draws on sociocultural and critical approaches to literacy. We assert that the acquisition of linguistic knowledge is interdependent with the acquisition of cultural knowledge (Hohepa et al. 1992). In keeping with this assertion, literacy knowledge is viewed as culturally constructed within social activities and practices, and defined by social and cultural meanings carried by those activities" (p. 218). See also Wendy Hanlen's chapter on "Indigenous Literacies: Moving from Social Construction towards Social Justice" in the same volume, chapter 16, pp. 230–242; and a chapter by Alma Fleet and Jane Torr on "Literacy Assessment: Understanding and Recording Meaningful Data", chapter 13, pp. 183–199. See also Margie Hohepa, Graham Hingangaroa Smith, Linda Tuhiwai Smith, and Stuart McNaughton (1992). "Te Kōhanga Reo Hei Tikanga Ako i te Reo Māori". In *Educational Psychology*, vol. 12 nos. 3 & 4, pp. 333–345.

3 Criss Jones Diaz and Nola Harvey (2007). "Other Words, Other Worlds: Bilingual Identities and Literacy". In *Literacies in Early Childhood: Changing Views, Challenging Practice*, ed. Laurie Makin, Criss Jones Diaz, and Claire McLachlan. Australia: MacLennan and Petty, 2nd ed., chapter 14, pp. 203–216.

4 Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa/ Early Childhood Curriculum*. Wellington: Learning Media. Goal 2 of the Communication/Mana Reo strand, page 76.

5 ibid., p. 72.

6 ibid., p. 72.

7 ibid., pp. 56–62.

8 ibid., p. 70.

9 ibid., pp. 84–90.

10 Some sources with specific reference to literacy and the New Zealand context include: Stuart McNaughton (1995). *Patterns of Emergent Literacy: Processes of Development and Transition*. Oxford University Press: Auckland; Stuart McNaughton (2002). *Meeting of Minds*. Wellington: Learning Media; Joy Cullen (2002). "The Social and Cultural Contexts of Early Literacy: Making the Links between Homes, Centres and Schools", in *Learning to Read in Aotearoa New Zealand*, ed. Paul Adams and Heather Ryan. Palmerston North: Dunmore Press.

11 Alan Luke and Peter Freebody first developed these ideas in 1999 as "A Map of Possible Practices: Further Notes on the Four Resources Model", in *Practically Primary*, vol. 4 no. 2, pp. 5–8. See also Peter Freebody and Allan Luke (2003), "Literacy as Engaging with New Forms of Life: The 'Four Roles' Model", in *The Literacy Lexicon*, ed. Geoff Bull and Michele Anstey, Frenchs Forest, NSW: Prentice Hall, 2nd. ed., chapter 4, pp. 52–65.

12 Ministry of Education (1996), op. cit., p. 9.

13 ibid., p. 76.

14 ibid., p. 78.

15 ibid., p. 76.

16 ibid., p. 78.

17 ibid., p. 76

18 J. K. Rowling (2001). *Harry Potter and the Philosopher's Stone*. Harmondsworth, UK: Penguin.

19 Ministry of Education (1996), op. cit., p. 80.

20 ibid., p. 78.

21 Dawn Bentley (1999). *The Icky Sticky Frog*. Victoria, Australia: The Five Mile Press.

22 Luke and Freebody (1999), op. cit.

23 Ministry of Education (1996), op. cit., p. 50.