Kei Tua o te Pae

Kei Tua o te Pae/Assessment for Learning: Early Childhood Exemplars is a best-practice guide that will help teachers continue to improve the quality of their teaching.

The exemplars are a series of books that will help teachers to understand and strengthen children's learning. It also shows how children, parents and whānau can contribute to this assessment and ongoing learning.

We are making improvements to our download-to-print functionality. So if you want a printed copy there are PDF versions available at the bottom of the main cover page.

The quality of assessment in early childhood education – ERO(external link)

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Or online at Down the back of the chair(external link), the Ministry of Education's online catalogue of teaching and learning resources.

Background

The Early Childhood Education Learning and Assessment Exemplar project started as a pilot project alongside the Ministry of Education's National Exemplar project in schools. Collaborative, credit-based narrative assessment is at the heart of the approach. Narrated stories document children's engagement in learning experiences. Subsequent

assessment of the learning informs ongoing learning. The stories and assessments are presented in children's portfolios for children, families and teachers to read and re-read.

Narrative assessment may include teacher observations, learning stories, transcripts, children's work, parent and whānau stories and children's comments and may be accompanied by photographs or short video clips.

Assessment practice

Kei Tua o te Pae explores and informs assessment practice in early childhood education. Everyday assessments from a range of early childhood settings have been selected as exemplars to explore important assessment and learning questions. They are not necessarily "exemplary" in the sense of being excellent or perfect, but rather they illustrate a wide range of learning experiences in a range of assessment formats. The exemplars strongly reflect the principles of Te Whāriki and sociocultural approaches to learning and teaching. The core framework of noticing, recognising, and responding is at the heart of effective assessment and quality teaching practice.

Te Whāriki

The Ministry of Education and the early childhood sector have worked in partnership to develop this resource, which draws on research undertaken over the past ten years. Teachers from around 50 early childhood education settings across New Zealand and the early childhood sector spent two years working with a team of early childhood leaders, co-directed by Dr Margaret Carr and Wendy Lee, to develop these exemplars.

Kei Tua o te Pae will help teachers to develop practices that integrate assessment and quality learning experiences and to engage with children, parents, and whānau about children's learning and progress.

Book 1: An introduction to Kei Tua o te Pae – He whakamōhiotanga ki Kei Tua o te Pae

E Tipu e Rea nā – Hirini Melbourne

Translation by Mere Skerrett-White

Moe mai rā e te hua
I tō moenga pai
Kaua rā e tahuri
Taupoki ki roto i tō papanarua
Kia mahana ai

Ka tō te marama e tiaho nei
Ka hī ake ko te rā
Kei tua o te pae

Tipu kē ake koe
Me he horoeka
Torotika ki te rā
Whāia te māramatanga

O te hinengaro
O te wairua

Kia puāwai koe ki te ao
Ka kitea ō painga

Sleep my loved one
in your comfortable bed.
Don't be restless.
Snuggle up safe and sound in your
duvet so that you are warm.

When the translucent rays
of the moon disappear,
a new day dawns with the rising
of the sun beyond the horizon.

So too does the cycle of life continue.
Grow up strong and gracious,
just like the proud horoeka tree,
confident and free.
Seek out the secrets of the
hidden well-spring of your mind
and know the sounds and
dreams of your spirit.

So you shall blossom into the world,
and the world in turn is transformed.

Introduction – He kupu whakataki

An Introduction to Kei Tua o te Pae is the first in a series of books of exemplars developed to consider and inform assessment practice in early childhood education. Each book is briefly described on the contents page at the front of the folder. This book introduces the series and explains the thinking and philosophy behind the project. It discusses what assessment for learning entails.

The framework for the development of the exemplars emerged from the philosophy of Te Whāriki. The 4 principles of Te Whāriki are also the principles for assessment, and they provided the framework for *Kei Tua o te Pae.*

Te Whāriki

The 5 strands of Te Whāriki: Wellbeing – Mana Atua, Belonging – Mana Whenua, Contribution – Mana Tangata, Communication – Mana Reo, and Exploration – Mana Aotūroa, are woven into the exemplars.

The focus throughout *Kei Tua o te Pae* is on assessment as a powerful force for learning, not on a particular format or method for assessment. Everyday assessments from a range of early childhood settings have been selected as exemplars because they illustrate important assessment issues. They are not "exemplary" in the sense of excellent or

perfect. Only the audience for whom they were recorded (the learning community) could make a judgment about that.

The books are designed as a professional development resource to enable learning communities to discuss assessment issues in general, both in terms of Te Whāriki and in terms of their own specific settings. They introduce principles that will help learning communities develop their own assessments of children's learning.

In this section

- What are the early childhood exemplars? – He aha ngā tauaromahi kōhungahunga?
- The annotations to the exemplars – Ngā tuhinga mō ngā tauaromahi
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Downloads

- Introduction He kupu whakataki [PDF, 178 KB]
- Beyond the horizon [PDF, 67 KB]
- Assessment for learning [PDF, 319 KB]
- Assessment for learning (Part 2) [PDF, 293 KB]
- Reflective questions and references [PDF, 78 KB]
- Acknowledgments [PDF, 171 KB]
- Book 1: An introduction to Kei Tua o te Pae (full)[PDF, 2.1 MB]

What are the early childhood exemplars? He aha ngā tauaromahi kōhungahunga?

The following definition of exemplars was developed by advisers and co-ordinators during the exemplar project:

"Exemplars are **examples of assessments** that **make visible learning that is valued** so that the **learning community** (children, families, whānau, teachers, and others) can foster **ongoing and diverse learning pathways**."

This definition has a number of aspects.

Exemplars are examples of assessments. The exemplars in this resource have been sent to the project or collected by co-ordinators from early childhood settings. All the exemplars are authentic. Excerpts from children's portfolios have been chosen to say something about assessment and about how assessments and pedagogy can build from one episode of learning to another. However, they do not attempt to illustrate all the learning of any individual child or all the opportunities to learn in any particular setting. The portfolios themselves are much more likely to say something about the whole child and her or his extended experience of learning in an early childhood setting.

Exemplars make visible learning that is valued. The exemplars illustrate the diversity of learning from a wide range of settings within the framework set out in Te Whāriki, pages 44–91. Not all of the indicative learning outcomes in Te

Whāriki are represented in the exemplars.

Te Whāriki

The exemplars indicate that there is a **learning community** that is involved in both curriculum and assessment. The learning community includes children, families, whānau, teachers, and others.

The exemplars illustrate how assessment can assist the learning community to develop **ongoing and diverse learning pathways**. Assessment sits inside the curriculum, and assessments do not merely describe learning, they also construct and foster it.

The annotations in the exemplars reflect all of these aspects.

The annotations to the exemplars – Ngā tuhinga mō ngā tauaromahi

The exemplars are followed by annotations that provide focused comment on each exemplar. These annotations follow a standard question-and-answer format.

What's happening here?

The answer gives a brief description of what's happening in each exemplar.

What aspects of [the area specified] does this assessment exemplify?

The answer refers back to the explanations in the exemplar book's front pages. It explains why this assessment was chosen. (The exemplar may also illustrate other aspects of assessment or of Te Whāriki, but these will not be discussed).

How might this documented assessment contribute to developing [the area specified]?

The answer suggests how this assessment might be used to support learning and development in the relevant area.

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

The assessment process is part of the pedagogy that occurs in the context of reciprocal and responsive relationships in each setting. Exemplars and documented assessments inform the everyday noticing, recognising, and responding that is not documented. (See page 6).

Kei tua o te pae – Beyond the horizon

This resource is titled *Kei Tua o te Pae*, a line from an oriori (lullaby) by Hirini Melbourne. There are a number of images in this oriori that can be applied to development, learning, and assessment for learning.

Continuity

The first relevant image is about continuity.

Ka tō te marama e tiaho nei
Ka hī ake ko te rā
Kei tua o te pae

When the translucent rays
of the moon disappear,
a new day dawns with the rising
of the sun beyond the horizon.

In an ever-changing world, we know that horizons of young children will expand and change in ways that cannot be foreseen. Children will travel beyond the current horizon, and early childhood education is part of that. It continues the shaping of a vision for children – that of their being "competent and confident learners and communicators, healthy in mind, body, and spirit, secure in their sense of belonging and in the knowledge that they make a valued contribution to society" (Te Whāriki, page 9). Learning is a lifelong journey that will go beyond the current horizon. The details of the journey will change as the world changes, but this vision will remain the same.

Te Whāriki

Engaging the body, mind, and spirit

The second image is about growth, development, and learning through the engagement of body, mind, and spirit.

Tipu kē ake koe
Me he horoeka
Torotika ki te rā
Whāia te māramatanga
O te hinengaro
O te wairua

So too does the cycle of life continue.
Grow up strong and gracious,
just like the proud horoeka tree,
confident and free.
Seek out the secrets of the
hidden well-spring of your mind

and know the sounds and
dreams of your spirit.

This holistic view of growth reminds us that development and learning have affective, social, and motivational dimensions and that assessment does too.

Reciprocal relationships

The third image is about the reciprocal relationship between the child and their world.

Kia puāwai koe ki te ao
Ka kitea ō painga

So you shall blossom into the world,
and the world in turn is transformed.

Children's learning is embedded in their reciprocal relationships with the world, with people, places, and things. The world shapes their learning, and in turn, their learning shapes and changes the world.

Assessment for learning – Te aromatawai mō te akoranga

In this section

- Noticing, recognising, and responding
- Having clear goals
- Documenting assessment
- Everyday contexts
- Protecting and enhancing the motivation to learn
- Acknowledging uncertainty
- Listening to children
- Collective assessments
- Keeping a view of learning as complex

Noticing, recognising, and responding

In this project, assessment for learning is described as "noticing, recognising, and responding". This description comes from Bronwen Cowie's work on assessment in science classrooms (2000). It was useful to the teachers in her study, and early childhood teachers have found it useful as well. These three processes are progressive filters. Teachers notice a great deal as they work with children, and they recognise some of what they notice as "learning". They will respond to a selection of what they recognise.

Mary Jane Drummond's (1993) definition of assessment can be adapted to add more to this description of assessment for learning:

"[the] ways in which, in our everyday practice, we [children, families, teachers, and others] observe children's learning [notice], strive to understand it [recognise], and then put our understanding to good use [respond]." page 13

The difference between noticing and recognising is the application of professional expertise and judgments. In particular, a powerful role for exemplars is to help teachers to recognise some of what they notice as learning (that is, to develop their ability to recognise learning). Sometimes recognising the learning occurs in retrospect, some time after the event. However, if there is a time gap between noticing and recognising, the teacher can't act (respond) in the moment. The exemplars have been published to assist with closing the gap so that many more responses will be immediate and professional and all members of the learning community will be better able to notice, recognise, and respond to children's learning.

The early childhood exemplar books use the term "assessment for learning". Many writers call this "formative assessment". Philippe Perrenoud (1991) says that "Any assessment that helps the pupil [child] to learn and develop is formative" and adds:

"Development and learning depend on countless factors that are often interrelated. Any assessment that helps to optimise one or more of these factors, to however small a degree, can be considered formative." page 80

Perrenoud includes children's motivation, their social identities as learners, their views about learning, and the learning atmosphere among these "countless factors".

One important connection between assessment and learning is feedback. Research tells us that feedback to learners improves learning. Some of this feedback will be through documentation (such as assessments that families and teachers can read back to children and photographs that children can "read" themselves). Some of it will be verbal. Some will be non-verbal (through a gesture, a nod, or a smile). Feedback tells the learners what outcomes are valued in the learning community and how they are doing, and it acknowledges the goals that children set for themselves.

Teachers share stories as well as feedback, and this enriches their noticing, recognising, and responding. A teacher in a childcare centre, discussing the sharing of stories at a team meeting, commented, "We've followed on. Jackie did one, and then from reading hers, Sheryl saw something happen and was able to follow it up."

Electricity in the wall

Tim is interested in vacuum cleaners. The record of this interest includes layers of noticing, recognising, and responding by the teacher and by Tim himself over a number of days.

Noticing: Tim arrives at the early childhood centre and tells Julie, the teacher, in some excitement, “I’ve seen a Dyson”. Another teacher hears the comment and explains to Julie that a “Dyson” is a vacuum cleaner.

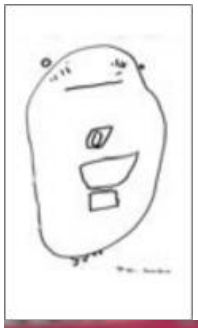
Recognising: Julie has a conversation with Tim and discovers that vacuum cleaners are of great interest to him. She recognises that for Tim, vacuum cleaners provide many opportunities for learning.

Responding: Julie fetches the centre’s vacuum cleaner, and they take it apart and try an experiment to find out how many plastic plates it can suck up before the warning light goes on. A number of children also become involved.

Fairy Claire visits the early childhood centre. “Do fairies have vacuum cleaners?” asks Tim. “Yes, of course,” she replies.

“Can I see it?”

She explains that she has left it at home.



The teachers have already noted Tim's early attempts at drawing. Julie recognises this as another learning opportunity and encourages Tim to draw a picture of the vacuum cleaner.

He also completes a painting.

Perhaps feeling that the 2-dimensional drawing and painting are not enough to portray what he wants to represent, Tim decides to make a 3-dimensional model of a vacuum cleaner.

The learning environment is widened when Tim goes on a visit to a vacuum cleaner shop. Tim notices the engines at the shop and later has a conversation with the teacher about motors and electricity.

Tim: Some vacuum cleaners are connected to motors.

Julie: Can a vacuum cleaner go if it doesn't have a motor?

Tim: No. If the motor's out, the vacuum cleaner might not go.

Julie: What do you think makes the motor go?

Tim: Um ... don't know.

Julie: What about the plug?

Tim: You plug it into the wall, because there's lots of electricity in the wall.

Julie: How do you think the electricity gets into the wall?

Tim: Don’t know. When the cord is plugged into that plug, how does the electricity attach to the plug inside the wall?

Julie: Um ... what do you think?

Tim stood up and slowly walked towards the office, looking for clues. Julie followed behind, wondering where this would lead us. He came to a stop at the office door and peered in and up at the switchboard.

Tim: That’s where the power comes in.

Julie: Yes, I think you’re right – that’s the control panel. And, look, here’s a light switch.

Tim: I turned the light switch on and off.

Julie: Well, if that’s the control panel, how does the power actually get into the box?

Tim went outside and looked about. He pointed to the power lines.

Tim: Through those wires?

Julie: Um ... maybe. I’m not sure. Let’s get some other people’s opinions – do some research.

We went back inside and asked Ali in the office what she thought. She thought, yes, those lines probably did carry power.

Then the sandpit called, and Tim went to dig another water channel.

Isn’t it amazing where a journey with a child can lead! From baby Dysons to power lines. And the journey isn’t finished

yet. Where to next? – Julie

This is an example of Te Whāriki in action. Tim is gaining new information about vacuum cleaners and electricity. At the same time, he is gaining skills and developing dispositions about being a learner. He finds that learners explore ideas by asking questions, experimenting, observing (looking for clues), representing (in a range of ways), developing working theories (for example, the electricity is in the wall), and asking others. The teachers and Tim himself notice, recognise, and respond to opportunities to learn.

Having clear goals

Assessment for learning implies that we have some aims or goals for children's learning. Te Whāriki provides the framework for defining learning and what is to be learned. The goals and indicative learning outcomes are set out in strands.

Wellbeing – Mana atua

"The health and well-being of the child are protected and nurtured. Children experience an environment where their health is promoted, their emotional well-being is nurtured, and they are kept safe from harm.

Ko tēnei te whakatipuranga o te tamaiti i roto i tōna oranga nui, i runga hoki i tōna mana motuhake, mana atuatanga ... Kia rongo ia i te rangimārie, te aroha, me te harikoa, ā, kia mōhio ki te manaaki, ki te atawhai, me whakahirahira i a ia me ōna hoa, me ōna pakeke."

Te Whāriki, pages 46 and 35

Belonging – Mana whenua

"Children and their families feel a sense of belonging. Children ... experience an environment where connecting links with the family and the wider world are affirmed and extended; they know that they have a place; they feel comfortable with the routines, customs, and regular events; they know the limits and boundaries of acceptable behaviour.

Ko te whakatipuranga tēnei o te mana motuhake, te mana tūrangawaewae, me te mana toi whenua o te tangata … Ko te tūmanako mō te mokopuna. Kia mōhio ia ki ōna tūrangawaewae, ki ōna marae, ki ngā pepeha hoki o ōna iwi ... ki te mana o te whenua. Kia mōhio ia ki te manaaki, ki te tiaki i te whenua, nō te mea, i ahu mai te oranga i te whenua."

Te Whāriki, pages 54 and 36

Contribution – Mana tangata

"Opportunities for learning are equitable, and each child's contribution is valued. Children experience an environment where there are equitable opportunities for learning, irrespective of gender, ability, age, ethnicity, or background; they are affirmed as individuals; they are encouraged to learn with and alongside others.

Ko te whakatipuranga tēnei o te kiritau tangata i roto i te mokopuna kia tū māia ai ia ki te manaaki, ki te tuku whakaaro ki te ao … Kia mōhio ia ki ōna whakapapa, ki te pātahi o ōna whānau, ki ōna kaumātua me ōna pakeke … Kia mōhio hoki ki a Ranginui rāua Papatūānuku, ā rāua tamariki, me ngā kōrero mō rātou."

Te Whāriki, pages 64 and 35

Communication – Mana reo

"The languages and symbols of their own and other cultures are promoted and protected. Children experience an environment where they develop non-verbal and 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.

Ko tēnei mea ko te reo, he matapihi e whakaatu ana i ngā tikanga me ngā whakapono o te iwi … Kia mōhio te mokopuna ki tōna ao, ki te ao Māori, te ao o nāianei, me te ao o āpōpō, mā te reo Māori.

Te Whāriki, pages 72 and 36

Exploration – Mana aotūroa

"The child learns through active exploration of the environment. Children experience an environment where their play is valued as meaningful learning and the importance of spontaneous play is recognised; they gain confidence in and control of their bodies; they learn strategies for active exploration, thinking, and reasoning; they develop working theories for making sense of the natural, social, physical, and material worlds.

Ko te whakatipuranga tēnei o te mana rangahau, me ngā mātauranga katoa e pā ana ki te aotūroa me te taiao. Ka ako te mokopuna i tōna ōritetanga me tōna rerekētanga ki te taiao. Ka titiro whānui, ka titiro whāiti ki ngā taonga o te ao … Kia mātau ia ki tōna aotūroa mai i te rongo ā-taringa, rongo ā-whatu, rongo ā-waha, rongo ā-ihu, rongo ā-ringa, rongo ā-kiri, ā, mai hoki i ōna whatumanawa."

Te Whāriki, pages 82 and 37

There are particular dimensions for considering Māori educational advancement.

In 2001, Mason Durie set out a framework for considering Māori educational advancement. He introduced 3 goals, emphasising that they are concurrent (a “parcel of goals”) that should all be pursued together.

Goal 1: to live as Māori

This goal takes as its starting point the view that learning and education “should be consistent with the goal of enabling Māori to live as Māori”, including being able to access te ao Māori (the Māori world) – its language, culture, marae, and resources. To the extent that the purpose of education is to prepare people for participation in society, preparation of Māori for participation in Māori society is an educational goal that imposes some responsibilities upon the education system.

Goal 2: to actively participate as citizens of the world

Durie says that education is also about “preparing people to actively participate as citizens of the world”. He reminds us that Māori children will live in a variety of situations and that they should be able to move from one to another with relative ease. He emphasises that this goal does not contradict the goal of being able to live as Māori.

Goal 3: to enjoy good health and a high standard of living

The third goal is linked to wellbeing. Durie looks at the correlation between education, income levels, and health and concludes: “Education should be able to make a major – if not the major – contribution to health and wellbeing and to a decent standard of living.”

Documenting assessment

Some assessment will be documented, but most of it will not. There should be a balance between documented and undocumented interactions, and the 2 kinds of interaction should be in tune with each other.

The phrase "assessment for learning" implies an assumption that we develop ideas about "what next?". (The exemplars include many examples of planning from assessments.) Usually the child will decide “what next?”. For example, a child may decide whether to repeat an attempt on a jigsaw that was successfully completed yesterday or to try a more difficult one. Teachers, often in negotiation with a learner, will also make decisions about "what next?" and how to respond to what the learner does. Most teachers’ decisions or negotiations will be undocumented and spontaneous, but there are good arguments for documenting some of the possible next steps.

The following documented assessment provides an example of an everyday context and routine being used as an opportunity for interaction and feedback – for noticing, recognising, and responding.

Blinking and clicking on the changing mat

The teacher (Sue) writes the following observation:

Jace was lying on the changing mat while I was changing him. I was blowing kisses with my mouth.

Jace began to imitate me and do the same action with his mouth.

I then winked at Jace and made a clicking sound with my mouth. Jace once again imitated me and carried out the actions also.

It was really amazing to watch Jace as he looked, listened, and then repeated the actions he saw and heard.

What next?

As well as making facial expressions and sounds, we can add words to what we are doing and encourage more oral language. This can be done throughout all aspects of routines and play.

Everyday contexts

The exemplars in these books are about assessments carried out in everyday contexts. A major purpose of documentation is that it will inform everyday, undocumented, interactive teaching and spontaneous feedback, making children's interactions richer and more reciprocal. The curriculum is at its best when activities and conversations are sited in meaningful contexts.

The following is an example of a typical everyday episode in a childcare centre, which happened to be recorded by a visiting researcher.

Where's Kirsty?

There are 2 teachers named Kirsty at this childcare centre. One of them is away. The interaction began with Zena asking Margaret (the visiting researcher) a question. Jade and Kirsty are teachers.

Zena: [To Margaret] Where's Kirsty?

Margaret: Where's Kirsty?

Zena: Yeah.

Margaret: I don't know.

Zena: [Calling to Jade, a teacher] Where's Kirsty? Um, Jade, where's Kirsty?

Jade: [From across the room] Who, sorry?

Zena: Kirsty at my daycare.

Jade: Kirsty Smith?

Zena: No. Kirsty.

Jade: Can I ask you which Kirsty you mean? Can you come and have a look at the board and show me? [They go together to look at a photo board of all the teachers.]

Zena [Points] That.

Jade: Oh, she's not here today.

Zena: Why?

Jade: She's got Friday off. She'll be at home.

Zena: Sick?

Jade: No, she's not sick. She's just having a day at home doing some jobs. Are you missing her?

Zena: Yeah.

Jade: She'll be in next week on Monday, though, when you come on Monday.

This episode was part of everyday life in Zena's childcare centre and illustrated the following features:

- Zena initiated an interaction by asking a question, and the teacher listened to her carefully.
- the teacher recognised that the way to clarify this question was to call Zena's attention to something she could "read" – the photo display of staff.
- the teacher continued the conversation, and Zena persisted with questions. "Why was Kirsty away?" "Was she sick?"
- the teacher responded to each of these questions and invited Zena to reflect further: "Are you missing her?"

In providing feedback to Zena, the teacher:

- indicated that she respected Zena's interest
- encouraged a discussion about belonging as a member of this community (as Zena noticed who was not here and asked why, Zena having already had a discussion with the researcher about what she, the researcher, was doing here)
- gave credit to Zena for a meaningful question as she made sense of the array of teachers and adults in the centre that day
- provided Zena with a mode of "reading" that assisted the verbal exchange and ensured a 2-way discussion between herself and Zena.

We can see that there were elements of wellbeing, belonging, exploration, communication, and collaboration in an interaction that took just 1 minute and 12 seconds.

Protecting and enhancing the motivation to learn

Assessment for learning will protect and enhance children's motivation to learn. In 2002, Terry Crooks, one of New Zealand's leading commentators on assessment, set out some requirements for effective learning.

"First, people gain motivation and are most likely to be learning effectively when they experience success or progress on something that they regard as worthwhile and significantly challenging. At its best, learning under these conditions occurs in the state Csikszentmihalyi calls "flow": single-minded concentration on the task, accompanied by confidence and determination that it will be completed successfully.

page 5

My second point about motivation is that personal desire to learn something is an incredibly powerful force, often able to carry learners through repeated disappointments and difficulties ...

page 6

My final point about motivation is the importance of how students interpret their success or failure. It matters whether they attribute successes to ability, effort, or good luck or attribute failures to lack of effort, lack of ability, or bad luck ... Effort attributions, whether for success or failure, tend to lead to improvement of performance, whereas ability attributions and chance attributions do not."

page 6

He cites Csikszentmihalyi:

"The chief impediments to learning are not cognitive. It is not that students cannot learn; it is that they do not wish to. If educators invested a fraction of the energy they now spend on trying to transmit information in trying to stimulate the students' enjoyment in learning, we could achieve much better results."

Csikszentmihalyi (1990), page 115

Crooks makes three other points about learning. He emphasises the importance of encouraging meaningful, deep learning, collaboration between students, and partnership between teachers, learners, and their families.

Learning with and from peers, whether in planned or unplanned ways, tends to lead to deeper and more enjoyable learning as well as to the development of communication skills and important social skills and attitudes.

The best teachers foster a sense of partnership between themselves and their students. They also build partnerships with parents to maximise the extent to which students' learning is guided and supported consistently by the students' teachers, parents, and peers. True partnership, based on trust, respect, and high-quality communication can create a very powerful learning synergy.

Acknowledging uncertainty

What does "assessment for learning" look like for the strands in which the outcomes of the curriculum are organised: wellbeing, belonging, contribution, communication, and exploration? Part of that question is how do we decide 'what

next?'. Margaret Donaldson (1992) says that education “is about suggesting new directions in which lives may go” (page 259). Assessment is part of that process. But the phrase “assessment for learning” suggests that we know what an appropriate next step might be, and for complex learning, we don’t always know. Gordon Wells (1999) states:

"[The] teacher always has to be responsive to the students’ goals as these emerge in the course of activity, and by collaborating with them in the achievement of their individual goals, to enable them to extend their mastery and at the same time their potential for further development. From a teacher’s perspective, therefore, one is always aiming at a moving target."

pages 318–319

Who knows?

Isaac is one of a group of children who have been reading a book about space with the teacher. Isaac decides to make an alien out of green card “cos aliens are green”. In the 'What next?' section of the assessment, the teacher has written the following, concluding with the question “who knows?”.

Keep supporting and extending his interest in space, which is encouraging him to try new things (using the art area resources) and to practise exploring his imagination and communicating his ideas. We have downloaded pictures of planets off the Internet for him, bought new books, and been playing a CD about planets for the children to listen to. The

term break may have some effect on the interest, so we will have to wait and see if this is still topical when he comes back. A little provocation (perhaps alien footprints in the family area or a trip to the Star Dome) may help trigger something... Who knows?

Listening to children

One way of responding to the inevitable uncertainty is to get to know the children well, to listen and observe carefully, and to respond appropriately. This enables us to stand higher up the mountain so that we can see more of the horizon in order to provide continuity in their learning. Book 4 includes exemplars in which children comment on their own learning, set their own targets, and do their own assessing.

Philippe Perrenoud (1991), writing on assessment in schools, warns that it:

" ... would be absurd to proceed with formative assessment without first calling into question the teaching methods and without seeking, as a priority, to make the teaching situations more interactive and richer in spontaneous feedback.

Tēnā kupu, āe, tuhia!

In this example, Hinepau is dictating text for a book. During the discussion, the kaiako introduces the word “hīnaki” and Hinepau responds that “hīnaki” is a good word, instructing the kaiako to write it down.

Hinepau:

Kei te tiki tuna mātou.

We are going to get some eels.

Kaiako:

Kei te tiki ...

Going to get ...

Hinepau:

Kei te harikoa nā te mea i pupuri ahau i ētahi tuna.

I am really happy because I held some eels.

Kaiako:

I pupuri koe i te hīnaki?

You held an eel trap?

Hinepau:

Āe, i pēnei au. E, kei ahau [nana i whakaatu].

Yes, like this. Oh, I have it [demonstrates].

Kaiako:

Nō reira ka taea e koe te kōrero, i pupuri ahau i te hīnaki?

Therefore, can you say, "I held the eel trap"?

Hinepau:

Āe, i pupuri au i te hīnaki. Āe, tēnà kupu, āe – tuhia!

Yes, I did hold an eel trap. Yes, that word, yes – write it!

This is a good example of reciprocal noticing, recognising, and responding, with Hinepau both motivated and empowered to have a say in what is written down about a collective event that involved all the children (catching an eel).

Another example from conversations between Hinepau and the kaiako illustrates the rich and complex learning of a bilingual child. It is an example of word invention that illustrates Hinepau's growing metalinguistic awareness that language is fluid and flexible enough to be creative with and, indeed, that "words" symbolically represent "things".

In response to a comment by the kaiako about the transliteration of the word "drawer" (toroa) being inappropriate because a "toroa" was a magnificent bird, the albatross, Hinepau made up the alternative word "toroapa".

Kaiako: Kāore e pai taua kupu "toroa" ki ahau, nā te mea ko te toroa he manuariki.*I don't like that word "toroa" [for "drawer"] because the albatross is a sacred bird*.

Hinepau: Me kī "toroapa". *Then say "toroapa"*.

Kaiako: Āe, he rawe tēnā kupu "toroapa". *Yes, that is a good word, "toroapa"*.

The kaiako looked it up in the dictionary to check that it did not have another meaning, and then it became the word used in the centre for "drawer".

Collective assessments

In Hinepau's centre, the documented assessments are both collective and individual (and often dictated by the children). Te Whāriki includes the following statement:

"This curriculum emphasises the critical role of socially and culturally mediated learning and of reciprocal and responsive relationships for children with people, places, and things. Children learn through collaboration with adults and peers, through guided participation and observation of others, as well as through individual exploration and reflection."

There is an argument that, for some desirable outcomes, an assessment of the learning environment and the learning opportunities it offers are an essential part of each assessment. Although such an assessment might also be described as "evaluation", holistic assessment includes the context. So the environment and the individual are closely woven together. Since the work of Lev Vygotsky, a number of writers have described classrooms and early childhood settings as "learning communities", arguing that belonging and participating in "what we all do here and what we value" is a prerequisite for individual learning. Book 5 emphasises this connection with community.

Book 5

Learning opportunities are necessary, although they may not be sufficient, for learning to take place. So an analysis of the learning environment or experience (for example, a trip, a visitor, or a project) will frequently be supplemented by examples of the children's participation.

In this example, the children were asked for their comments about a trip to a Weird and Wonderful exhibition at the local museum.

Weird and wonderful

The teachers included a group story about the trip and its purpose in all the children's portfolios and asked the children for their own assessments of the trip. These illustrated that the children found very different things of interest in what was apparently the same experience for them all.

George

"My name is George.

I am wearing my dragon shirt.

The bees were going outside.

I liked the crabs.

I liked it when the bees went outside. I sat next to my mum on the bus."

Rachael

"When I got on the bus, I was scared. My dad put on his sunglasses. I sat on the bus. I saw Jane on the bus.

She had her butterfly wings on. Fuka's dad was driving the bus."

Teyilati

“I liked the spiders in a glass cage. They were big. I liked looking at the spiders. I played in the sandpit. There were toys to play with.”

Keeping a view of learning as complex

Vic Kelly (1992) comments:

"Accuracy of assessment is related inversely to the complexity and the sophistication of what is being assessed. And, since education is a highly complex and sophisticated process, educational assessment can be regarded as measurement only in the remotest of metaphorical senses.

page 4

Worthwhile educational outcomes are often complex, especially if they are about relationships and participation. Te Whāriki states that “the outcomes of a curriculum are knowledge, skills, and attitudes” and that they “combine together to form a child’s ‘working theory’ and help the child develop dispositions that encourage learning” (page 44).

In early childhood, children are developing more elaborate and useful working theories about themselves and about the people, places, and things in their lives. These working theories contain a combination of knowledge about the world, skills and strategies, attitudes, and expectations ... The second way in which knowledge, skills, and attitudes combine is as dispositions – 'habits of mind' or 'patterns of learning'. An example of a learning disposition is the disposition to be curious. It may be characterised by:

- an inclination to enjoy puzzling over events;
- the skills to ask questions about them in different ways; and
- an understanding of when is the most appropriate time to ask these questions."

page 44

In Te Whāriki, therefore, the concept of “learning dispositions” includes learners’ inclinations, skills, and understandings. Margaret Carr (2001) describes learning dispositions as “situated learning strategies plus motivation – participation repertoires from which a learner recognises, selects, edits, responds to, resists, searches for and constructs learning opportunities” (page 21). Within the Te Whāriki framework, they involve reciprocal and responsive relationships with people, places, and things. A focus on learning dispositions, accompanied by the aspiration that children should be

secure in their sense of belonging and in the knowledge that they make a valued contribution to society, foregrounds children's strengths and achievements. Assessment notes what children can do when they are "at their best".

Patricia Broadfoot (2000) comments:

"Increasingly now there is a need to harness the dynamic power of educational assessment to motivate and empower learners."

page 201

Narrative assessment, which is often appropriate for complex outcomes, includes the surroundings: how the learning has occurred across people, places, and things. Sometimes, scaffolding can be progressively withdrawn so that children can achieve something by themselves. More often, however, the lesson in documenting the surroundings is to recognise that this is how learning occurs: in the context of interaction with people, places, and things. Children learn how to marshal this assistance for different occasions.

Book 6 of these exemplars adds a third cluster of outcomes: "social roles and culturally valued roles and literacies", together with their associated competencies. That book includes the comment:

"In any learning community, children will have the opportunity to try out a range of sociocultural roles and their associated competencies, for example, tuakana, teina, friend, measurer, jam maker, town builder, kaimahi, observer of insects, reader, citizen of the world, and member of hapū and iwi.

page 4

Acknowledging the complexity of learning means understanding that noticing, recognising, and responding will include conjecture and intuition. Recognising complexity also means viewing assessment as something much more complex than assigning marks or ticking boxes. No one format is "right", but Te Whāriki principles provide 4 evaluative criteria:

- Is the identity of the child as a competent and confident learner protected and enhanced by the assessments?
- Do the assessment practices take account of the whole child?
- Do the assessment practices invite the involvement of family and whānau?
- Are the assessments embedded in reciprocal and responsive relationships?

Reflective questions – He pātai hei whakaaro iho

- What do we understand by "assessment for learning"?
- In what way do the metaphors for learning in Hirini Melbourne's*E Tipu e Rea* relate to the assessment practice in our setting?
- In what way might assessment for learning in early childhood settings support Mason Durie's broad goals of education for Māori?
- How does the description of assessment for learning as "noticing, recognising, and responding" compare with our understanding of it?
- To what extent are our assessment practices designed to be "for learning"? How do we use assessment to enrich the children's learning?
- How is the sharing of undocumented noticing, recognising, and responding supported in our early childhood setting?
- How do our assessment practices help the children to see themselves as competent and confident learners?
- In what ways do our assessment practices highlight the learning going on in the everyday events and activities that children experience?
- How do we acknowledge that children's multiple learning pathways are frequently uncharted and unpredictable?
- How do we reflect the complexity of the children's learning in our assessment practices?

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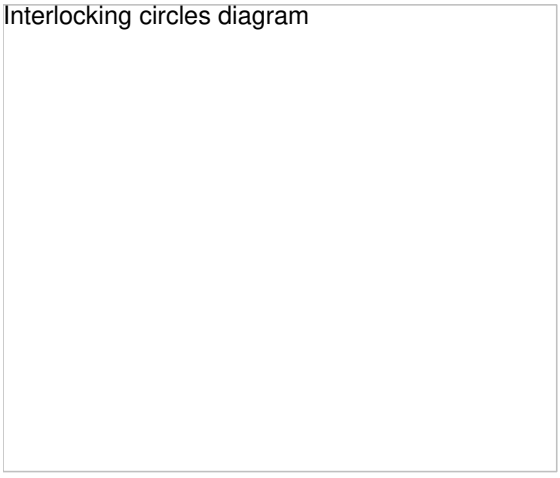
Book 2: Sociocultural assessment – He aromatawai ahurea pāpori

Introduction – He kupu whakataki

The principles in Te Whāriki reflect a sociocultural approach to learning (see Te Whāriki, page 19). This approach is informed by Urie Bronfenbrenner’s (1979) ecological-contextual model, which provides a framework for understanding the contexts in which humans develop. It is an approach that emphasises the importance of relationships and whanaungatanga.

Quality in Action: Te Mahi Whai Hua (pages 37–40) includes ideas about assessment practice that are consistent with the principles of Te Whāriki.



In practice, the principles of Te Whāriki interconnect and overlap.

In this section

- Empowerment – Whakamana
- Holistic development – Kotahitanga
- Family and community – Whānau tangata
- Relationships – Ngā hononga
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- References – Ngā āpitihanga

Downloads

- Acknowledgments [PDF, 183 KB]
- Sociocultural Assessment He Aromatawai Ahurea Pāpori [PDF, 265 KB]
- "Those are the exact words I said, Mum!" [PDF, 117 KB]
- Aminiasi sets himself a goal [PDF, 1 MB]
- George gets to where he wants to be [PDF, 228 KB]
- "Write about my moves!" [PDF, 163 KB]
- Holistic Development - Kohitanga [PDF, 124 KB]
- Becoming a friend, becoming a learner [PDF, 134 KB]
- Monarch butterfly adventure [PDF, 286 KB]
- The Mosaic Project [PDF, 291 KB]
- Family and Community – Whanau tangata [PDF, 109 KB]
- Jet's mother contributes to the assessment [PDF, 145 KB]
- Zahra and the donkey [PDF, 375 KB]
- Letters from the teacher, letters from the parent [PDF, 138 KB]
- Assessments in two languages [PDF, 452 KB]
- Relationships – Nga Hononga [PDF, 109 KB]
- Bella and Nina dancing [PDF, 152 KB]
- A shadow came creeping [PDF, 327 KB]
- Toddlers as teachers [PDF, 247 KB]
- Mana Reo [PDF, 225 KB]
- Reflective questions and References [PDF, 201 KB]
- Book 2 – Sociocultural Assessment (full) [PDF, 5 MB]

Empowerment – Whakamana

"Feedback to children on their learning and development should enhance their sense of themselves as capable people and competent learners."

Te Whāriki, page 30

Sociocultural approaches to assessment:

- include the children's viewpoint when possible
- take account of the powerful influence of assessments on children's sense of themselves as learners

- ensure that assessments of children's learning within a Māori context are situated within a Māori pedagogical framework
- recognise that assessment is one of the features of a learning community: it influences the quality of children's engagement in learning.

Caroline Gipps (2002) cites research that supports sociocultural perspectives on assessment in schools (perspectives that are equally applicable to early childhood settings). She writes that, from a sociocultural perspective, "assessment becomes a more collaborative enterprise, in which the pupil has some input" (page 77). She also states that assessment plays a key role in identity formation. "The language of assessment and evaluation is one of the routes by which the identity of young persons is formed …" (page 80).

Research by Simone Shivan in a mainstream ECE centre in Waikato concluded that the empowerment of Māori families was associated with legitimation in the ECE centre of Māori knowledge, values, and language in ways that contributed positively to the children's sense of identity. She argues that empowerment is therefore much more complex than simply enabling parents to have a "voice". It involves an effective and sustaining partnership that is culturally and contextually specific (Biddulph et al., 2003, page 151).

Carole Ames (1992) describes the influence of assessment on the quality of children's engagement in learning:"The ways in which students are evaluated [that is, assessed] is one of the most salient classroom factors that can affect student motivation … Students' perceptions of their ability appear to be especially responsive to social comparison information … Many students not only come to believe that they lack ability but this perception becomes shared among peers. This external evaluative pressure and emphasis on social comparison also appears to have negative consequences for children's interest, their pursuit of challenging tasks and their use of learning strategies … The learning strategies that are jeopardised are effort-based strategies that require deeper levels of information processing."

pages 264–265

Holistic development – Kotahitanga

"Assessing or observing children should take place in the same contexts of meaningful activities and relationships that have provided the focus for the holistic curriculum … Assessment of children should encompass all dimensions of children's learning and development and should see the child as a whole."

Te Whāriki, page 30

Sociocultural approaches to assessment:

- construct "communities of learners"
- support the ongoing development of learning communities with a philosophy of whanaungatanga that values the contribution each individual brings to the collective process
- keep the complexity of learning in mind and are particularly mindful of the context.

A number of researchers argue that curriculum (and assessment) practices should construct "communities of learners" (for example, Jerome Bruner, 1996, page 84 and Barbara Rogoff, 2003, page 361).

(Book 1 defines a “learning community” as “children, families, whānau, teachers, and beyond”, fostering ongoing and diverse learning.)

Marilyn Fleer (2002) emphasises that what is lost in simple assessment measures is the “authenticity of complexity”. She states that it is exactly “the complexity of teaching-learning contexts, with differing interaction patterns, historical contexts and dynamics specific to classrooms” that provides that authenticity (page 115).

The complexity of children’s learning is increased where there are opportunities to participate in learning experiences that are authentic in the wider community.

Family and community – Whānau tangata

"Families should be part of the assessment and evaluation of the curriculum as well as of children’s learning and development."

Te Whāriki, page 30

Sociocultural approaches to assessment:

- reflect the interconnecting social and cultural worlds of children
- recognise that a bicultural approach is necessary when assessing children’s learning within bicultural and bilingual programmes
- acknowledge multiple cultural lenses on assessment and learning.

Urie Bronfenbrenner’s (1979) ecological-contextual model is founded on the idea that all the social worlds of children and their families are intimately connected in a number of ways. Learning is enhanced when there are connections and relationships between early childhood settings away from home and other places and spaces in children’s lives."The developmental potential of a child rearing setting is increased as a function of the number of supportive links between that setting and other contexts involving the child or persons responsible for his or her care. Such interconnections may take the form of shared activities, two way communication, and information provided in each setting about the others."

page 847

Reminding us of cultural perspectives, Lisa Delpit (1995) warns:"We all interpret behaviours, information, and situations through our own cultural lenses; these lenses operate involuntarily, below the level of conscious awareness, making it seem that our own view is simply 'the way it is'".

page 151

Lesieli I. Kupu MacIntyre (2001) highlights this point in a paper in which she offers a Pasifika perspective on assessment in early childhood education. She points out, for instance, that there is no one word in Tongan for the word “assessment”. Instead there are three words – “sivi”, “tesi”, and “fe‘auhi”. When translated into English, these words become “examination”, “test”, and “competition”.

Quality in Action: Te Mahi Whai Hua (page 57) points out that, for many Māori, the ways in which information is shared with whānau can be as important as the information itself.

Relationships – Ngā hononga

"Assessment is influenced by the relationships between adults and children, just as children's learning and development are influenced by the relationships they form with others. This influence should be taken into consideration during all assessment practice."

Te Whāriki, page 30

Sociocultural approaches to assessment:

- are reciprocal and responsive: they can be shared, negotiated, revisited, and changed
- are situated within the context of whanaungatanga
- are about assessment for learning: they inform and form teaching responses.

Anne Smith (1999) explains:"Sociocultural perspectives emphasise that children's higher mental processes are formed through the scaffolding of children's developing understanding through social interactions with skilled partners. If children are to acquire knowledge about their world it is crucial that they engage in shared experiences with relevant scripts, events, and objects with adults (and peers)."

page 86

The "relevant scripts, events, and objects" Smith refers to include assessments.

Gipps (2002) argues for assessment opportunities and relationships that are based on power with, rather than power over, children. Rose Pere (1997) points out that assessment within a Māori context is closely linked to the teacher–child relationship. Teachers and learners working closely together are in the best position to jointly evaluate the ongoing process.

Exemplars – Ngā tauaromahi

The exemplars are set out under the four principles in Te Whāriki. For each principle, there is an illustrative, but not comprehensive, list of criteria to look for. However, each setting will develop its own criteria that reflect its unique context and community.

In this section

- Empowerment – Whakamana
- Holistic Development – Kotahitanga
- Family and Community – Whānau tangata
- Relationships – Ngā hononga

Empowerment – Whakamana

Effective assessment practices enhance children's sense of themselves as capable and competent learners.

What to look for

- Assessments that refer to children setting their own goals.
- Children developing their own criteria for assessing achievement.
- Teachers' criteria for assessment that are transparent and accessible (and that may be negotiated by older children).
- Children being consulted about what they will do next.
- Children being consulted about what will be recorded or collected.

Reflecting on our practice

- Discuss the occasions when, in our setting, assessments have referred to children setting their own goals. (For example, see "George gets to where he wants to be").
- Have there been any occasions in our setting when children set a new goal because they were involved with an assessment? (For example, see "Aminiasi sets himself a goal").
- How can children initiate or take a role in deciding what will be recorded or collected for their portfolio? (For example, see "Write about my moves!").
- What strategies within our programme enable teachers to document children's words? (For example, see "Those are the exact words I said, Mum!").
- What opportunities are there in our setting for children to revisit their assessments?

Those are the exact words I said, Mum!

Parents' voice

Damien loves to "read" his portfolio. He is so enthusiastic in searching out the stories he loves the most that I have to hide away on my own to read the stories carefully and thoroughly. That way I can make sure that I am not constantly interrupted and asked to look at the next one. When we look at it together, he turns the pages over and over until he gets to his favourite story about the dinosaurs T Rex and Long Neck. He reads out the words that are written about T Rex eating Long Neck, and he says, "Those are the exact words I said, Mum! That's exactly what I said!"

"Five weeks after Damien left for school, his mother commented that his portfolio is still one of his most loved books."

Robyn (ECE teacher)

What's happening here?

Damien's mother adds a comment to his assessment portfolio, describing her own interest and his response.

What aspects of empowerment does this assessment exemplify?

Damien perceives that his exact words were valued enough to be written down by the teacher at the time.

Damien can read the words back to his mother. A number of assessments have become literacy artefacts that the children can revisit to read stories about themselves. Damien's early childhood teacher adds to this record by commenting that even five weeks after starting school, his portfolio is still one of his most loved books.

How might this documented assessment contribute to developing empowerment?

Portfolios are available for families to take home.

Damien's mother's contribution to his assessment portfolio is another illustration of how valued the collection of assessments can be for the family. Damien's mother likes to read it "carefully and thoroughly" and in her own time.

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

The teachers listen to the children and write down their "exact words" when stories are dictated.

The teachers have relationships with families that may continue after the child goes to school. (In this case, the teacher can make a comment five weeks after Damien left for school.)

Aminiasi sets himself a goal

Today, Aminiasi came to me and said, "I want to make a kite."

"You can," I replied.

"I can't," Aminiasi replied.

"You can," I replied.

"I can't," said Aminiasi.

"Shall we look at some books and see how to make a kite?" I asked.

"Yes," Aminiasi agreed.

We read the story "The Wind Blew". We talked about the shape of the kite and what kites need to help them fly.

Aminiasi then chose his materials and set about creating his kite, working independently. The pictures below tell the story about the process Aminiasi worked through to reach the goal he had set himself: to make a kite.

1. Aminiasi drew triangle shapes for his kite and then folded the corner of the kite into a triangle shape.

2. Aminiasi sticky-taped each corner into place.

3. Aminiasi stopped folding the cardboard kite and went to the shelf to choose some paper to use. He then set about folding each corner in to form a diamond shape.

4. He attached yellow crepe paper for the tail and wrapped the end around a cylinder, which was the handle.

5. As Aminiasi was walking outside, the tail broke. He returned to the table and reattached the tail.

6. Aminiasi gave the tail a pull to test that it was attached.

7. Aminiasi flew his kite.

8. Oh, no! The tail broke again! Aminiasi headed back inside to fix his kite.

9. More sticky tape was needed to fix the tail into place.

10. Aminiasi kissed his kite.

11.The wind blew, and Aminiasi flew his kite. The kite ducked and dived as Aminiasi ran around the playground with it trailing behind him.

Child's voice

Aminiasi talked to Heather about his kite: “I want to go and fly it!... The tail is to fly ... Paper for making the kite ... Sticky-tape to stick it ... More sticky-tape ... The tail is yellow.”

Short-term review

Today, Aminiasi set his own task and was able to ask for help when he needed it. At first, he doubted his own ability, but after reading a book about kites and discussing shapes, Aminiasi began his project. This story shows incredible persistence (a very important disposition for learning) as Aminiasi had to mend his kite many times but didn’t give up until he had some success! During Aminiasi’s kite- making project, he was also exploring which shapes and materials are best for kites (for example, he changed from cardboard to paper). [“*Te Whāriki*”, Exploration, goal 3.4]

What next?

I read Aminiasi’s story with him, and then we printed it. Together, we put it in his file. I asked Aminiasi, “What do you think your next project will be?” “A butterfly kite,” came the reply.

We will support Aminiasi in his next project by:

exploring more books about kites
encouraging Aminiasi to plan his project, going through each stage – drawing plans, collecting resources, and trialling the final product
involving Aminiasi in constructing the Chinese butterfly kite we have just purchased
fostering Aminiasi’s disposition of persistence.

Aminiasi watched his story come off the printer, looking at each page with delight as he discovered each picture.

Aminiasi was able to retell his own story to me from reading the pictures.

What's happening here?

Aminiasi decides to make a kite. While Aminiasi's criterion for success was that the kite would fly, the teacher notes in the short-term review other aspects of valued learning during this activity. For example, Aminiasi:

set his own task
asked her for help when he needed it
doubted his ability but began his project after reading a book and discussing the process
persisted when the kite broke
explored which shapes and materials are best for kites. (She adds as evidence of this the fact that he changed from cardboard to paper.).

What aspects of empowerment does this assessment exemplify?

In this exemplar, Aminiasi sets his own goal: to make a kite.

In his discussion with one of the teachers (see the Child's Voice section), Aminiasi indicates his criterion for success: "I want to go and fly it!"

The centre provides a range of materials, including alternatives such as paper and card, and this encourages the children to make their own choices when they make things.

After he makes the kite, the teacher asks him, "What do you think your next project will be?", and he replies, "A butterfly kite." The teachers draft a plan to support Aminiasi in his self-chosen follow-on project.

How might this documented assessment contribute to developing empowerment?

The pictures tell a detailed story about the process Aminiasi worked through to reach the goal he had set himself. The process is also recorded in Aminiasi's words (the child's voice). The record includes documentation of his response each time the tail broke: he fixed it.

The teacher notes that, "Aminiasi was able to retell his own story to me from reading the pictures".

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

When Aminiasi says he wants to make a kite, the teacher assures him that he has the ability to do it, disagreeing with

him when he says, “I can’t.”

The teacher responds to Aminiasi’s uncertainty and provides an entry into the self-chosen but daunting task by reading a relevant story (The Wind Blew, by Pat Hutchins) and talking about the shape of the kite and what kites need to help them fly.

George gets to where he wants to be

We have observed that George (12 months old) has a long concentration span. He will continue trying out a new skill he has developed over and over. If he is having difficulty with a toy, he will persevere until he succeeds, taking just a few goes or days or months to achieve his goals.

George’s parents, Fiona and Chris, also notice this perseverance. The attached message was written by Fiona in George’s home-centre notebook and illustrates their recognition of George’s strong desire to walk, how he “didn’t give up”, and how achieving his goals has changed George’s experiences.

George has had a wonderful summer break. Just before Xmas, he started to walk and never looked back. He tried, and tried, and tried, and didn’t give up. Walking has given him a new angle on life that has been really exciting for him. Lots of games of chasing and hide and seek around the house. His interactions with other people – especially children – have been wonderful to watch. George loves to be with other children.

Another example of George’s perseverance was evident when he was trying to crawl up the slide. From the time George started crawling at eight months old and he discovered the slide, he attempted to crawl up it. After nearly five months of persevering, it finally paid off when he crawled all the way up the slide.

When I told Fiona the story of George climbing the slide, she said that during the weekend, George and his family had visited a family who had a slide. George had managed to crawl up the slide there.

Two days after George climbed the slide at the centre, he climbed into the swing on his own. As with the slide, George got into the swing independently after months of attempts. He would regularly walk over to the swing and put half his body on it, rocking back and forth, either because he liked the movement or to indicate to the teachers that he wanted a swing. The swings at the centre are low to the ground, but it takes a certain amount of co-ordination and balance to climb into this moving object. Gradually, George overcame the difficulties and managed this tricky task.

As we watched this event unfold, we soon realised he could probably conquer the challenge by himself, so we deliberately kept our distance and observed George, not wanting to interfere.

George displays this task persistence and long concentration span in several different aspects of his play. Examples are when he is playing with blocks or when he dismantles a suction toy off the window, putting the toy together again before putting it back on the window and repeating this several times.

What's happening here?

This assessment describes George climbing a slide and then into a swing on his own at the early childhood centre. It took months of attempts for George to complete these self-chosen and "tricky" tasks.

What aspects of empowerment does this assessment exemplify?

This is an example of an assessment that follows from a child setting his own goals. The teachers describe two goals: George's desire to crawl up the slide and to climb into one of the early childhood centre's swings. These were difficult tasks for George and, in both cases, took several months of perseverance and practice. The assessment looks back in time and provides information about the strategies that George mastered in order to climb into a moving swing.

The criteria for achievement were embedded in the self-chosen tasks: getting to the top of the slide and getting into the swing facing the right way around. This is an example of feedback provided by the material or the activity. George does not need praise from an adult to tell him that he has achieved a goal.

How might this documented assessment contribute to developing empowerment?

The teachers' annotations provide evidence for the family and other teachers of George's perseverance over a range of self-chosen tasks. In the annotations, the teachers link three enterprises (walking, crawling up the slide, and climbing into the swing) to illustrate what they see as George's long concentration span.

They add other examples of George setting his own goals and persevering (playing with blocks and dismantling and putting back together a suction toy). This perseverance is a teachers' goal, highlighted here in the context of George's own goals. The teachers' criteria for perseverance are clear.

This exemplar includes comments from George's mother, who adds another perspective to the story. Together, the three perspectives articulated in this record demonstrate the view that setting and pursuing one's own goals are a

valued aspect of learning.

Photos with commentaries make this story accessible for George to revisit during his time at the centre. It looks back over time, provides information about how long this achievement has taken, and includes some detail about earlier attempts, illustrating for George and the community what perseverance means in the context of George's own goals.

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

The teachers gave George the opportunity (time, space, and accessible equipment) to master his own goals. They may well have had some safety concerns about crawling up slides but decided to accommodate George's focus.

They commented, "As we watched this event [getting into the swing] unfold, we soon realised he could probably conquer the challenge by himself, so we deliberately kept our distance and observed George, not wanting to interfere."

The teachers knew George well and they decided that this challenge was at the right level of difficulty for him and that he could solve the problem himself.

One of the teachers told George's mother the story about him climbing up the slide. During this conversation, the mother added more information.

Write about my moves

"Write about my moves! I keep wriggling to keep it moving ... When it goes low, I have to go faster, see?"

Lachlan shows me how fast he has to go to keep the hula hoop turning. "See, it's on my hips? When you start moving, it goes faster.

Sometimes it goes slow when I move my body fast, and the hula hoop goes down."

Short-term review

Lachlan is so good at using the hula hoop, I can see why you've got one at home, Moira.

It takes a lot of skill to get a hula hoop to move, and I think Lachlan would have to be the "king of the hula hoop" at kindergarten! And just look at the interest that was sparked in other children when Lachlan started to move!

What's happening here?

Lachlan is practising hula hooping. He asks the teacher to "write about my moves".

What aspects of empowerment does this assessment exemplify?

Lachlan is specifying what he wants to go into his assessment record: the process of keeping the hula hoop spinning. He has worked out that to keep it moving, "I keep wriggling" and "When it goes low, I have to go faster, see?"

How might this documented assessment contribute to developing empowerment?

Lachlan's instruction and the teacher's response (writing down his moves) are key features of this documentation. In analysing the learning, the teacher also makes the observation, supported by a photograph, that he had sparked the interest of the other children. His initiative and its consequences are on record for revisiting.

The teacher addresses the parent in this assessment as part of a continuing conversation with the family. (The teacher already knows that the family has a hula hoop at home.) She adds an evaluation of the difficulty of this task: "It takes a lot of skill to get a hula hoop to move." The record includes Lachlan's explanation of the process. Because it is written down in detail, readers can discuss this with Lachlan and he can add to it if he wants to.

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

The teacher listens to the child and responds positively to his request for a documented assessment.

The parent is also invited to be part of this discussion.

Reflective questions – He pātai hei whakaaro iho

- How do our assessments take account of the context (relationships with people, places, and things) in which learning is occurring? What are some recent examples from our early childhood setting?
- How do our assessment practices motivate and empower learners and enhance the children's sense of themselves as capable people and competent learners? What are some recent examples from our early childhood setting?
- How do we use assessment information to draw attention to the integrated nature of the children's learning?
- How do we make learning visible for families and whānau?

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Book 3: Bicultural assessment – He aromatawai ahurea rua

Introduction - He kupu whakataki

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

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

In this section

- Frameworks for bicultural education – He anga mō te mātauranga ahurea rua
- Links to Te Whāriki – Ngā hononga ki Te Whāriki
- Pathways to bicultural assessment – He huarahi ki te aromatawai ahurea rua
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- References – Ngā āpitihanga

Downloads

- Bicultural Assessment He Aromatawai Ahurea Rua [PDF, 175 KB]
- Making Jam [PDF, 446 KB]
- Pihikete's Learning [PDF, 168 KB]
- Micah and his grandfather [PDF, 154 KB]
- Te Aranga responds to a photograph [PDF, 195 KB]
- Hatupate and the bird woman [PDF, 223 KB]
- Pierre's learning [PDF, 169 KB]
- Jace and the taiaha [PDF, 255 KB]
- A bilingual parent's voice [PDF, 141 KB]
- Reflective questions and References [PDF, 89 KB]
- Book 3 - Bicultural Assessment (full) [PDF, 3.3 MB]

Frameworks for bicultural education – He anga mō te mātauranga ahurea rua

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

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

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

> "the essential difference [between Māori and other New Zealanders] is that Māori live at the interface between te ao Māori (the Māori world) and the wider global society (te ao whānui). This does not mean socio-economic factors are unimportant but it does imply that of the many determinants of educational success, the factor that is uniquely relevant to Māori is the way in which Māori world views and the world views of wider society impact on each other.
>
> ... As a consequence, educational policy, or teaching practice, or assessment of students, or key performance indicators for staff must be able to demonstrate that the reality of the wider educational system is able to match the reality in which children and students live."
>
> pages 5–6

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

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

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

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

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

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

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

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

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

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

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

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

This approach is characterised by the following features:

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

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

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

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

> "I think we should be kaiako, because the term “kaiako” captures the teaching and the learning. We don’t just teach, we learn all the time, too. “Kaiako” captures the notion of pedagogy in one word. If we swapped our names from teacher to kaiako, that would be a move towards biculturalism.
>
> I’m interested too in the concept of a poutama [a stepped pattern] as opposed to stages of development. It’s like bringing in another view of learning and teaching – we need to know more about this and think more about it."

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

- [1] The word “students” has been replaced with “children”.

Links to Te Whāriki – Ngā hononga ki Te Whāriki

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

> "the transmission of my cultural values, my language and tikanga, and your cultural values, your language and customs. It validates my belief systems and your belief systems. It is also 'home-grown'".
>
> page 74

Te Whāriki

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

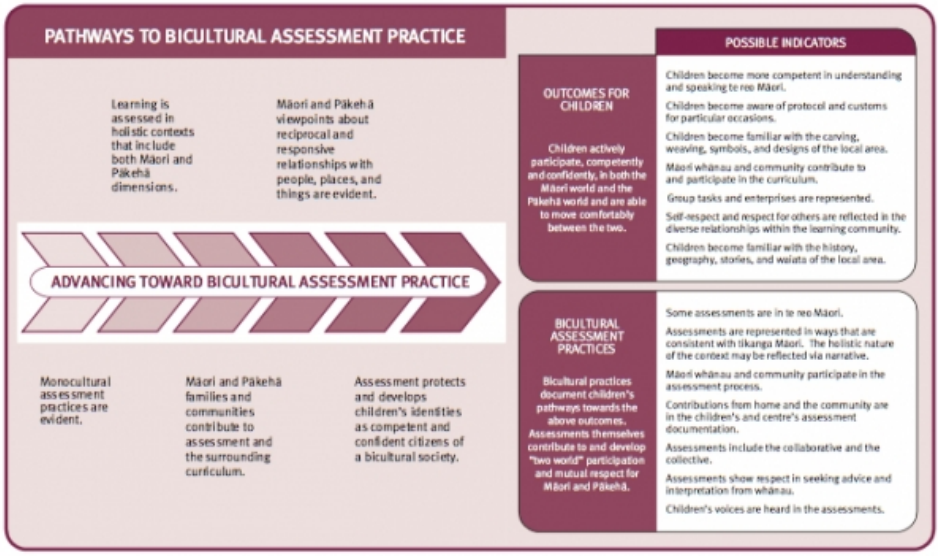
- Kia whakamana ngā ao e rua kia hono - honouring and respecting both worlds so that they come together in meaningful relationships.
- Kia whakamana ngā rerekētanga ki roto i tēnā i tēnā o tātou - honouring and respecting the differences that each partner brings to the relationship.
- Mai i tēnei hononga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

Pathways to bicultural assessment – He huarahi ki te aromatawai ahurea rua

Pathways to bicultural assessment practice will have the following features:

- **Acknowledgment of uncertainty**: Teachers will be willing to take risks and to acknowledge that the pathways are not clearly marked out. Advice from the community and reciprocal relationships with families will provide signposts and support.
- **Diversity**: There is not one pathway; there are multiple pathways. However, all early childhood settings will be taking steps towards bicultural assessment practice.
- **Multiple perspectives**: Listening to children, whānau, kaumātua, and others from the community is part of the journey.
- **Celebration of the journey**: The pathways are paved with respect and commitment. The community celebrates the advantages for all of working at the interface of two worlds. All share in celebrating successes and achievements.
- **Commitment to the belief that “our development is our learning is our development”**: Development and learning are the same process when they are both seen as sited in relationships of mutual participation and respect.
- **Meaningful contexts**: Learning is about making meaning. Bicultural assessment contributes to making meaning within contexts that make sense in the wider world of people, places, and things.

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



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

Exemplars – Ngā tauaromahi

Making jam

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

Background

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

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

Language (in te reo Māori)

Identity (as Māori)

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

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

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

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

The story – Te Tao Kai!

1. Me karakia mō ngā hua.

2. Piki i te arawhata.

3. Heke i te rākau.

4. Kātahi ka kai.

5. Katohia ngā paramu.

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

7. Kei te horoi ngā paramu.

8. Kei te āwhina a Toi i te kuia.

9. Kei te āta tapatapahi.

10. Horoia ngā ipu kia mā!

11. Purua ki roto i te mìhini horoi ipu.

Te Tunu Tiamu!

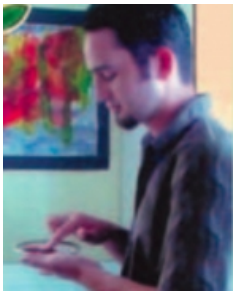
12. Kei te kōrorirori tiamu a Pāpā Tahu.

13. Kei te koropupū te kōhua.

14. Kei te kōrori rāua.

15. Kei te whakama- hana ngā ipu.

16. Kei te eteete te tiamu.



17. Kia tūpato, kei te wera!

18. Kua hora te tēpu.

20. Kua kī te puku.

21. Mmmmmm, he reka te kai!

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

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

What's happening here?

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

What aspects of bicultural assessment does this exemplify?

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

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

How might this assessment contribute to bicultural practice here?

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

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

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

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

Pihikete's learning

Learning story

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

What learning is going on here?

What a wealth of knowledge Pihikete brings to the kindergarten about his own culture. He is so open about sharing his ideas and expressing his point of view – I could listen to him all day. Pihikete demonstrates such strong confidence, not only in his culture but also in himself. I feel it is a real privilege to be a part of Pihikete's world.

E te Whaea

He mihi tino mahana tēnei ki a koe me tō tama Pihikete.
Tino harikoa taku ngākau ki te whakarongo ki tō tama e kōrero ana mō Papatūānuku.
He tama toa tēnei ki te mau ki tana reo me ōna tikanga.

What's happening here?

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

What aspects of bicultural assessments does this exemplify?

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

How might this assessment contribute to bicultural practice here?

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

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

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

Micah and his grandfather

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

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

One Saturday, a few weeks ago, Micah was absorbed in telling me the story about Tama and the God of the forest, Tāne (the legend the children were acting for the centre's Christmas performance). He said, "Do you know that you have

to ask the God of the forest for permission to cut down the trees? That's what Tama did." He went on to tell me in detail about the story of the waka. He said, "He didn't ask for permission from the God of the forest, and the fairies made the trees stand up again (when Tama chopped them down) because Tama did not ask for permission."

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

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

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

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

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

Tania

What's happening here?

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

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

What aspects of bicultural assessment does this exemplify?

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

How might this assessment contribute to bicultural practice here?

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

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

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

Te Aranga responds to a photograph

Tōku tipuna

Te Rangihaeata (10 months) sits on a whale during a recent trip back to his marae. It is one of the props from the movie *Whale Rider*, which was based in his home town of Whāngārā mai Tawhiti on the outskirts of Gisborne.

Te Rangihaeata's pepeha

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

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

However, Paikea became aware of this ploy and began reciting a karakia, chanting for help from beyond to give him the strength to survive.

Many of the people with him had already drowned. A whale came up out of the sea. Paikea climbed upon his back and was carried to the shore of what was to become his new home, Whāngārā mai Tawhiti, where he now sits upon his whale on top of the wharenui Whitireia.

Learning story

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

peers and singing the song “Paikea”, which depicts Paikea’s travels from Hawaiki to Aotearoa.

So, when Te Aranga saw the picture of Te Rangihaeata, he couldn’t believe his eyes. We sat and had a discussion about where the photo had been taken, why the whale was on the grass, and how Te Rangihaeata got onto the whale.

As the whale looked so lifelike, he was pleased to hear that it wasn’t, in fact, a real whale and that it would be OK and wouldn’t be hungry or lonely without its whānau.

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

What’s happening here?

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

What aspects of bicultural assessment does this exemplify?

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

How might this assessment contribute to bicultural practice here?

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

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

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

Hatupatu and the bird woman

Children: Joe and Elliot

Date: 27 August

Teacher: Shelley

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

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

Short-term review

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

What next?

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

What’s happening here?

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

What aspects of bicultural assessment does this exemplify?

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

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

How might this assessment contribute to bicultural practice here?

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

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

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

Pierre's learning

Date: 30 August

Teacher: Lorraine

Learning story

Pierre discovered a shape puzzle that seemed to fascinate him. He sat manipulating the shapes for about 10 minutes.

Each time he touched one, he'd look up and say, "Da, da." I gave him the name for each shape in English and te reo.

He carefully examined each shape before attempting to place it on the puzzle – a very reflective, studied approach!

Although it was a wet day and there was considerable activity around him, he persisted at his task, undeterred by the noise and action!

Short-term review

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

Date: 18 September

Teacher: Jo

Learning story

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

He laughed. He then proceeded to sit down, backing carefully onto Caroline’s lap. She held the story in front of him and started to read. Pierre stared intently at the book, and his eyes moved, following the pictures. Pierre was happy to share his book with another child who approached and didn’t mind involving other children in this special time.

Short-term review

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

Date: 9 April

Whānau voice

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

Date: 8 May

Teacher: Lorraine

Learning story

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

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

Teacher's voice

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

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

What's happening here?

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

What aspects of bicultural assessment does this exemplify?

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

How might this assessment contribute to bicultural practice here?

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

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

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

Jace and the taiaha

January

Lauren (a teacher) brought in a CD of children from the Burnham Primary School kapa haka group.

As soon as Jace walked into the nursery today, he stood still upon hearing the music that was playing. He seemed to recognise the waiata. Jace just stood there, listening and looking around the room at the teachers and the other children.

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

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

Interpretation

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

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

What next?

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

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

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

February 25

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

April

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

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

June 6

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

Interpretation

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

What next?

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

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

August 26

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

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

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

Jace enjoys listening to waiata and seems to pick up the words with ease. What I found very interesting is that Jace is not taught te reo at home. His mother is aware that he is picking up the language and so are his teachers. His mother told me a story about Jace's nan and koro – kaumātua for Burnham – and how they have encouraged Jace to speak te reo. His mother sees his nan and koro on a regular basis, due to practices and performances, and they greet Jace in Māori. He has learned key words, such as "tēnā koe", "kia ora", and "hōhā".

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

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

Cilla

What's happening here?

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

What aspects of bicultural assessment does this exemplify?

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

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

How might this assessment contribute to bicultural practice here?

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

This documentation reads a little like a teacher's reflective journal as the teachers consider how the programme can be more bicultural and how it can respond to Jace's interest and in what way. It is a record of bicultural work in progress. Revisiting the record and continuing to consult with whānau about appropriate roles and tasks for the staff will be a source of ongoing reflection.

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

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

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

A bilingual "parent's voice"

June 18

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.

Wellbeing | 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

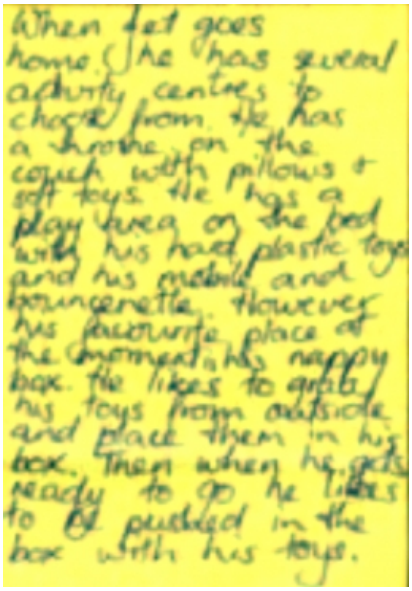
Expressing an idea or a feeling

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?

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

What aspects of bicultural assessment does this exemplify?

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

How might this assessment contribute to bicultural practice here?

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

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

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

Reflective questions – He pātai hei whakaaro iho

- What is the vision for wise bicultural assessment practice in our setting? How far are we along the pathway towards it? What evidence do we have that we are moving towards it?
- How do our assessment practices reflect the bicultural nature of *Te Whāriki*? What steps can we take to make this bicultural nature more visible in our assessment practices?
- Are our assessment practices accessible to Māori whānau? Do they access them? Do they have a say? If not, why not? How can we encourage dialogue on and contribution to assessment?
- What examples of bicultural assessment practices do we have to share, and what questions do they raise?
- How is a "whanaungatanga approach" reflected in the assessment practices in our early childhood setting?
- How are the principles for exploring the kaupapa Māori pedagogy that Bishop and Glynn (2000) describe reflected in our assessment practices?

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Book 4: Children contributing to their own assessment – Ngā huanga tamariki ki tō rātou aromatawai

Introduction - He kupu whakataki

Te Whāriki affirms the view of Urie Bronfenbrenner (1979) that "Learning and development are facilitated by the participation of the developing person in progressively more complex patterns of reciprocal activity" (page 60) and by gradual "shifts in the balance of power" (page 212) from the teacher to the learner. These shifts reflect children's increasing ability and inclination to steer their own course, set their own goals, assess their own achievements, and take on some of the responsibility for learning.

Traditionally, the balance of power between teacher and child during assessment has been very one-sided. The teacher writes the assessment, makes an interpretation, and perhaps discusses it with other teachers and the family, but the child has not usually been part of the process. The exemplars in this book show how a number of early childhood settings in Aotearoa New Zealand are now finding ways to include children's voices in assessment.

In this section

- Why should children contribute to assessments? – He aha tā ngā tamariki ki ngā aromatawai?
- How can children contribute to assessments? – Me pēhea ngā tamariki e āwhina ai i ngā aromatawai?
- Links to *Te Whāriki* – Ngā hononga ki *Te Whāriki*
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- References – Ngā āpitihanga

Downloads

- Acknowledgments [PDF, 234 KB]
- Children Contributing Ngā Huanga Tamariki ki Tō Rātou Aromatawai[PDF, 234 KB]
- Dom rebuilds [PDF, 152 KB]
- "Oh, no! That's not right!"[PDF, 192 KB]
- Louie going out the door[PDF, 371 KB]
- "I know, you could write all this down!"[PDF, 118 KB]
- Brittany and Hayley compare records[PDF, 669 KB]
- Alexandra corrects the record[PDF, 736 KB]
- Jack builds a wharenui [PDF, 587 KB]
- A story about clouds [PDF, 235 KB]
- Emptying the supervisor's bag [PDF, 350 KB]
- Your brain is for thinking [PDF, 220 KB]
- Tayla and "what next?" [PDF, 234 KB]
- Jack's interest in puzzles[PDF, 253 KB]

- Ray learns to draw fish [PDF, 215 KB]
- Reflective questions and References [PDF, 111 KB]
- Book 4 - Children contributing to their own assessment (full)[PDF, 4 MB]

Why should children contribute to assessments? – He aha tā ngā tamariki ki ngā aromatawai?

There are two main reasons for teachers to encourage children and give them opportunities to contribute to assessment.

Firstly, research on assessment and motivation indicates that settings that encourage children to set and assess their own goals are rich sites for learning. Part of the reason is that children who contribute to their own (and others') assessments are perceived as "competent and confident learners and communicators" (*Te Whāriki*, page 6(external link)).

The research of Carol Dweck (1999), Paul Black and Dylan Wiliam (1998), and Bishop et al. (2001) indicates that when children contribute to their own assessments, they learn more effectively. Such contributions also help teachers to learn about children's working theories about learning – knowledge that helps them to teach more effectively.

The Māori word "ako", which means both teaching and learning, captures the way in which the two processes are woven together. "Ako" reminds us that teachers are also learners. Neil Mercer (2001) points out that one of the strengths of a sociocultural approach to education (see Book 2) is that it explains education in terms of the interactive process of teaching and learning and that Vygotsky used the Russian word "obuchenie", which means both teaching and learning.

Secondly, seeking children's perspectives about their learning is about viewing children as social actors with opinions and views of their own.

In a paper presented to the Commissioner of Social Policy outlining fundamental changes that need to be considered in order to achieve a more just society, Wally Penetito (1988) states:

> *"There ought to be no doubt in the minds of teachers ... that children need to acquire in the first instance the relevant knowledge for their well-being. For children who wish to shape their own reality ... who wish to have control over their own learning, teachers must facilitate and empower them ... "*
>
> page 106

Encouraging children to set and assess goals

A central feature of effective pedagogy and learning is involving the learner in the meaning making and goal setting that are part of the assessment process.

In a review of the research literature on assessment, Paul Black and Dylan Wiliam (1998) conclude that any strategy to improve learning through formative assessment should include a commitment to involving students in the processes of self-assessment and peer assessment.
Guy Claxton (1995) suggests that assessment should:
reflect those occasions when the goal is not clearly specified in advance;
include "all the situations in which learners are developing their sense of what counts as 'good work' for themselves –

where it is some inner sense of satisfaction which is the touchstone of ‘quality’" (page 340).

The terms “whakamātau” (to enable one to learn and to test oneself) and “whakamātautau” (to test oneself and thus to evaluate oneself) illustrate the close connection between learning and self-evaluation (Pere, 1982, page 74).

Patricia Smiley and Carol Dweck (1994) write:

> *"The results of our research and some related studies suggest that by 4 or 5 years of age children will have internalized an investment either in the evaluation of their achievement products or in the process of learning."*
>
> page 1741

Reporting on her research in the United States, Carol Dweck (1999) explains that children (including four-year-olds) develop orientations towards either performance goals or learning goals. When children are oriented towards learning goals, they strive to increase their competence, to understand or master something new, to attempt hard tasks, and to persist after failure or setback. When children are oriented towards performance goals, they strive to gain favourable judgments or to avoid negative judgments of their competence.

Most children approach problems, people, and places with an orientation towards both performance and learning goals. However, assessment practices have an important influence on the type of goals to which they are oriented (Ames, 1992). Assessments that include the “child’s voice” or children making a contribution to their assessments encourage an orientation towards learning goals. Assessments that call on reference levels or standards that children and families have not understood or legitimised are likely to shift this orientation towards performance goals.

Seeking children’s perspectives

Where assessments take a narrative approach in context, the assessments – and the notions of valuable knowledge and competence that they take as reference points – can be legitimised by calling on multiple perspectives.

The United Nations Convention on the Rights of the Child, which New Zealand signed in 1993, includes the child’s right to have a voice and to have it listened to and respected (Article 12). Respecting children’s views means that their views can make a difference.

Teachers who pay careful attention to children’s voices gain windows into their world views and assumptions. Detailed observations in context help adults to better understand children’s perspectives, using the children’s non-verbal expressions of self-assessment and their recognition of achievement (or lack of it).

A number of researchers have explored ways of seeking out children’s perspectives. For example, Alison Clark and Peter Moss (2001) adopted what they called a “mosaic” approach (using a number of methods) to seek children’s views on the quality of their childcare programmes. One piece of the “mosaic” was to give the children cameras to photograph their favourite things in the early childhood setting. Arapera Royal Tangaere (1997) analysed transcripts of a young child’s dialogue in te reo Māori to reveal ways that Māori cultural values were expressed and learned.

Seeking children’s perspectives enables researchers – and teachers – to make useful discoveries about children’s learning. Margaret Carr (2000) describes research that sought young children’s viewpoints about their learning. She found that, for many children, the learning that they perceived as challenging or difficult was not at the early childhood centre but at home or elsewhere in the community. Margie Hohepa et al. (1992) carried out an in-depth observational study of three children within a kōhanga reo context. This research revealed that the children valued both individualised and collective contexts for learning. Research by Bishop et al. (2003) affirms that when teachers seek learners’ perspectives, learning is enhanced.

How can children contribute to assessments? – Me pēhea ngā tamariki e āwhina ai i ngā aromatawai?

Teachers can help children to contribute to their assessment in two ways:*through encouraging self-assessment* (which can be carried out in a variety of ways) and *by including the child's voice* in assessments that include multiple perspectives.

Different kinds of "self-assessment"

Children develop many goals for their learning, goals that are often hidden from the adult observer. Children frequently appear to "change track" as they work, and on many occasions, their goal is only apparent to adults in retrospect (and not always then). We have to find ways in which children can tell their own stories or be their own assessors without involvement in formal assessment. Not all children can do this, so we have to get to know the children well in order to notice and recognise their particular interests and goals – and we have to be open to changing our minds.

What to look for

Children making their own judgments about their achievements, developing their sense of what counts as good work for themselves as learners
Children self-regulating, that is, self-assessing and giving themselves instructions about what to do. This includes seeing mistakes as part of the process of learning
Children deciding what should be recorded in their assessment portfolios
Occasions when the resources being used by children, for example, a completed puzzle, provide feedback about their performance
Evidence of "some inner sense of satisfaction" as the "touchstone" of quality (see Guy Claxton's comments on page 3).
Teachers who know children well can often identify that evidence
Children using materials to provide reference points against which to assess their achievements
Children using earlier work in their own assessment portfolios to judge current success or progress
Children revisiting their assessment portfolios, with or without the teacher
Children correcting their assessment portfolios.

Multiple perspectives that include the child's voice

Alison James and Alan Prout (1997), writing about constructing and reconstructing childhood, comment that:

> *"it is now much more common to find acknowledgement that childhood should be regarded as a part of society and culture rather than a precursor to it; and that children should be seen as already social actors, not beings in the process of becoming such."*
>
> page ix

If we want to recognise and respond to the learning that is taking place, we will seek multiple perspectives, one of which will be the child's.

Sometimes, the whānau will speak on behalf of the child, reflecting the aspirations and knowledge of the family and wider community. The 2003 *Hui Taumata Mātauranga Report Back* included a number of recommendations for whānau

to be involved in and have a say in education (Ministry of Education, 2003). When considering Māori or bicultural models of assessment, adults need to ensure that they have an in-depth understanding of what Mason Durie (2003, page 1) describes as “working at the interface between te ao Māori (the Māori world) and te ao whānui (the wider global society)”. (See Book 3.)

What to look for

Assessments that include a number of perspectives. One might be the child’s
Teachers or families taking on the perspective of a child, for example, by speaking on behalf of a child who cannot speak for themself or trying to work out what is important for the child and what they would say if they were assessing for themselves
Teachers puzzling over the meaning of an observation as they try to decide how to assist the child with the next step. This, implicitly or explicitly, invites the child and family to have a say in the assessment, to contribute some more information or an opinion
Children assessing each other’s learning
Families contributing to the assessment record with or for the child. These contributions may reflect aspirations and knowledge from the community.

Links to Te Whāriki – Ngā hononga ki Te Whāriki

The principles of *Te Whāriki* as they apply to assessment are set out on page 30 of the curriculum. They include the following statement:

> *"Assessment should be a two-way process. Children’s self-assessment can inform adults’ assessment of learning, development, and the environment by providing insights that adults may not have identified and by highlighting areas that could be included or focused on for assessment. Children may also help to decide what should be included in the process of assessing the programme and the curriculum."*

The section on evaluation and assessment includes this statement:

> *"The learning environment should enable children to set and pursue their own goals within the boundaries necessary for safety and to reflect on whether they have achieved their goals."*
>
> *Te Whāriki*, page 29

The learning environment can be more powerful than “enabling”. It can invite, stimulate, provoke, and encourage (literally, by inspiring children with the courage to set and pursue their own goals and to reflect on whether they have achieved them). Assessment practices that contribute to children’s views of themselves as competent and confident learners and communicators within a bicultural context are part of just such an enabling, inviting, stimulating, provoking, and encouraging learning environment.

Exemplars – Ngā tauaromahi

Dom rebuilds

23 July: “Dom, will you be able to make this again?”

12 August: Remaking the construction

I captured this photo of Dom today. He was using a photograph of a construction in his portfolio to make another one just the same! Dom has done this a number of times and said to me that it made it easier having the picture there to remake his construction.

What’s happening here?

Dom makes a construction, copying from a photograph in his assessment portfolio of an earlier construction.

What aspects of children’s contribution to assessments does this exemplify?

Dom is using earlier work in his portfolio to judge the success of a later construction. Although children can use their assessment record to improve on work they have done in the past, Dom enjoys making “another one just the same”. The comment on the earlier entry cues him in to try this: “Dom, will you be able to make this again?”

How might this assessment develop children's capacity to contribute to assessments?

Dom uses the documentation to provide a model for his construction. This example indicates that he has taken up the challenge to repeat a former achievement. The same process (using his own work as a reference point) provides the opportunity for him to make changes to earlier work.

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

At Dom's early childhood centre, the children's portfolios are readily available for them to read and to compare old work with new work.

Oh, no! That's not right!

Child: Lauren

Date: 21 February

Observer: Julie

Learning Stories

I invited Lauren to do an overprint on the cat screen print she did the other day.

"What else would you like to have in this picture, Lauren?"

"A basket! With blankets that go there and there!"

"Fantastic!" I said and watched as she drew her cat basket and cut it out.

Once the print was made, she looked at it and said, "Oh, no! That's not right! The cat needs to be in the basket – not up there!"

“You could draw another one if you like – you have another cat print you could use.”

“That’s a good idea!” she said.

She drew the basket. She then overprinted her screen print. “Oh, no! It’s too big! Never mind, I’ll put some toys in it.”

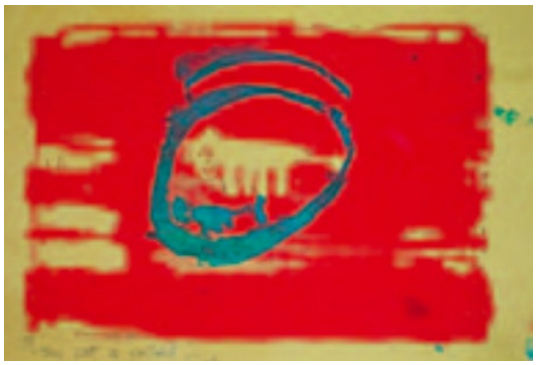
She drew a mouse, a cat’s drink bottle – with milk in it – and a ball. As she was drawing, she said, almost to herself,

“I’ll have to concentrate!”

And she did, and we were both delighted with what she produced. Lauren cut the basket and handle out and most of the mouse toy. I helped with the drink bottle and tiny ball.

The second print met with a far more favourable reception. “I like that!” Lauren said.

It was so wonderful being part of Lauren’s project today, and I’m glad she was happy with the result.



Short-term review

Lauren is far more comfortable and confident with the screen printing process.

Lauren was really focused and involved with what she was doing. She had a clear idea of how she wanted her basket to be and was prepared to have another go to achieve what she wanted. Great persistence! It’s fantastic that Lauren can express how she feels and is so articulate.

What next?

More screen printing.

I believe that “cats” is a subject dear to Lauren’s heart. How can we extend her knowledge and interest? Books, factual books, different sorts of cats, making cats out of material.

What's happening here?

Lauren tries to print a picture of a basket over a screen-printed picture she has made of a cat. She is not pleased with the result (“Oh, no! That’s not right!”), and she tries again. The teacher writes down some of the comments she and Lauren made during the process.

What aspects of children’s contribution to assessments does this exemplify?

This exemplar includes examples of self-assessment. The teacher records an occasion when Lauren appears to be developing her own sense of what is right. When she aligns a second template (a basket) over an earlier print (a cat) and makes a second print, she looks at it and says, “Oh, no! That’s not right! The cat needs to be in the basket – not up there!” She tries again and, when she has aligned the basket and cat to her satisfaction and added a few more items to the picture, she comments, “I like that!”

Lauren also appears to be talking herself through the process, self-regulating her learning. The teacher notes, “As she was drawing, she said, almost to herself, ‘I’ll have to concentrate!’ And she did ...”.

The assessment records Lauren’s apparent view that if something is not right, you either redo it or take a creative approach and readjust your goal. She sees mistakes as part of learning. Her response to an unacceptable amount of space in her second attempt to develop the original design was “Never mind, I’ll put some toys in it.” On this occasion, she appears to interpret mistakes as part of the process of completing a task, and she is developing strategies in response to that belief.

How might this assessment develop children’s capacity to contribute to assessments?

Lauren’s art work has changed a great deal during her time at the early childhood centre, and her folio records a shift in interest from “splodge” paintings to elaborate screen prints. (A parent contribution to her portfolio, not shown, notes the progress in her art work.) This pathway of learning, together with the teacher’s commentary, has been of considerable interest to her family.

The teacher chose to take notice of Lauren’s self- evaluative comments: “Oh, no! That’s not right! The cat needs to be in the basket – not up there!” “Oh, no! It’s too big!” “I like that!” Lauren is making her own decisions about what is right. The documentation means that this process can become a model for her later work. It is also available for other teachers to refer back to when they work with Lauren.

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

Lauren's strategies for responding to making a mistake are noticed and recognised as important learning. Lauren and her family are hearing the teacher's voice about what is valued here: perseverance, learning goals (see the reference to Dweck [1999] on page 3), creative responses to error, and self-evaluation.

The teachers made it possible for Lauren to redo her screen print when they encouraged her to make several copies of the first screen print. (If something goes wrong with the second overlay, there is another foundation screen print to use.) The teacher reminds her, "You could draw another one if you like – you have another cat print you could use." In this way, the teacher is providing some scaffolding for Lauren's persistence.

In this episode, the teacher's feedback and scaffolding also emphasise Lauren's interest in the potential complexity of this art medium.

Louie going out the door

Child's name: Louie

Date: 21 September

Teacher: Nic

Learning story

Louie lay on his tummy on the floor. The door to the outside had just been opened. As soon as he spotted this, he was off! The floor was scattered with many toys as children had just been playing inside, but this did not bother Louie as he had made his way to the outside world, using his arms to pull himself along as he slid on his tummy. He pushed each toy away as he came to it and finally made it to the door. The door has a slight rise and step down from the deck! Louie smiled with great delight about being outside and made his way to the railing, where he managed to pull himself up and peer through the holes to see what was going on!

Short-term review

What great determination – Louie had to get outside that door! He knew what he wanted and went for it, moving whatever got in his way! It was very rewarding to be able to get out there amongst it all and be part of the action!! It just goes to show how important it is for young babies to be able to make decisions about where they want to be and that access (albeit with some obstacles this time) to the outdoors is generally freely available.

What's happening here?

This contribution to Louie's portfolio records his determination to move from inside the centre to the veranda outside as soon as he spots an open door. He manoeuvres himself across a floor scattered with toys, using his arms to pull himself along as he slides on his tummy.

What aspects of children's contribution to assessments does this exemplify?

Louie sets his own goal, and the teacher recognises his way of indicating that he has achieved it (his display of "great delight"). Being outside and "part of the action" was its own reward.

How might this assessment develop children's capacity to contribute to assessments?

The teacher's commentary may be for both Louie's family and the other staff, reminding them of the significant decision making that is possible when very young children have access to both inside and outside play. She may be making the point that, in her view, the complexities of supervision are more than balanced by the opportunities for very young children to make some important decisions about where they want to be.

She also notes Louie's courage and determination in carrying out his self-set goal: getting outside onto the veranda and pulling himself up onto the trellis. Louie cannot crawl, and there were a number of obstacles in his way. Such interpretations form baseline data for documenting development and change in how Louie sets himself goals and indicates that he has assessed his own achievement.

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

The teacher attempts to take on Louie's perspective, to imagine what he might tell her if he could talk. Teachers who work with very young children are likely to get to know them well enough to recognise what the children want noticed and responded to. In documenting this event, the teacher attempts to see the world through the child's eyes.

Louie is making his own decisions about the programme, and this assessment indicates that the teacher values this. The comment in the Short-term review summarises this view: "It just goes to show how important it is for young babies to be able to make decisions about where they want to be ...". For Louie, access to the outdoors was an important opportunity for his learning.

I know, you could write all this down!

Child's voice

Child: Olivia

3 September

Teacher: Judy

Olivia has just moved into a new home, which the family has been building up to for a few months. Olivia sat down next to me on the edge of the sandpit and told me all about her new house. After a while, she looked at me and said thoughtfully, “I know, you could write all this down!”

I went inside to get paper, pen, and clipboard. On my return, Olivia continued her story: “I’ve got one bed in my room and it is all white, and Tim has got two beds, and Mum and Dad have got one big double bed. Grandad’s room is downstairs. We are all upstairs.

“We have stairs, you know, and lots of colours in the bathroom. Why don’t you write while I go and play with the girls?” Off she went to play with her friends.

Short-term review

Olivia has known for quite some time about her move to her new home, and her excitement and joy was evident in the way she was describing the house to me.

Olivia is confident and articulate when expressing herself and thinks carefully before sharing her information.

Skills, knowledge, and dispositions Olivia is demonstrating in relation to literacy:

What is said can also be written to read later.
It is a good idea to record important events and information.
Information about Olivia’s life can be shared with her teachers in a way that they will understand and appreciate.

What’s happening here?

Olivia sits down on the edge of the sandpit to tell the teacher all about the new house she has just moved into. After a while, she suggests that the teacher write it all down. The teacher gets writing materials and writes down Olivia’s words.

What aspects of children’s contribution to assessments does this exemplify?

Olivia is deciding what should be recorded. She tells the teacher information about an event of value that interests her (her move to a new house), and she instructs the teacher to write down the details.

The teacher has recorded two perspectives here, Olivia’s and her own. The features that Olivia finds worthy of note are the beds in the bedrooms, the whereabouts of Grandad’s room, the stairs, and the colours in the bathroom. The features of the storytelling that the teacher finds worthy of note are Olivia’s understandings that what is said can be written to read later and that important events and information are usefully recorded (both features of early literacy). The positive relationship between Olivia and her teachers is also noted.

How might this assessment develop children’s capacity to contribute to

assessments?

Olivia's family will probably be interested in both these perspectives. The recording of Olivia's story informs them of Olivia's viewpoint and of the teacher's willingness to follow Olivia's request to contribute to her own assessment portfolio. When Olivia revisits this assessment, she will be encouraged to continue contributing to her assessments.

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

It is Olivia who is noticing, recognising, and responding, with the assistance of a writer. Olivia expects the teacher to follow her instructions – and she does. We can assume that the teacher values the children taking a leadership role in what is noticed, recognised, and responded to and that she also values children having a voice in their own assessment records.

Brittany and Hayley compare records

Learning story

Child's name: Brittany

Date: 7 October

Teacher: Shelley

		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.	Brittany came to the swings. She started to tell me about the trapeze swing she was on. Brittany told me the story of how her sister, Hayley, had a photo taken on this swing when she was at kindergarten. Hayley has a photo in her portfolio of being upside down on the trapeze swing. You can see all her tummy.
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.	 I was holding the digital camera and Brittany asked me if I would take a photo of her, just the same as Hayley, so she could have it in her folder. Brittany arranged herself and I took the photo.

Short-term review

Hayley is nearly eight. I realised the link the portfolios have for the children, siblings and the whole family. Brittany was exact in her description of Hayley's photo and wanted hers to be the same.

What next?

A reminder, as a teacher, to listen and support children in their need to make sense of their world through recall and revisiting important happenings/achievements over and over.

Learning story

Child's name: Brittany

Date: 4 October

Teacher: Shelley

Last week, Brittany was chatting about the swings. She said she had had another look at Hayley's portfolio and the picture was not quite the same. In Hayley's, she had both hands released from the trapeze bar. Brittany was still holding onto the bar. Brittany explained that she could only let one hand go. But in a photo Brittany has in her portfolio, she is releasing a leg. Hayley did not have that in her portfolio.

Later in the session, Brittany was on the slippery pole. She asked if this was new, as Hayley did not have this photo.

As a teacher, I find this a fascinating exploration of connections. It is a natural progression for Brittany to measure her skills against Hayley as the same age.

When Hayley visited on Friday, they went straight to the book and Brittany was reminded “My jumper was over my face.” You could only recognise Hayley by her tummy and clothes. Brittany knows we share her interest in her explorations. This is ongoing and such a positive form of competition.

Brittany asked me to take another photo of her on the swing. “I was upside down. One was hanging on, one wasn't. It's hard. Hayley can't do this. Her photo was just upside down. She was letting go. I can do one hand letting go.

What's happening here?

This is the story of two sisters, aged four and eight, who use their early childhood centre portfolios as reference points for discussions about achievement. Their parent has described elsewhere how Hayley (aged eight) has continued to add special things to her portfolio and how she and Brittany (aged four) often sit down and go through Hayley’s kindergarten portfolio.

What aspects of children’s contribution to assessments does this exemplify?

Brittany uses a photo in her older sister’s early childhood assessment folder (taken four years earlier) as a reference point for judging her own achievement. She asks the teacher to take a photo of her “just the same as Hayley”. Brittany carefully compares the two photos of swinging upside down from a trapeze bar at age four. She points out that Hayley has both hands free, whereas she, Brittany, has one leg free. She also adds that she can do it with one hand free.

How might this assessment develop children’s capacity to contribute to assessments?

This exemplar includes a number of voices. Brittany requests the photo for her assessment record and makes the comparison (adding information about what she can do), and the teacher tells the story, recalling background information provided by a parent. All voices combine to provide a rich picture of Brittany’s achievement in one area and of her perspective on this. When Brittany revisits this assessment, it can reinforce for her the importance of her own

contribution.

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

The teacher comments that “I realised the link the portfolios have for children, siblings, and the whole family”. She also comments on the children making “sense of their world through recall and revisiting important happenings achievements, over and over”.

Alexandra corrects the record

Learning stories

Child: Alexandra

Date: 30 November

Teacher: Helen

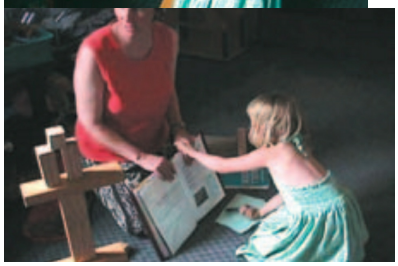
		A Learning Story
Belonging Mana whenua	**Taking an Interest**	Alex brought her portfolio to me and asked if we could look at it together. She had rushed off to get it after observing me checking through Corey's portfolio, which he was taking home with him today after celebrating his fifth birthday. We turned to the first page, and Alex pointed out her name in a learning story and then ran her finger in a straight line down the page, pointing out her name again and again and saying, “That's my name.” She did this with the next learning story too. We slowly worked our way through a few more pages, looking at photos and trying to remember the names of the children who had left some time ago. I read out two short learning stories to Alex. One included Michelle, and Alex pointed to her in the photo and said, “That's Michelle. She's coming to my party.” I read the child's voice on the next page, and she looked closely at the photo and decided she would build the block construction displayed. I suggested that she take her portfolio with her to the block corner so that she could copy it. Alex built it quickly, but while she was away getting some paper and a felt pen, her construction got knocked over. I sat down near her to help protect her work and hold her portfolio for her as she rebuilt it. She moved closer to me, bringing the paper and felt pen with her. We looked closely at the photo and, after we had discussed the size of the blocks used previously, Alex chose some different blocks. She rebuilt her construction, and we discussed it, comparing it to the photo. She noticed that in the photo she was holding a block in each hand and immediately went back to her building and added the same blocks to her construction. I asked her if the blocks shown in her hands on the photo were later added to that building, and she said they were. Alex was then satisfied and turned her attention to copying down on her piece of paper the first line and a half of the child's voice.
Well-being Mana atua	**Being Involved**	
Exploration Mana aotūroa	**Persisting with Difficulty**	
Communication Mana reo	**Expressing an Idea or a Feeling**	
Contribution Mana tangata	**Taking Responsibility**	

Short-term review

Alex enjoyed revisiting the work in her portfolio and reproducing it.

Alex showed great perception of detail by noticing the blocks in her hands in the photo.

She pictured the finished construction in her mind and built it from the unfinished building in the photo.



Child: Alexandra

Date: 30 November

Observer: Robyn and Helen

Subject: Tower building and literacy

A Learning Story

Alex appeared with her portfolio and began to look at it with Helen in the back room where the blocks are. She decided to rebuild the tower that was documented in May. Helen's learning story records the narrative in more detail. There was a lot of discussion as Alex chose the exact blocks needed to replicate the original tower. I could feel the excitement and enjoyment Alex was experiencing as the tower took shape.

Alex announced that she would write the story and began to carefully copy the story written in her portfolio.

She worked in a very relaxed manner, discussing progress with Helen. It was obviously a very enjoyable situation.

As I watched and photographed, I feel very excited. Alex had initiated the whole exercise, and she was actively pursuing the opportunity to write. She not only connected the narrative in the story to her current block building but also wanted to be the story writer. This has been one of those wonderful moments!

What's happening here?

Alexandra and a teacher revisit her assessment portfolio. She then reproduces an earlier block construction.

What aspects of children's contribution to assessments does this exemplify?

This is an example of a child revisiting her portfolio with a teacher. Alex picks out and reads her name throughout, and the teacher reads some earlier learning stories to her.

Alex then "corrects" the record, using the documentation to rebuild one of her earlier constructions. (The photograph had been taken before the construction was completed.)

How might this assessment develop children's capacity to contribute to assessments?

Social sharing of episodes assists children to become familiar with the structure of stories and storying. In this case, Alex also understands that she can add to the record.

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

Alex and her peers in this centre have ready access to their portfolios. This teacher is willing to read stories back to the children as a way of helping them to develop their views of themselves as competent learners. It also encourages their emergent reading skills and interests and provides a catalyst for self-assessment and planning.

Jak builds a wharenui

Child: Jak

25 June

Observer: Maya

Jak approached me in the back room and asked if I could help him build something. We sat down together and talked about what he would like to build. Jak started to put a base down. "What could this be, Maya?" Jak asked me. "I'm not sure, but maybe it's the floor of a building," I replied. "Look around you, Jak. What could this be?"

Jak carefully looked at the pictures on the wall.

"I know, it can be a Māori house," he said.

"Do you mean a wharenui?" I asked.

"Yes," he said, pointing to the photos on the wall.

I brought out my book *New Zealand Aotearoa* by Bob McCree.

Jak looked through the book. "My wharenui has lots of people, like the picture." Jak used the tall rounded blocks as

people. “Why does it have a triangle pointy roof?” Jak asked.

I explained to Jak that the wharenui was like a person and the posts on the roof were its back and spine, with lots of bones so it's strong and can stand.

Jak continued to ask, “So it's like a skeleton?”

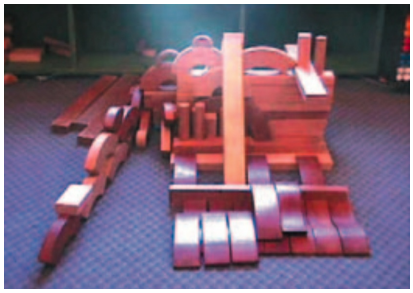
Jak did a lot of problem solving during this learning experience as he had to work out how he was going to balance the “ribs” so they could stand up and be pointed. Jak tried all sorts of blocks and decided to build a tall pile in the middle so that the ribs could lean on them.

Short-term review

While building this, Jak looked through the book*New Zealand Aotearoa*. He was fascinated by a picture of a snowy mountain: “It doesn't snow where we live. We have to go far away to see snow.”

Jack, you are a book full of knowledge. I really enjoyed working with you building your fantastic wharenui.

Jak has a real sense of belonging in the centre and loves the opportunity to share his play with the teachers. Maybe next we can extend his knowledge about Aotearoa New Zealand.



What's happening here?

Jak consults the teacher about what he might make with blocks. Inspired by pictures on the wall at the early childhood centre and guided by pictures in a book provided by the teacher, he decides to make a wharenui.

What aspects of children’s contribution to assessments does this exemplify?

Jak is using pictures and imagery as standards or reference points against which to assess his construction for himself. He has been assisted by the teacher to assess his own achievement in building a wharenui by using pictures on the wall and an illustrated book. The teacher also provides the appropriate imagery to remind Jak of the symmetry of the construction.

How might this assessment develop children’s capacity to contribute to assessments?

Revisiting this story, Jak might be reminded that he is able to share the responsibility for assessing his achievement in specific ways. On many occasions, an inner sense of achievement is the touchstone of success (see the quote from

Claxton on page 3), but children can learn other strategies for self-assessment as well.

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

The documentation here records for Jak and his family the strategies that he and the teacher are using to share responsibility for both Jak's learning and the assessment of its success. These strategies included consultation, using the pictures on the wall, using the illustrations in the book, and discussing a relevant image (a skeleton).

A story about clouds

Sandra's story

"Look, look, look, look!" shouted Joey, excitedly waving his hands in front of my face. "What? What? What?" I jumped up to see just what was so amazing.

"Look!" exclaimed Joey, pointing up to the sky.

Well, what a sight! The most amazing cloud formation had formed. Stripey clouds were whizzing in the opposite direction to large, white, fluffy ones. Spectacular!

"Quick, go and tell Jill – she'll love them," I told Joey.

I then called the children to the hill, and we all lay on the hill to observe nature in action.

Jill's story

Joey was playing outside. He raced inside, excitedly telling us about the clouds. We all went outside to see the two different types of clouds in the sky going in opposite directions.

The children lay on the hill, looking up, while Veronica informed us that they were stratus and cumulus clouds. Stratus clouds from the west and cumulus from the east. Lots of joy and wonder. Great observation, Joey!

Mum's reaction

Joey's father is a science teacher, but Lottie (his mother) feels this doesn't necessarily direct Joey's behaviour. She said, however, that Joey does tend to notice things in nature, especially things in the sky. If there is a full moon, Joey will spend time gazing at it. He loves choosing factual books from the library, and his latest choice includes one about poisonous animals.

What's happening here?

Joey notices an unusual cloud formation. In Sandra's words, "Stripey clouds were whizzing in the opposite direction to large, white, fluffy ones." The children and the adults lie on the ground to watch them. This story is noticed and commented on in three different ways by Sandra, Jill, and Joey's mother.

What aspects of children's contribution to assessments does this exemplify?

The format of this assessment item encourages a sense of multiple viewpoints on every event and that all contributions (including the children's) are valued. Although Joey doesn't have his own story in this example, he is given credit for starting the stories ("Great observation, Joey!") and for contributing to the sense of "joy and wonder".

How might this assessment develop children's capacity to contribute to assessments?

Joey started this story. This exemplar can demonstrate to the readers (including Joey) that the same story about an event can be told or interpreted in different ways, depending on the storytellers' perspectives, knowledge, and experience. The "spectacular" sight amazes Sandra. Jill includes some scientific information (an explanation from Veronica) about stratus and cumulus clouds. Lottie (Joey's mother) adds information about Joey's interest in the sky.

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

An assessment exemplar that describes or interprets the same event from multiple perspectives is unusual. Because the cloud story is written in this way, differing perspectives appear to be valued in this setting. For example, the teachers invited a third voice from Joey's mother.

The adults in the early childhood setting have written up this story using words such as "amazing", "spectacular", "excitedly", "joy", and "wonder". There is a sense of the enjoyment of the spontaneous and an appreciation of children's initiatives.

Emptying the supervisor's bag

Child's name: Campbell

Date: 28 June

Teacher: Carol

		A Learning Story
Belonging Mana whenua	**Taking an Interest**	Campbell delights in pulling objects out of the supervisor's bag (rolls, verification forms, and so on). He opens the books carefully for an eighteen-month-old. He scans the pages and, if he manages to find a pen (crayons are of little interest), he will hold the pen correctly and write small, precise symbols. So as not to deter Campbell's interest in books and pens, the staff replaced the supervisor's bag with another bag. Campbell investigated that bag ONCE, then set about climbing over the small fence and searching around until he found the original bag and proceeded to pull out the much-coveted books. Squealing and chuckling, he proceeded to turn the pages.
Well-being Mana atua	**Being Involved**	
Exploration Mana aotūroa	**Persisting with Difficulty**	
Communication Mana reo	**Expressing an Idea or a Feeling**	
Contribution Mana tangata	**Taking Responsibility**	

Short-term review

Has a specific interest and will persist to fulfil his desires.
Has precise skills and takes care with books.

Campbell's mother says he love "reading" the junk mail.

What next?

Find and old roll book
Give Campbell opportunities to use pens and other media for writing.

What's happening here?

Campbell has a particular interest in pulling objects out of the supervisor's bag. The staff replaced the supervisor's bag with another, but Campbell is interested in the real world of current roll books and verification forms. The teachers suggest that they might find an old roll book that looks the same.

What aspects of children's contribution to assessments does this exemplify?

The staff and family are commenting on Campbell's behalf. The teachers are identifying Campbell's goals (and value them enough to try to accommodate his determination to pursue this goal). Campbell's "squealing and chuckling" indicate his satisfaction at having achieved his goal.

The family is assisting with this attempt to understand what is important for Campbell. The staff have picked up on a comment by Campbell's mother that he loves "reading" the junk mail, and they use this information to plan for him.

How might this assessment develop children's capacity to contribute to assessments?

The topic of this item in Campbell's portfolio is his pursuit of two particular interests: "reading" books that are valued by adults and using a pen to write symbols. The documentation, an attempt to see the world through Campbell's eyes, has contributed to ongoing planning for Campbell's learning.

A comment from Campbell's mother indicates that he also likes to "read" the junk mail that comes into the house. This comment is written down, and this interest will be pursued later at the early childhood centre. (It is the topic of another story in Campbell's portfolio six weeks later.)

Campbell's particular interests in "real" books, pens, and writing are documented here, together with some of the planning that followed. Through this planning, the staff will help Campbell to continue to pursue his goals and reinforce his sense of what counts as "good work" for himself (see Guy Claxton's comments on page 3).

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

The staff searched for ways to develop Campbell's interests in appropriate contexts. They appear to value the focused attention and delight that this example illustrates. Parents' comments on the children's interests are valued, too, and written down to become a consideration for planning.

Your brain is for thinking

Names: Koasigan and Cameron

18 November

Teacher: Lee

I found Koasigan and Cameron sitting on the floor together, viewing a book titled “How Your Body Works”. Cameron was turning the pages.

“Look at the funny hat,” said Cameron.

“Oh! That’s not a funny hat. It’s your brain. Your brain is for thinking,” said Koasigan in an informative manner.

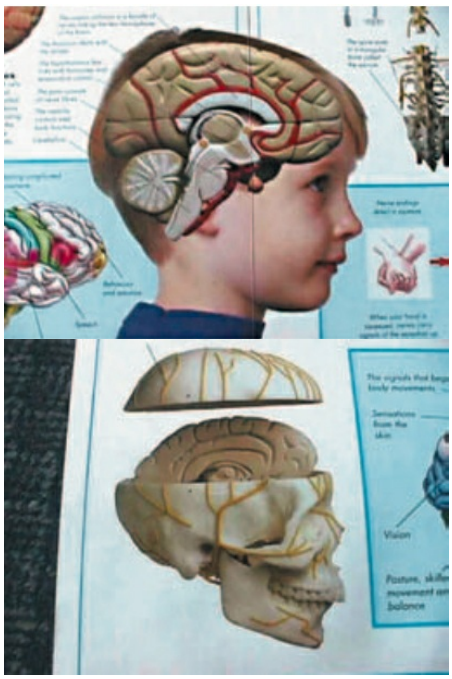
“Look at this funny hat, too,” said Cameron.

“No, that’s your skull. It protects your brain. Stops it from being sandwiched,” said Koasigan.

Short-term review

Children are great teachers. Koasigan, with his kind manner, shared his knowledge and experience with Cameron. And Cameron, delighted with Koasigan’s informative manner, soaked up the learning experience.

A very treasurable moment!



What’s happening here?

Koasigan is teaching Cameron about the brain.

What aspects of children's contribution to assessments does this exemplify?

This is an example of peer assessment. Koasigan is assessing Cameron's knowledge of the brain and is correcting his misunderstandings. The children discuss what they know about the brain as they look at a book about how the body works. It is the children's words that tell the story. This is a transcript of them (as remembered by the teacher or written down at the time).

The teacher's comment about Cameron's response suggests that, on this occasion, having a misunderstanding corrected by a peer was enjoyable learning.

How might this assessment develop children's capacity to contribute to assessments?

One of the reasons for documenting this episode may have been to celebrate in writing a moment of negotiation about meaning and an amicable discussion about what is "right".

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

The teacher attempted to write down the children's exact words. It appears from this that the teacher notices, recognises, and values episodes in which the children teach each other. A library of non-fiction books that the children can read enables this kind of peer teaching and discussion.

Tayla and "what next?"

Child's name: Tayla

Date: August

Teacher: Vicki

		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.	While we were sitting at the collage table busily pasting and cutting, Kupu calls out "matt time." Tayla quickly gets up and walks to the entrance and calls: "Haere mai ki te Whāriki." She turns to me and give me the biggest grin, and walks back to the collage table.
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

Tayla is so quick to respond to situations without any prompting. Every day I am learning about Tayla's many skills and interests. She has beautiful reo and obviously knows her reo. Ka pai Tayla.

What next?

I'm just going to ask Tayla what next after I read this story to her!

What’s happening here?

Tayla assists with the early childhood centre’s schedule: the call to mat time. She decides to call in te reo Māori.

What aspects of children’s contribution to assessments does this exemplify?

In this example, the teacher plans for the child to contribute to the record. The “What next?” section of the assessment will be written or completed by the child: “I’m just going to ask Tayla ‘What next?’ after I read this story to her!”

How might this assessment develop children’s capacity to contribute to assessments?

This written story is a catalyst for a later discussion. The teacher clearly plans to read this story back to Tayla and to invite her contribution. The discussion that follows this reading may not be recorded. It could include discussions about routines, use of te reo Māori, What next? for Tayla, and perhaps the programme schedule in general.

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

There is a feeling of partnership here between the teacher and the child: the teacher appreciates Tayla’s use of te reo

Māori, her taking responsibility, and her “biggest grin”. She is also anticipating Tayla’s contribution to the planning that will follow from the episode recorded here.

Jack's interest in puzzles

Jack enjoys doing puzzles. He will search them out until he finds them and will spend relatively long periods of time working at completing them. The stacker puzzle remains Jack’s favourite puzzle.

The stacker puzzle

Jack searched out the stacker puzzle, which was on the middle shelf. He took it down and made a noise to get attention.

Jack took the puzzle pieces off. He looked up to see if anyone was watching. He smiled and continued to put the puzzle pieces on the baseboard.

Jack shows great concentration. When he concentrates, he usually lies on the floor with his tongue out.

What's happening here?

This entry is one of many observations of Jack's sustained interest in a range of things, including play materials, as well as his growing interest in playing with other toddlers. This item describes Jack's enjoyment of puzzles. The photographs show him working with a flat puzzle, placing pieces into the holes in the board. The teacher comments that his favourite is the stacker puzzle, and there is a photograph of him with this.

What aspects of children's contribution to assessments does this exemplify?

This is an example of an activity in which the material provides the assessment. Although the commentary says that Jack "looked up to see if anyone was watching", it may be that the satisfaction of completing these tasks comes from the materials themselves. They "tell" him that he has succeeded. It is a particular kind of self- assessment, in which the child does not need the adult to tell him that he has done well.

How might this assessment develop children's capacity to contribute to assessments?

Some of the "autotelic" activities and tasks (in which the materials do the "teaching") that children enjoy will encourage them to at least occasionally evaluate their own achievement and not to depend on adult praise to assess their performance. Recording Jack's activities over time will enable the teachers to keep this possible development in mind.

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

These activities are standard fare in early childhood settings. Montessori programmes are particularly characterised by materials that do the teaching. They provide children with clear goals and criteria for success (as well as fine motor, spatial, and colour- and picture-matching skills).

The teacher notes that "Jack shows great concentration" and suggests that the staff know when he is concentrating because he "lies on the floor with his tongue out". The teacher attempts to write the assessment as if from his viewpoint.

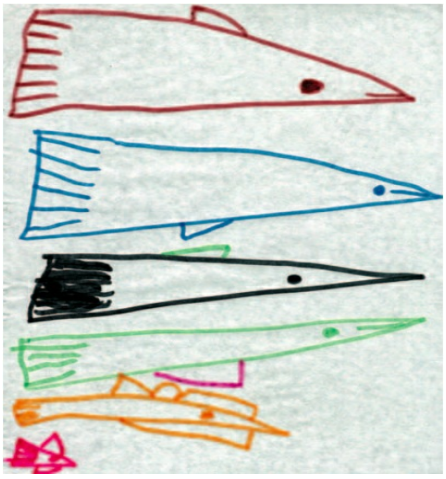
In this commentary, the teacher appears to know Jack's special interests and to read his body language. Knowing children well enables staff to notice, recognise, and respond intuitively as well as deliberately, recognising learning opportunities for particular children. Deliberate responses on some occasions might include: inviting a child to attempt a

more difficult puzzle, drawing a child's attention to features of the puzzle that he or she should attend to, and providing encouragement for the child to stay involved. (See the commentary on interactions between an adult and a child doing a jigsaw in Wood et al., 1980, pages 111–112.)

Ray learns to draw fish

Fish March (4 years)

Ray has learned to draw nice, straight lines and nice triangles. He drew two triangles first and they looked like fish, so he drew in eyes. He drew another one and another one. Fish, fish, fish. Ben came along and said, "If you draw lines here, it will look more like fish." Ray tried, and it did look better. He added fins and a lot more fish.



What's happening here?

Ray's family has contributed a story about Ray's drawing at home. It includes his older brother Ben giving advice. The commentary is written in the family's home language of Japanese as well as in English.

What aspects of children's contribution to assessments does this exemplify?

Ray's family is contributing to the assessment record with and for Ray. Ray's primary identity belongs with the family and the home language. Therefore, this exemplar can be seen as a child's contribution to the centre's record.

How might this assessment develop children's capacity to contribute to assessments?

The family's contributions to this portfolio over time reflect a partnership between the family (including Ray) and the teachers in the compilation of evidence of Ray's learning at home and at the early childhood centre. It is a joint enterprise, and no doubt Ray feels part of this process and encouraged to contribute.

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

This family contributes to Ray's assessment record by documenting some of the noticing, recognising, and responding to Ray's learning at home. In this case, it was his brother Ben who responded to his initial drawing with a suggestion for improvement. Ray takes up this suggestion. The parent responds by documenting the process and adding it to Ray's early childhood centre portfolio.

Reflective questions – He pātai hei whakaaro iho

- Why should children contribute to their own assessments?
- What examples do we have of the children contributing to their own assessment records?
- What examples do we have that show the children having a say in the description and discussion of their work or their learning? How else might we encourage this?
- What examples do we have in our assessments that show the child, family, or whānau taking part in deciding what learning is important for the child's well-being?
- What evidence do we have of multiple voices contributing to assessments and making a difference to children's learning?
- Is there a dilemma in balancing the child's voice, the teachers' voice, and the whānau's voice in our assessments?
- How can we find out what path the child is on and how the children can contribute to planning what they will do next in assessments?
- In what ways can infants and toddlers contribute to their own assessments?

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Book 5: Assessment and learning: Community – Te aromatawai me te ako: Hapori

Introduction - He kupu whakataki

"*Exemplars are examples of assessments that make visible learning that is valued so that the* learning community (children, families, whānau, teachers, and beyond*) can foster ongoing and diverse learning pathways.*"

Early Childhood Learning and Assessment Exemplar Project Advisory Committee and Co-ordinators, 2002 (emphasis added)

Exemplar books 5, 6, and 7 ask the question: "What difference does assessment make to children's learning?" These exemplar books are about the purposes and consequences of documented assessment in early childhood.[1] We know that feedback to children makes a difference to their learning. What difference does documented assessment make? The exemplars collected for the Exemplar Project suggest that documented assessments can make a difference to:

- community: inviting the participation of children, families, whānau, teachers, and beyond;
- competence: making visible the learning that is valued;
- continuity: fostering ongoing and diverse pathways.

This book is about the first of these: community. Documented assessments can invite people to participate in a particular learning community designed to foster children's learning.

In this section

- Developing learning communities – He whakatipu hapori akoranga
- Links to *Te Whāriki* – Ngā hononga ki *Te Whāriki*
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- References – Ngā āpitihanga

Downloads

- Assessment and Learning Te Aromatawai me te Ako: Hapori[PDF, 248 KB]
- Nanny's Story [PDF, 246 KB]
- A gift of fluffy slippers [PDF, 524 KB]
- Exploring local history [PDF, 253 KB]
- Sharing portfolios with the wider community[PDF, 297 KB]
- Rangiātea [PDF, 290 KB]
- The Flying Fox [PDF, 361 KB]
- Growing Trees [PDF, 230 KB]
- Reflective questions and References [PDF, 111 KB]
- Acknowledgments [PDF, 185 KB]
- Book 5 - Assessment and Learning: Community (full) [PDF, 3.1 MB]

[1] Exemplar books 5, 6, and 7 owe much to a position paper written for the Exemplar Project (Carr and Cowie, 2003). They also draw from a paper presented to the NZCER Annual Conference (Carr et al., 2001).

Developing learning communities – He whakatipu hapori akoranga

Étienne Wenger (1998) explains that:

"Students need:

1. *places of engagement*
2. *materials and experiences with which to build an image of the world and themselves*
3. *ways of having an effect on the world and making their actions matter.*

From this perspective the purpose of educational design is not to appropriate learning and institutionalize it into an engineered process, but to support the formation of learning communities ..."

page 271

Teaching and learning events can be designed around learning communities, and learning communities can be connected to the world in meaningful ways.

There are four main aspects to the development of learning communities, each of which is discussed below:

- developing relationships;
- making some of the work public;
- making connections between the early childhood setting and home;
- making connections between the learning community and the world in meaningful ways.

Developing relationships

The idea of a learning community is introduced in Book 2. It is helpful to think of the early childhood setting as a learning community constructed through the everyday responsive and reciprocal relationships that develop between those who belong to it.

Research indicates that responsive and reciprocal relationships between teachers and children are rich contexts for learning. Siraj-Blatchford et al.'s (2002) report on the Effective Pedagogy in the Early Years (EPEY) study (2002), a large-scale research project in the United Kingdom, concludes that:

> *"adult-child interactions that involve some element of "sustained shared thinking" or what Bruner has termed "joint involvement episodes" may be especially valuable in terms of children's learning."*

page 10

Sheridan McKinley (2000) designed a study to identify the aspirations and concerns of Māori parents and whānau regarding their children's education. She asked parents to describe their best teacher at either primary or secondary school and asked children to describe the characteristics of their teacher that they liked most. For the parents, the most desirable characteristics were that teachers:

were caring and friendly, recognised the potential in children, and were comfortable;
were respectful;
were upfront, direct, honest, and fair.

For the children, the characteristics of their teacher that they most liked were that they:

were kind;

had a close relationship with the children;
provided help when it was needed;
provided interesting activities.

McKinley's findings emphasise the importance Māori parents and children place on belonging to learning communities in which their relationships with teachers are warm, friendly, honest, and respectful.

Huhana Rokx (2000) outlines some relevant concepts as they relate to Māori traditions.

> *"Let me break down the concepts of collectivism and interdependency as I see them relating to Māori traditions. These are the concepts of manaakitanga, aroha, awhi, tuakana-teina, kōrero, waiata etc. These concepts are all based on face-to-face, in-your-face, physical persona interactions and relationships. Or in other words, people. He aha te mea nui i te ao? He tangata. What is the most important thing in the world? People. People interacting with people."*

page 16

One way in which teachers can build responsive and reciprocal relationships with children is by sharing their own home experiences.

Vivian Gussin Paley (2001) demonstrates how sharing personal experiences can be a key feature of teaching in *In Mrs Tully's Room*. Mrs Tully, the supervisor of a childcare centre, tells numerous stories about her grandfather in order to assist the children to understand their own learning experiences.

Making some of the work public

Learning communities are also constructed by writing down or recording some of the work of the community. A learning community is a place of collective participation. One of the ways the participants are connected together as a "community" engaged in learning is through the community's practice being made public or documented. If the practice is made public (to even a limited audience) or documented, then it is available and visible, not only for the teachers but also for the children, families, whānau, and beyond to "read" in some way.

Étienne Wenger (1998) writes about the need for a balance in education between participation and what he calls "reification" (making something public, making it "concrete", realising or documenting it). He suggests that designing an educational programme requires two kinds of opportunities for negotiating meaning in a learning community:

> *"One can make sure that some artefacts are in place – tools, plans, procedures, schedules, curriculums – so that the future will have to be organised around them.*
> *One can also make sure that the right people are at the right place in the right kind of relationship to make something happen."*

pages 231–232

The artefacts in place will include documented assessments, and these will influence parents' aspirations and expectations. There is a considerable body of research that suggests that parents' aspirations and expectations (as well as their beliefs about whether achievement is associated with effort or innate ability) influence children's achievement in a range of ways (for example, Biddulph et al., 2003, and Frome and Eccles, 1998). Some further New Zealand studies of family aspirations for their children are also outlined in Sarah Farquhar's research synthesis (2003; page 14).

Some of the parents in Sheridan McKinley's (2000) study believed:

> *"that their children entered wharekura [Māori-immersion secondary schools], from kura kaupapa Māori [Māori-immersion primary schools], with a confidence and an eagerness to learn because the teachers had instilled the belief that the child could achieve anything they wanted to. There was no such phrase as 'I can't'".*

page 87

Documented assessments can contribute to and construct such beliefs.

Making connections between the early childhood setting and home

Including families and whānau in the early childhood centre's curriculum and assessment enhances children's learning. Families enrich the record of learning, reduce some of the uncertainty and ambiguity, and provide a bridge for connecting experiences. Early childhood settings can include families in their assessment and curriculum in many ways. Documented assessments that are sent home regularly invite and encourage families to take part in the learning community. As many settings have found, narratives of achievements are a particularly successful way of doing this. In some settings, families write "parent" or "whānau" stories to add to their children's portfolios. Children contribute as well (see Book 4). A wider community of people and places can be part of the curriculum and become part of the assessments as well, for example, local whānau can provide guidelines for definitions of competence in a number of domains.

In parent and whānau-based programmes, family and centre are closely aligned.

> *"If we visit Bronfenbrenner's ecology model, he talked about the home and the centre as being two distinctive microsystems of the child (Bronfenbrenner, 1979). Both were separate. In kōhanga reo the two microsystems must overlap. The overlap is brought about by the commitment to the kaupapa and the entire whānau ownership of Te Whāriki."*

Arapera Royal Tangaere, 2000, page 28

Biddulph et al. (2003) include a chapter on centre or school partnerships with family and community in their best evidence synthesis of research in The Complexity of Community and Family Influences on Children's Achievement in New Zealand. They conclude:

> *"There are various forms of partnership, but not all are effective. Those which are poorly designed, based on deficit views, and not responsive to the needs of families can be ineffective, and even counterproductive."*

page 172

They cite as an example of a successful overseas initiative the partnership between the Pen Green Centre and the community in Corby, England (pages 166–167).

Making connections between the learning community and the world in meaningful ways

Book 6 outlines three aspects of competence. Two of these are "learning strategies and dispositions" and "social roles and culturally valued literacies". Children explore and develop these aspects by engaging with people, places, and things and through the involvement of the early childhood learning community in the outside world. For example, visiting artists can help the learning community set reference points for competence in art. Exemplars throughout the books

provide examples of the documentation of these connections. The documentation itself then contributes to the resources of the community.

Biddulph et al. (2003) report that in:

> *"a small study of Tongan parents living in Auckland, Fusitu'a and Coxon (1998) found that a significant motivating force behind the desire of these parents for their children to be successful in school was their hope that their children would be fie'aonga (useful) to their own community."*

What to look for
Assessments that are accessible and detailed enough to invite children and families to suggest developments and alternatives and to bring knowledge and expectations from home. They can be revisited at home with family, whānau, and the wider community of friends and neighbours. They also clarify teachers' interpretations and expectations.
Assessments that include contributions from home that can be revisited in the early childhood setting. Teachers and children can make connections with the knowledge and expectations at home.
Assessments that reflect manaakitanga and include in the early childhood setting some of the socially and culturally valued roles in the community, including tuakana-teina roles and the role of carer for the environment.
Assessments that reflect two-way conversations between the early childhood setting and the wider community.
Assessments that record ongoing explorations of the local landscape and valued people, places, things, and times.
Assessments that document literacies and ongoing relationships with people from a diversity of cultures in the community.

Links to Te Whāriki – Ngā hononga ki Te Whāriki

The exemplars in this book supplement those in Book 2 where the four principles of *Te Whāriki* are discussed and exemplified separately. Learning communities that are empowering take a holistic approach to learning. They are constructed through responsive and reciprocal relationships with people, places, and things as well as through involving whānau and community. All the principles are integrated in the development of a community that will foster ongoing and diverse pathways of learning.

Assessments will contribute to the development of bicultural learning communities committed to kotahitanga, ngā hononga, and whakawhanaungatanga. The development of communities of learners will be reflected in concepts such as manaakitanga, aroha, awhi, tuakana-teina, kōrero, and waiata.

Exemplars – Ngā tauaromahi

Nanny's story

Children's names: Matiu and Heremaia

Date: 23 July

		A Learning Story
Belonging Mana whenua	**Taking an Interest**	Nanny came into Kindergarten today with Matiu and Heremaia. They were both proudly holding the pūrerehua they made with Nanny at home. “Hoatu ki a whaea,” says Nan. Matiu gives me his pūrerehua. “You know what it's made of?” he asks, smiling at me. “I'm not too sure, Matiu, can you tell me?” “I made it from fish heads, me and Nanny, see?” “Were the fish heads nice?” I ask. “Mmm, yeah” he replies. Nanny told me that they did a karakia and gave the first fish back to Tangaroa (Guardian of the Sea), then they caught some more. Those ones they took home and ate them for kai. Then Matiu, Heremaia and Nan made the pūrerehua from the fish heads. I asked Matiu and Heremaia if they would like to put their pūrerehua into the office so they were kept safe. Matiu asked if he could have news today at the mat. “I think that is a good idea, Matiu.” We leave the wonderful pūrerehua in the office ready for mat-time.
Well-being Mana atua	**Being Involved**	
Exploration Mana aotūroa	**Persisting with Difficulty**	
Communication Mana reo	**Expressing an Idea or a Feeling**	
Contribution Mana tangata	**Taking Responsibility**	

Short-term review

What a wonderful learning experience for the family to share with the other children. Nanny felt comfortable to share her knowledge and this wonderful activity she did with her mokopuna and with the teachers.

Nanny's knowledge of Te Ao Māori is reflected in the conversation and is shared with teachers (e.g. Karakia).

Thanks for the wonderful idea, Nanny, all we need to do now is catch a fish!!!!

What’s happening here?

Matiu and Heremaia proudly bring pūrerehua they made at home with their nanny. Nanny’s story about fishing and the cultural traditions associated with fishing is added (with her permission) to her mokopuna’s portfolio. Matiu repeats the

story at mat time, and it is later incorporated in the children's play.

What aspects of community participation does this assessment exemplify?

Matiu's nanny contributes a story and cultural knowledge to the early childhood centre, and the teacher writes it down for Matiu's portfolio. Matiu repeats the story at mat time. The children later incorporate it in their play.

How might this assessment encourage community participation?

At this kindergarten, the head teacher's first language is Māori, and many family members speak te reo Māori while they are at the centre. Families frequently share kai moana with the children, and photographs of a community event in which the families opened and ate mussels became part of the documentation on the wall of the kindergarten.

Cultural themes and community events and knowledge are an integral part of this early childhood programme. Community participation is enhanced through the use of te reo Māori and the support of tikanga Māori, as is evident in this assessment.

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

Both Nanny and Matiu told this story. The teachers recognise its importance and may well tell it again when other stories are told to remind the children of culturally valued traditions.

The teachers frequently include photographs of similar episodes in documentation displayed on the wall.

A gift of fluffy slippers

Child's name: Vini

Date: November

Teacher: Rosie

A Learning Story

Belonging Mana whenua	"My Mother's slippers are broken," Vini explained to me. "I would like to make her new slippers," he continued.
	"Great, Vini – what a thoughtful idea … What do you think you need to make them?" I asked.
Well-being Mana atua	"Hmmm … cardboard … brown cardboard," he decided.
	I suggested that he draw around the shape of my feet – he agreed my feet were approximately the same size as his mother's. These were skilfully cut out.
Exploration Mana aotūroa	"Next, I would like some material," Vini decided as he fossicked through the fabric container. He produced the yellow fluff and together we negotiated our way around the shape of the soles. (Cutting sheepskin requires quite some effort!)
	With the aid of the glue gun, the soles were attached along with the top of the slippers. Vini liked the way I slipped my

Communication

Mana reo

Contribution

Mana tangata

foot into my shoes – his slipper design followed along the same theme.

“These are superb slippers, Vini! - have you finished them?” I enquired.

“No … not yet … they need a ribbon,” he answered.

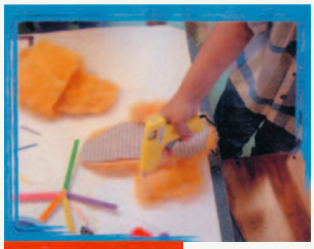
It was to be the pink boa – a feathered strand tied in a bow with a blue pompom to top them off!

The wrapping process began … great thought went into the colour of the paper ad of the bow around the top of the parcel. Glitter and glue were used in the final finishing touches of his gift.

Vini presented his most precious gift to his mother after mat time …

Shalu held the beautiful slippers to her heart and, overwhelmed, she sighed and said …

“A gift to be treasured for a lifetime.”



Short-term review

What can I say, Vini? Words really cannot describe the thoughtfulness, caring and love you demonstrated today. Mummy was so right when she talked about a 'gift for a lifetime' … You are a wonderful example to us all … we are so

incredibly proud of the person you are … may you continue weaving your magic forever.

Quote from part of the parent's voice

> *“Vini has been a very affectionate son from the beginning. But now here I have proof. The slippers he made for me were unbelievable in terms of thoughtfulness and technical perfection for a little child.*
>
> *I am also very very thankful to all the teachers for helping him to be what he is today and what he will be tomorrow … Many thanks for spending all that time (and so patiently).*

What’s happening here?

Vini, aged four, tells the teachers that his mother needs new slippers. He makes a pair for her (with much measuring, gluing, and decorating). The teacher writes this up for his portfolio, and Vini’s mother adds a comment.

What aspects of community participation does this assessment exemplify?

This exemplar is an example of an assessment that is accessible and detailed enough to invite the family to suggest developments and alternatives and to contribute knowledge and expectations from home. It invites their participation.

Vini’s mother adds to the assessment of Vini’s work. Her contribution includes a reference to the technical expertise that this work illustrates. She writes that the slippers were “unbelievable in terms of thoughtfulness and technical perfection for a little child”.

How might this assessment encourage community participation?

The teachers’ ongoing comments in Vini’s portfolio indicate that they value comments from his parents.

Vini’s mother provides an in-depth comment on her son’s early childhood education. The teachers include it in the assessment, encouraging further contributions.

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

In writing about this episode, the teacher emphasises Vini’s developing identity as a caring and thoughtful person. The commentary is written to Vini. The assumption is that this story will be read back to him.

A range of materials and tools (such as the scissors and a glue gun) are available for the children to use in their constructions so that the teachers can readily respond to the children’s plans. In this case, the teacher recognises a learning opportunity and appears to provide just the right amount of assistance at the right time, helping Vini to make a pattern and assisting with the cutting.

Exploring local history

Group learning story

October

After reading the story about Hinemoa and Tūtānekai, we talked about the carvings in the whare of Tūtānekai and what each part of the wharenui was called in te reo Māori. We talked about how they could have been made.

Grayson said, “Special carvers made them with hammers and knives.” The other children agreed.

Azia asked if she could make a whare. I said, “Sure. What do you think you could use to make it?”

Grayson said, “You could use the ice block sticks like I did, see?” She was pointing to the pictures that she, Joel, and Tessa had made of the wall of Tūtānekai’s whare.

Azia said, “Okay, but I want to make my own whare.”

Grayson, Joel, and Tessa had created their own whare and talked about how they should look while referring to the pictures that we found and the storybook.

What next?

Organise a trip to the local museum to see more Māori art and craft and also the maihi of a wharenui, because that really interested the children. The upcoming marae trip will also stimulate lots of discussion and interest.

Talk more with the children about the different parts of the wharenui and what they are called. This will provide an excellent lead-in to our trip to the marae, as the children will have an understanding of the physical aspects of the marae before we go.

Grayson’s learning story

Lately, we have been focusing on sharing New Zealand legends with the children. Their interest is continuing each day, with them asking for the stories to be repeated. We have displayed some kōwhaiwhai patterns in the art area to create an awareness of the beauty of these designs. Today, we made “te whare a Tūtānekai” after reading the local story about Tūtānekai and Hinemoa.

What wonderful interest and concentration Grayson showed in doing her work! She used natural materials and ice cream sticks to make her whare.

She came to me when her work was finished and said with a smile, “These are the Māori people inside.”

Grayson making her whare.

Grayson's whare completed.

Grayson is developing an expectation that books can inform and excite and is also developing familiarity with stories valued as part of our New Zealand heritage.

Group learning story

November: Ihenga marae visit

Today, we went on a trip to visit Ihenga's marae at Waiariki Institute. We travelled there on the bus in the rain. When we arrived, we waited in the gateway to be invited in by the tangata whenua of the marae.

Whaea welcomed us on with a karanga.

We then went inside and had a kōrero with Whaea about the whakairo (carvings) inside the building.

It was interesting to hear Whaea talk about the history and stories behind the whakairo, who carved them, and why the designs and stories were chosen. We heard of Ihenga and his travels around Aotearoa and how he named many places in this area and throughout Te Ika a Māui. She told us about Captain Cook and Abel Tasman.

We discovered that Ihenga named Ngongotahā after climbing the mountain and meeting the patupaiarehe, who gave

him a drink out of a calabash. “Ngongotahā” means “to drink water out of a calabash”.

The children enjoyed going around the wharenui and looking closely at and feeling the whakairo.

What next?

Revisit the children’s memories from the trip and talk a bit more about the history.

Talk with the children about designing their own whakairo and creating stories about them that relate to their lives.

Programme evaluation

Over the past few months, we have been exploring many stories about the history of our city.

Through our project on Lake Rotorua, the children have developed an understanding of its physical shape and the placement of Mokoia Island. Through the story about Hinemoa and Tūtānekai, the children developed their knowledge of the island’s history.

The rock warriors story provided a vivid story to explain the rocks that we see as we drive out of Rotorua on State Highway 5. The children really enjoyed this story. They asked for it frequently and created their own rocks.

Reading all these stories created another interest in Māori art and crafts. We explored this by creating new resources for the children to use and view, such as koru and kōwhaiwhai in the art area. A student teacher got involved in this interest by working with the children to create a cloak for the kindergarten.

The trip to the museum provided the children with information about the eruption at Mount Tarawera and the history of the Bath House. The museum also gave the children a chance to see a lot of Māori art and craft up close and to hear the history behind some of the pieces that relate to the iwi of this area.

The marae trip to Ihenga at Waiariki Institute helped to develop a link between the marae and our learning community and provided the children with the chance to experience pōwhiri and hear stories about he whakairo.

This has been a rewarding interest for all. All the children became involved and increased their understanding of our local history and culture, in particular, of Māori art and craft.

What’s happening here?

This documentation is part of this centre’s ongoing record of their experiences exploring significant people, places, and things in the local area.

What aspects of community participation does this assessment exemplify?

The learning community functions both within and outside the early childhood centre, reading stories, constructing representations, and visiting the museum and local marae.

The local community are represented in te reo, whakairo, pōwhiri, and story. Peers suggest ideas to each other, and experts teach the children the area's history.

Exploration and reflection are ongoing. The knowledge the children gain about people from the past contributes to their sense of community.

How might this assessment encourage community participation?

The record here is part of the centre's careful preparation for the visit to the marae. The record will be revisited in the same way as the stories from local history are revisited again and again. Valuing records in this way encourages others to continue to participate in the learning community.

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

The teachers are encouraging the children's interest in a number of ways: through stories, construction activities, projects, trips, and input from local experts. They value the links with the community and carefully craft a diverse programme to strengthen these understandings and links. The teachers have included in their planned learning outcomes for the children: "That the children develop knowledge about the features of our area, Rotorua, particularly areas of physical and/or spiritual significance, such as our local lakes and mountains."

Sharing portfolios with the wider community

This was Anna's idea. She decided what she wanted to say and only needed help with spelling some words.

Parent's voice

Emma got very excited one evening as I put her to bed. She told me she was visiting Warrengate Hospital the following day. I told her there probably wasn't a visit, as I had not received a notice about it. When we arrived at kindergarten the next day, I spoke to the teacher, who told us the Warrengate residents were visiting the kindergarten a few days later. We counted down the days, and Emma awaited the visit with great anticipation. She told me she particularly wanted to see a resident called Mr Shanks, who she had met on a previous visit.

Emma and Mr Shanks

What's happening here?

Photographs on display and items in the children's portfolios record visits between children and residents from a local hospital for the elderly. This exemplar includes two samples of the documentation of these visits, which have been ongoing over four years.

What aspects of community participation does this assessment exemplify?

The children's portfolios serve as bridges for developing ongoing whanaungatanga or reciprocal relationships between the children and elderly residents in the local community. A photo records Emma showing her portfolio to Mr Shanks during a visit by the residents to the early childhood centre.

Entries in the children's portfolios by teachers and parents record the children's participation in these developing relationships.

How might this assessment encourage community participation?

The head teacher notes (see below) that the visits have developed warm relationships between the children and the elderly. She also comments on the positive contribution this has made to the children's (and the parent's) attitudes towards the elderly. Photographs on display, together with photos and comments in the children's portfolios, reinforce these developing positive attitudes.

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

Intergenerational relationships are highly valued in this early childhood centre. The head teacher writes:

> *"Children and the elderly sharing their mutual delight in each other are a powerful mix. Opportunities for this exchange of interest and joy have been encouraged in our kindergarten since our first visit to a local hospital for the elderly four years ago.*
>
> *We have organised our centre to be more welcoming for our elderly whānau and have actively encouraged grandparents to stay with us as parent help or just for part of a session.*
>
> *We had a grandparents/special friends' morning and afternoon tea and checked that our range of storybooks reflected these special relationships.*
>
> *Our relationship with the residents of the hospital for the elderly is now ongoing and developing. We have had issues to sort out, for example, ensuring we have parent help, buying a teapot, wearing name tags, and so on. The children have really enjoyed sharing and showing their portfolios with their older friends. We have visited the hospital as a large group. (The children were fascinated touring the hospital and looking at the walking frames and equipment.) We are now looking at ways to visit in small groups. Parents are kept informed about the visits through displays of photographs and the head teacher's report. (For example, May: "The residents were delighted with the children's friendly interest and warm response and were quite fascinated watching the children making scones and planting bulbs.*
>
> *It was very touching, noting as they sat in their wheelchairs, their pleasure in watching our children being so physically active.")*

(A full discussion of this kindergarten's experience is available in McKenzie [2003].)

Rangiātea

Rangiātea, the 146 year-old historic church in Ōtaki, burned down in October 1995. The community was devastated.

The rebuilding has been a major undertaking that has touched the lives of many of the kindergarten children.

We took the children in small groups to visit Rangiātea. Whānau came with us. Many stories were told that we would not otherwise have heard.

One child's great-grandfather's carpentry tools were used – the planes were just like the ones used in the original. Another child had gone with his dad to help dig the drains before the construction started*He didn't build the church. He just dug the holes*.

Another child said *I know about it. Someone went with a torch and matches and burned it down.The police chased him but couldn't catch him. My mum told me*.

We walked through the town to get to the church and saw many familiar people. The children recognised many of the workers: *There's Uncle Skinny. Smile, we're taking your photo!*

There was lots of kōrero about scaffolding and pulleys and how the workers could stay on the roof. There was also kōrero to uncles and grandads in the urupā and karakia when we left.

One group met up with the priest who told them lots about how the old church had been built without nails. He promised to come and visit us at kindergarten.

The photos we took will become historic artefacts – these children saw history in the making. We have made a formal connection with the church that acknowledges our respect and the value we have for this building and what it stands for.

The next time we visit, we wonder what we will see. A roof? Windows? Children who pass by or visit it regularly keep us updated.

The learning that happened

Kaiako made new connections with individual children's whānau.
Spiritual aspects about the urupà and the rebuilding became big conversation topics.
Back at kindergarten, the children re-enacted the rebuilding in their block play.
The children made deeper social, cultural, and whānau connections with each other.

Our assessment

The visit to Rangiātea fostered strong links to the community:

inside the kindergarten with whānau;
outside the kindergarten with community and whānau, too.

The experience allowed conversations to emerge, and we learned about different dimensions of our community.

The story continues ...

As the children get out the term books or their own kindergarten books and look at the photos and the newspaper cuttings, they remember and reflect. They update us on the progress they notice as they drive past the church.

Informing curriculum

At kindergarten, they build churches with blocks, including the scaffolding and often the urupà. There have been many conversations about deaths and burials.

The shared knowledge of the group consolidates their adventures and strengthens the connecting links between kindergarten and home.

What's happening here?

This exemplar tells the story of visits to a historic church, Rangiātea. It gathers together a selection of comments and photographs from a range of documentation sites in the early childhood centre: term books (including newspaper cuttings), wall displays, and the children's "kindergarten books".

What aspects of community participation does this assessment exemplify?

This community story records aspects of the children's engagement with people, places, and things over time.

People in the community include the children, whānau (including whānau from the past), construction workers on the building site, familiar people in the town, and the priest.

Places in this community story include the kindergarten, the historic church, the building site, the town, and the urupà.

Things or artefacts in this exemplar include one child's great-grandfather's carpentry tools, models of the church constructed with blocks, the technological machines used in the construction (scaffolding, pulleys, the original building built without nails), and the photos taken by the children.

Aspects of community that are shared include kōrero, karakia, and spiritual aspects of the urupā.

How might this assessment encourage community participation?

The exemplar includes a section on the continuing story: "As the children get out the term books or their own kindergarten books and look at the photos and the newspaper cuttings, they remember and reflect. They update us on the progress they notice as they drive past the church."

Through this ongoing interest, the children will continue to engage with people, places, and things in the community.

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

The centre has written an “Assessment Assessment” (see below). The body of the text reads, “We have an emergent curriculum that spirals and curls. At its heart is assessment that grows from a holistic view of the child, the whānau and the community. Our assessments are formal and informal, verbal and documented. The documentation, with its strong visual content, is used in many ways – archival record, a medium for reflection and a way to show what happens here. It translates the curriculum of *Te Whāriki* into our own languages. The format allows for assessment and planning to be included in the documentation and for ongoing assessments to be made by children, whānau, kaiako and the wider community.”

The flying fox

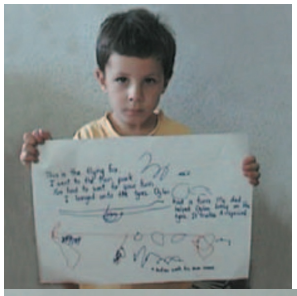
Child's name: Andrew

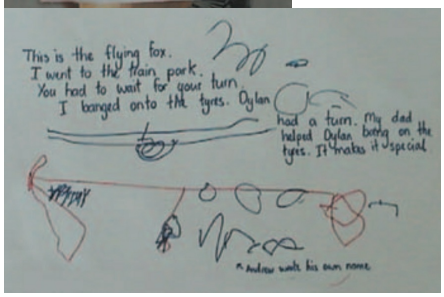
Date: February

Teacher: Karen

		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.	When Andrew's mum came to kindergarten today, she got Andrew's portfolio and began to write a Parent's Voice. Andrew's mum was writing a story about Andrew's exciting weekend. Later on in the session, I asked Andrew to share his story with me, and he got his file and proudly showed me
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).	his mum's story. We had a great discussion about the fun he had had on the flying fox and his visit to the park. I then suggested he might like to draw or paint a picture about his great weekend, and then we could write his story, too. Andrew decided to draw a picture and went and collected paper and pens. As he created his picture, he explained how the flying fox worked and I recorded the words. After I had finished writing, Andrew said he would write his name. Andrew asked to share his and his mum's stories at mat time. He very proudly stood up the front with his file and picture. He told the children about his flying fox adventure, and I read his story from his file.
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

Thank you, Dantrea, for sharing Andrew's exciting weekend with us. This has given us an insight into Andrew's interest at present. It has also strengthened links between home and kindergarten and helps us to form a stronger relationship with Andrew.

It is great to see Andrew expressing his ideas and interests and teachers. [Belonging, goal 2.3]

What next?

Continue to encourage Andrew to share his news about what he does at home.

Record Andrew's ideas and thoughts in a story.

Encourage Andrew to use his name card when he is writing his name.

More Parent voices would be great!

Parent's voice

Last weekend, Andrew, Dylan, Mum, and Dad went to Cornwall Park.

Andrew's favourite toy was the flying fox. He kept telling all the kids to hold on very hard. Dylan had a turn too. The also played on the train, slide, swing, and more. We all had a great time.

I would like to see Andrew sharing his stories with his friends at the kindergarten mat time.

What's happening here?

Andrew's mother contributes to his portfolio about what they did at the weekend and asks the teachers to include "Andrew sharing his stories with his friends at ... mat time".

What aspects of community participation does this assessment exemplify?

The assessment portfolio here invites Andrew's family into the curriculum. Andrew's mother wants him to develop the ability to describe an event to a group of children. The teachers respond accordingly, indicating that they respect and value her contribution to the curriculum.

How might this assessment encourage community participation?

The short-term review in this assessment is written directly to the parent, thanking her for her contribution. The written contributions are a conversation. This is the first of several such sequences, in which the parent describes an event at the weekend and Andrew shares the news with a group.

These sequences are read at home to Andrew and to others in the family, strengthening their participation in the wider community of learners.

Andrew asks for his work to be displayed on the wall of the centre and, when his mother comes at the end of the session, he shows it to her. The wall display provides another way of showing that the teachers value the family's voice.

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

This is a centre where a high proportion of families, including Andrew's, are from non-English- speaking backgrounds. The written assessment reflects a pedagogy that values contributions from families. It incorporates families' ideas into opportunities for children to communicate with others and to begin writing in a meaningful and valued context.

Growing trees

Children: Thomas and Isaiah

26 February

Teacher: Margaret

It's our centre's first birthday and distinguished guests have come from afar to help us celebrate. Isaiah and Thomas stand around the birthday cake with other tamariki.

Some of our guests donate trees to the centre. We were so lucky to receive two silk trees, two kauri trees, and an olive tree.

During morning mat times, we discuss the trees we received for our birthday in detail, thinking about the process that they may take to grow and develop. The tamariki take an interest and assist in digging the holes for the trees, planting the trees, and giving small karakia to Tāne Mahuta to help our trees grow.

Watering the trees takes on a new meaning for Thomas as he waters one of the silk trees. Whaea Margaret explains that the trees need to be watered every day to help them to grow. Naming the trees as they are watered helps the tamariki to recognise the differences between them. Isaiah says, "There's silk trees at the kindy too, aye Whaea?" (referring to his last kindergarten). Whaea agrees and says, "One day our silk trees will be just as big as those ones."

Thomas and Isaiah count and name the trees as they water them. Soon, other tamariki take an interest and ask if they can have a turn at watering the trees.

Short-term review

Thomas and Isaiah take an active part in any discussions that arise about the growth and development of plants and trees.

Tuakana-teina relationships develop as a result of Thomas and Isaiah's interest. (That is, both boys show the younger tamariki how to water and care for our trees and help them to recognise certain trees.)

What learning occurred here?

Science, maths, social skills, co-operative play, tuakana-teina relationships, and communication skills.

What next?

A programme on the theme of autumn and what happens when leaves change colours and fall to the ground.

Discuss and provide hands-on experiences of animals that may use some trees as homes (for example, birds and insects).

Give the tamariki an awareness of Tāne Mahuta and his role and importance to Māori (for example, through discussions, waiata, and looking at pictures of the ngahere [forest]).

A trip to the ngahere.

Evaluation

Still evaluating. The programme is ongoing.

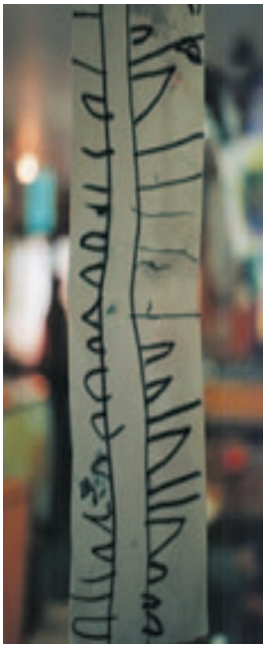
Thomas was very excited about his painting. “Look, Whaea Aggie, I drew a silk tree.”

“Ka pai, Thomas, he ōrite tō rākau, ki ngā rākau a waho (your tree looks just like the trees outside),” Whaea Aggie tells him.

Isaiah explains: “I dig a big hole. Isaac and Whaea Helen filled the hole with water.”

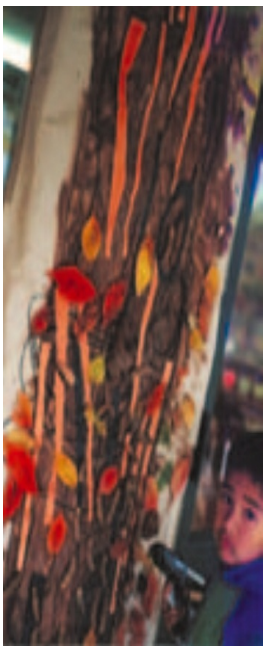
Isaiah also painted a wonderful silk tree. He knows how to care for our silk trees and can name the other trees that were donated at our first birthday.

Somebody else has made a wonderful effort as well. Ka pai e tamaiti.



Learning story: autumn

To extend the theme in the previous story on the growth of trees, the centre is looking at the theme of autumn, with staff and tamariki making their own tree. We are putting leaves that have fallen from the trees in our environment onto our tree trunk.



The leaves on our tree have a new home. There are lots of different- coloured leaves that we picked up off the ground around the centre.

Tyscheen does an excellent job of gluing fallen leaves onto the tree that most tamariki helped to paint. Using the glue gun also has its benefits ... it's fun to use!

Tyscheen helps Eden to stick leaves onto the tree with the glue gun. Ka rawe korua.

What's happening here?

This exemplar is from a whānau-based early childhood centre. It starts with a group story about celebrating the centre's first birthday and the gift of trees from the visitors. It continues with stories about children caring for the trees, showing the younger children how to water and care for them, and helping them to recognise certain trees. The children draw and paint the trees in recognition of their significance. There is a feeling here that the trees are part of the community.

What aspects of community participation does this assessment exemplify?

The sense of community is expressed in relationships, history, people, place, participation, manaakitanga, karakia, waiata, and te reo Māori.

The birthday celebration includes welcoming “guests ... from afar”, and the tree planting includes a karakia to Tāne Mahuta.

The children plant the trees and look after them, and tuakana-teina relationships develop as Thomas and Isaiah show the younger tamariki how to water, care for, and recognise the trees.

How might this assessment encourage community participation?

Photographs and records of significant community events are a regular feature of this centre, reinforcing and encouraging others’ involvement in the learning community.

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

Activities at the whānau-based centre have meaning for tamariki, whānau, iwi, and others beyond the immediate learning community.

Reflective questions – He pātai hei whakaaro iho

- Who are we documenting for? Who should we be documenting for?
- How do our assessment practices make valued learning visible to teachers, to children, and to families and whānau?
- In what ways do assessment examples from our early childhood setting reflect socially and culturally valued roles in the community?
- Have the families contributed to the development of our learning community? In what ways? How do we make this possible for families where English is not their first language?
- Do our assessments include contributions from home? How do we encourage and nurture such contributions?
- How do we ensure that our assessments reflect the diversity of cultures in our learning community?

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Book 6: Assessment and learning: Competence – He aromatawai me te ako: Kaiaka

Introduction - He kupu whakataki

> *"Exemplars are examples of assessments that*make visible learning that is valued *so that the learning community (children, families, whānau, teachers, and beyond) can foster ongoing and diverse learning pathways."*
>
> Early Childhood Learning and Assessment Exemplar Project Advisory Committee and Co-ordinators, 2002 (Emphasis added)

This is the second of three books of exemplars that ask the question "What difference does assessment make to children's learning?" Assessments can make learning visible and foster learning that is valued. The learning is described as competence in line with the aspiration for children "to grow up as competent and confident learners and communicators" in *Te Whāriki* (1996, page 9). It is also consistent with the statement that educators should implement curriculum and assessment practices that "enhance their [the children's] sense of themselves as capable people and

competent learners" (*Te Whāriki*, 1996, page 30).

Book 1 in this series defines assessment for learning as "noticing, recognising, and responding". The commentaries in documented assessments can make visible the identity of the child as a competent, confident learner. Children, families, whānau, and teachers can revisit the assessments to discuss the learning that they value, what they regard as "competence", and how competence is enhanced.

One of the parents at an early childhood centre, interviewed by the teacher about her experience of writing learning stories for her son Tom's folder, said:

> *"Cause you just get on with ordinary everyday life, and you start taking things for granted about them, whereas this sort of thing [being invited to contribute to the assessment folder] makes you stop and really look, and think about, "oh ... yes that's really interesting". Or that's quite a big learning step for them, by doing what they did, or what they said."*
>
> Radford, 2001, page 24

One of the stories she wrote was about Tom's perseverance as he made a card for his nan in which he wanted to draw a "gust of wind". As such stories are read back to Tom, he is likely to develop a sense of himself as a capable person and a competent learner. This awareness will impact on his learning.

Te Whāriki upholds the right for Māori to have a voice and be visible in early childhood education. At the 2001 Hui Taumata Mātauranga, Mason Durie introduced a framework for Māori educational achievement. He explained that:

> *"In order to reach the three goals: to live as Māori, to participate as citizens of the world, and to enjoy good health and a high standard of living, education must be guided by sound principles. Some principles go almost without saying – treating students with respect, establishing good relationships between school and home, acknowledging the dignity and uniqueness of all learners."*

Mason Durie identified three overarching principles for education: the principle of best outcomes, the principle of integrated action, and the principle of indigeneity. His goals and principles also reinforce the importance of children developing a sense of themselves as capable people and competent learners. Research supports this claim: in a comprehensive survey of research on assessment for learning, Paul Black and Dylan Wiliam (1998) state that "There is evidence from many studies that learners' beliefs about their capacity as learners can affect their achievement" (page 24).

The New Zealand Competent Children project used the following criteria to describe competence:

> *"We called this the Competent Children project because we wanted to look at outcomes for children as broadly as we could. We included ten 'competencies' – particular combinations of knowledge, skills and dispositions – that seemed to underpin successful learning, growth to adulthood, and adulthood itself, and which were consistent with Te Whāriki, the New Zealand ECE curriculum, then in draft form. These are: literacy (reading, writing), mathematics, logical problem solving, communication (receptive and expressive language use), perseverance, social skills with peers, social skills with adults, individual responsibility (self-management), curiosity and motor skills."*
>
> Wylie and Thompson, 2003, pages 70-71

In this section

- Three aspects of competence – Ngā aronga e toru o te kaiaka
- Links to *Te Whāriki* – Ngā hononga ki *Te Whāriki*
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- References – Ngā āpitihanga

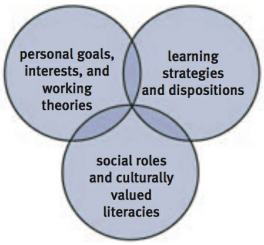
Downloads

- Assessment and Learning Te Aromatawai me te Ako: Kaiaka[PDF, 299 KB]
- Not happy with the wheel [PDF, 182 KB]
- Sahani's drawing [PDF, 247 KB]
- Dinosaur exploration [PDF, 254 KB]
- "I did it!" [PDF, 223 KB]
- Growing potatoes [PDF, 198 KB]
- Readers, carers, and friends [PDF, 255 KB]
- Immy Dancing [PDF, 324 KB]
- "Some boys are nice, and some girls are nice"[PDF, 352 KB]
- "Did they have alarms at your centre?" [PDF, 341 KB]
- The "mooshy gooey" bus [PDF, 224 KB]
- Skye in a box [PDF, 144 KB]
- Alex the writer [PDF, 219 KB]
- Reflective questions and References [PDF, 126 KB]
- Acknowledgments [PDF, 199 KB]
- Book 6 - Assessment and Learning: Competence (full) [PDF, 5.2 MB]

Three aspects of competence – Ngā aronga e toru o te kaiaka

Teachers and other adults who work with children are invited to explore the following three aspects of competence:

- personal goals, interests, and working theories;
- learning strategies and dispositions;
- social roles and culturally valued literacies.



Each of these three aspects involves knowledge, skills, and attitudes. The aspects overlap, and the purposes of them will often be in opposition to each other. For example, personal goals and the smooth running of a centre may be at odds with each other. Māori aspirations for Māori children and the implementation of bicultural goals may also pose some major challenges. Tension between personal goals and social roles can raise issues of inclusion and exclusion, as

illustrated in Vivian Paley's book *You Can't Say You Can't Play* (1992).

Personal goals, interests, and working theories

Children develop competence as they pursue their personal interests and goals. They develop working theories about themselves as learners and about the world around them. Their goals, interests, and working theories may not be immediately apparent, and many will change during the learning itself.

The longitudinal New Zealand Competent Children project (Wylie and Thompson, 2003, page 74) concluded that a number of items that described early childhood settings continued to show positive associations with children's competencies at age ten, after taking family income and maternal qualification levels into account. Three of these were: "Children can select from a variety of activities", "Children can complete activities", and "Staff are responsive to individual children."

Suzanne Hidi (1990) summarised the research on interest and its contribution to learning. She found that:

> *"Individual interests have a profound effect on cognitive functioning and performance (individuals interested in a task or an activity have been shown to pay more attention, persist for longer periods of time, and acquire more and qualitatively different knowledge than individuals without such interest) ..."*
>
> page 554

Learning strategies and dispositions

In documented assessments, teachers consider children's culture, skills, inclinations, and intentions in relation to participation in learning and educational settings. Participation may be described differently in different settings. In any early childhood setting, children will have opportunities to explore and participate in a variety of ways.

Strategies and dispositions develop best in the context of whanaungatanga or reciprocal and responsive relationships with people, places, and things in the early childhood setting and beyond. Assessments are part of these reciprocal and responsive relationships.

Joy Cullen (1991) studied sixteen four- and five-year-olds at two pre-primary centres in Perth, Australia. She identified the following effective learning strategies: task persistence, use of resources, use of peers as a resource, use of adults as a resource, seeing self as a resource for others, directing self, and directing others. One year later, she reported, "Children whose approach to learning at pre-school was characterised by a range of strategic behaviours and reflective skills maintained a strategic approach to learning in their first year at school" (page 44).

Arapera Royal Tangaere (1997) refers to a strategy of learning that is significant to Māori: that of tuakana and teina, where the more skilled peer, or tuakana, scaffolds the less competent child, or teina, to a higher level of understanding and knowing.

Liz Brooker (2002) researched the experience of the first year of school of sixteen four-year-olds. One of her conclusions was that "learning dispositions" were "an important indicator of their future school success" (page 148).

Social roles and culturally valued literacies

As children learn, they explore a variety of roles and literacies and the skills and understandings that are allied to them. These roles and literacies may be valued nationally, or they may be specific to certain social or cultural groups.

In learning communities, children will have the opportunity to try out a range of sociocultural roles and their associated competencies, for example, tuakana, teina, friend, measurer, jam maker, tower builder, kaimahi, observer of insects, reader, citizen of the world, and member of hapū and iwi.

Children will also have opportunities to develop skills and understandings within a range of literacies, including reading, writing, mathematics, information technology, and the arts. (Future books will describe how assessments can contribute to these particular literacies).

In her research study of children learning in home-based settings, Lyn Wright (2003) includes a chapter entitled Learning Outcomes for Children: Meaning-making and Multiple Identities. She comments:

> *"Whilst the identities being explored at times were clearly on topics such as mathematics, or gaining mastery over their bodies, or becoming independent, identities relating to being social participants in a setting were also being explored."*
>
> page 157

She describes, for instance, Alice “being a teacher”.

Links to Te Whāriki – Ngā hononga ki Te Whāriki

The metaphor of weaving in *Te Whāriki* illustrates that “each early childhood service can weave the particular pattern that makes its programme different and distinctive” (page 28). In the same way, multiple meanings of competence and multiple ongoing learning pathways will develop. However, all assessments should take a considered approach to competence, with *Te Whāriki* in mind. *Te Whāriki* also emphasises Māori perspectives within the curriculum framework:

> *"In early childhood education settings, all children should be given the opportunity to develop knowledge and an understanding of the cultural heritages of both partners to Te Tiriti o Waitangi."*
>
> *Te Whāriki*, page 9

The three aspects of competence discussed in this book are intrinsic to*Te Whāriki*.

Personal goals, interests, and working theories

In *Te Whāriki*, learning outcomes (knowledge, skills, and attitudes) are summarised in the following comment.

> *"In early childhood, children are developing more elaborate and useful working theories about themselves and about the people, places, and things in their lives. These working theories contain a combination of knowledge about the world, skills and strategies, attitudes, and expectations."*
>
> *Te Whāriki*, page 44

The principle of empowerment emphasises children’s rights and their need to pursue their own goals and interests as a

base for developing working theories.

> *"The early childhood curriculum builds on the child's own experiences, knowledge, skills, attitudes, needs, interests, and views of the world within each particular setting. Children will have the opportunity to create and act on their own ideas, to develop knowledge and skills in areas that interest them, and to make an increasing number of their own decisions and judgments."*
>
> *Te Whāriki*, page 40

Empowerment is also about providing children with bicultural tools to extend the complexity of their learning. The curriculum can provide authentic opportunities for children to engage in learning experiences that allow them to understand Māori language, values, beliefs, and practices.

> *"Ka ako i ngā tikanga e tuku kaha nei ki te hinengaro … . Ka ako i ngā whakamārama o te Ao Māori Tawhito mō te Taiao, mō Te Pō, me Te Kore. Ka ako i ngā whakamārama o Te Ao Hou mō ngā Whakangaromanga Ao, mō te āhua o ngā wā o mua, me muri nei, ā, mō ngā wānanga hoki mō tōna āhua ake, me te take i whānau mai ai ia ki tēnei ao."*
>
> *Te Whāriki*, page 34

Many personal interests and goals come from the family and are fostered through relationships that are significant to children.

Learning strategies and dispositions

Te Whāriki also summarises learning outcomes "as dispositions – 'habits of mind' or 'patterns of learning'" (page 44).

> *"Dispositions to learn develop when children are immersed in an environment that is characterised by well-being and trust, belonging and purposeful activity, contributing and collaborating, communicating and representing, and exploring and guided participation."*
>
> *Te Whāriki*, page 45

Relationships are a key factor in helping children to develop dispositions to learn.

> *"This curriculum emphasises the critical role of socially and culturally mediated learning and of reciprocal and responsive relationships for children with people, places, and things."*
>
> *Te Whāriki*, page 9

> *"Kia mōhio ia ki ngā kārangaranga whānau … . Kia mōhio hoki ki a Ranginui rāua ko Papatūānuku, ā rāua tamariki, me ngā kōrero mō rātou."*
>
> *Te Whāriki*, page 35

Social roles and culturally valued literacies

Te Whāriki also suggests learning outcomes that relate to children's need to explore social roles and literacies that are culturally valued. It reminds us that:

> *"Language does not consist only of words, sentences, and stories: it includes the language of images, art,*

dance, drama, mathematics, movement, rhythm, and music."

Te Whāriki, page 72

For example, language also includes the signs and symbols of kapa haka, waiata and mahi toi. In addition,*Te Whāriki* emphasises the importance of encouraging children to explore a variety of roles regardless of gender, ethnicity, age, ability, or background. (See pages 66–67). *Te Whāriki* also helps us to understand that children belong to different communities and that these communities are sources of learning.

"Each community to which a child belongs, whether it is a family home or an early childhood setting outside the home, provides opportunities for new learning to be fostered: for children to reflect on alternative ways of doing things; make connections across time and place; establish different kinds of relationship; and encounter different points of view."

Te Whāriki, page 9

These relationships may refer back to the past to seek the roles and literacies that earlier generations have developed. Culturally valued roles and literacies are a major aspect of competence in *Te Whāriki*. For example,

"kia mōhio ia … ki ōna marae, ki ngā pepeha hoki o ōna iwi."

Te Whāriki, page 36

"ka mōhio rātou ki tō rātou reo, ki ā rātou tikanga Māori, ki ō rātou tūrangawaewae ...
ka mōhio rātou ki ō rātou whānau me ō rātou ao."

Te Whāriki, page 40

This reminds us that whanaungatanga underpins much that is socially and culturally valued.

Future books in this series will further exemplify the three aspects of competence discussed in this book within the curriculum strands of Well-being/Mana Atua, Belonging/Mana Whenua, Contribution/Mana Tangata, Communication/Mana Reo, and Exploration/Mana Aotūroa.

Exemplars – Ngā tauaromahi

Not happy with the wheel

1. This is Matthew's first attempt to draw his car, but he was not happy with the wheel.

2. This is Matthew's second attempt, but again, his wheel was not what he wanted.

3. Matthew is starting his third attempt to draw his car

4. Matthew is now drawing the doors on the car, and it has windows and hubcaps, too.

5. The car is taking shape, and Matthew is very happy!	*6. Look, this door opens here!*

What's happening here?

This series of photographs illustrates Matthew's attempts to draw a car that he is happy with.

What aspects of competence does this assessment exemplify?

Matthew sets himself a goal. He makes several attempts to draw a car.

His perseverance makes it clear that he accepts that making a mistake is part of the learning process.

Matthew seems to be making sense of and honing his perception of the world, in particular, cars, by being an artist and drawing them.

How might this documented assessment contribute to developing competence?

Matthew can revisit and read this series of photos. It reminds him that he is someone who persists when he gets it wrong.

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

Opportunities for chalk drawings may encourage a positive response to making mistakes: they are easily refined or erased and redone.

Sahani's drawing

May

At the end of our visit to the Treasures and Tales Exhibition at the museum, we had time to visit the Māori section.

The children sat on the steps and drew some sketches of what they could see around them.

Sahani drew Hotunui, the carved meeting house. She included incredible detail in this drawing and even included the writing that was positioned at the apex of the whare.

Sahani's sketch of the Māori meeting house, Hotunui, at the museum.

Learning story

Name: Sahani Date: June Teacher: Lesley

Impact of the visit to the Tūtahi Tonu Marae, June

During the visit to the marae, the children had the opportunity to sketch their impressions and ideas in the whare. Sahani sat directly in front of the carving depicting the story of Māui finding his father and sketched the carving. She incorporated the bird at the bottom and the overall perspective of the carved panel.

The next day at kindergarten, the children were given the opportunity to revisit their marae experience through their drawings. Sahani drew a series of designs depicting the tukutuku patterns and carvings featured in the marae, including Tāwhirimātea (who cares for the wind and the rain). She clearly recalled the stories shared by Whaea Urania (the marae co-ordinator), and these featured in her work. Sahani's aunty told us about the extensive range of sketches she had done at home after the visit. Sahani shared with her parents in great detail the stories and experiences of the marae trip. The range and details of the sketches are incredible!

Short-term review

Sahani's interest in the designs and patterns incorporated in the whare whakairo, both at the museum and the marae at ACE, was clearly evident through her extensive range of designs drawn at the museum, at the marae, at kindergarten, and at home. (*Te Whāriki*, Belonging, Well-being) The clarity of detailing and perspective are incredibly accurate. (*Te Whāriki*, Exploration) Sahani recalled the stories and their significance and connection to the carvings, kōwhaiwhai panels, and tukutuku panels, and she shared them accurately with her family. (*Te Whāriki*, Communication)

What next?

Develop further Māori art processes: tukutuku panels using paper-weaving techniques.

Parent's voice

Sahani talked with enthusiasm about what she saw and how she went in ... she draws pictures, paints them. I truly find her very creative. She consults with her brother when selecting colours ... she gets the co-operation of her brother, spends hours drawing, painting pictures of what they saw to take to kindergarten ... very, very involved!

What's happening here?

Sahani's interest in drawing is combined here with her developing interest in Māori art and Māori stories as a result of visits to the Māori section of a museum and the local marae.

What aspects of competence does this assessment exemplify?

One way to make sense is to represent, and, in this exemplar, Sahani explores the history and stories represented at the marae, establishing her own working theories. The teacher comments that she "recalled the stories and their significance and connection to the carvings, kwhaiwhai panels, and tukutuku panels, and she shared them accurately with her family".

Sahani is making her own representations as an artist and a scholar. "The clarity of detailing and perspective are incredibly accurate."

How might this documented assessment contribute to developing competence?

This assessment is about representation (making a record) by Sahani at Hotunui and at the Tūtahi Tonu marae. The collection of Sahani's work records her developing interest and competence in representing what she sees and learns. The work is not simply collected; it is dated, it is connected to the events that accompany it by photographs and commentary, and it is connected to Sahani's recall and interest in the stories and their significance.

The teachers also constructed a wall display of these learning experiences. This documentation illustrates for the parents what the children were learning (their developing competence or understandings) when they went on these visits.

The children's portfolios invite families to contribute, and Sahani's family have added to this rich record by commenting on her drawing at home, on her collaboration with her brother in drawing enterprises, and on her continuing enthusiasm about the marae visit.

All this documentation will encourage Sahani to continue representing her experiences and learning.

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

The visits to the museum and the local marae show that the teachers value New Zealand's bicultural heritage. In a sense, they can be seen to value the competencies associated with being a New Zealander.

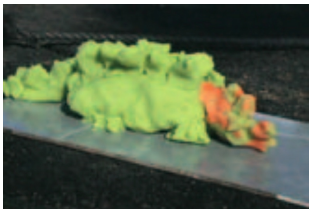
These visits are projects: they include discussions before the visit, experts at the site, opportunities for the children to be closely focused (by drawing), many follow-up activities and discussions back at the centre, wall displays, and comments from home and by informed teachers.

Dinosaur exploration

Green play dough dinosaurs

Neeve came to me early in the day and said that she would like to make another dinosaur from play dough. Out came the play dough and a firm base to put it on, and she was onto it.

Today she wanted to make a stegosaurus. She found the favourite dinosaur book, and she was right onto it. When the head kept drooping, she asked for sticks and began to strengthen it so that it was free-standing. I have not seen Neeve use tools to stabilise her work before, and I was impressed. The moment she finished, she decided that one was not enough and sat down to make an ankylosaurus. Neeve makes this dinosaur at home quite a lot, and she made it quickly and accurately and then began the third dinosaur, a magnificent green and orange one. Now, for Neeve, three in one day is not enough! She came to me at the end of the day and said, "Robyn, I made another dinosaur, and Maya put him in the sun to dry." I went with her and, sure enough, there was the most beautiful little clay triceratops drying in the sun. Four magnificent dinosaurs in one day!



Soundtrack for the dinosaur movie show

I brought a dictaphone to work this morning with Neeve's Dinosaur Movie in mind. I talked to Neeve and Damien about making a soundtrack to accompany each of their movies. I thought that a practice run might be the best way to start, so Neeve, Damien, and I sat together and took turns to speak into the dictaphone. Neeve didn't hesitate to say her name after Damien, and then she made a longneck sound. We repeated this several times. The three of us then took over the sleep room. Neeve and Damien's scrolls were stretched from one side of the room to the other.

I gave Neeve three pieces of her art work I had saved to attach to her scroll. She was delighted to see them and went to work immediately and independently.

Both Neeve and Damien had a small amount of space to add more to their scrolls, so after both of them had finished attaching their pictures, we went to the computer to print some more dinosaur pictures. Neeve decided that she wanted the same two pictures as Damien. I enlarged and printed them. They shared the same chair and enjoyed watching them coming out of the printer. Neeve went straight back to work cutting and taping her dinosaur pictures onto the scroll until it was all completed.

Short-term review

Neeve has shown great dedication and independence in bringing this Dinosaur Movie production to its final closing

stages.

12 June

Neeve, Damien, and Helen had a wonderful time today putting a soundtrack together for each of their movies. When we had finished, Neeve and Damien ran around the centre pretending to be dinosaurs themselves for a short time. Sound effects and all!

What's happening here?

Neeve and Damien have a passion for dinosaurs. Neeve's assessment portfolio indicates that, for about a year, she has represented dinosaurs using a range of media: painting, drawing, and sculpting with clay, play dough, modelling clay, and sand. Her teacher wrote one of the learning stories in this exemplar when Neeve and Damien collaborated to put on two movie shows.

What aspects of competence does this assessment exemplify?

This project includes sustained focus, persistence when difficulty arises, and collaboration, illustrating the children's developing participation strategies and dispositions. When they make the scrolls for the movie show, Neeve contributes her painting ability and Damien contributes pictures that (with assistance from a teacher) he has downloaded from the Internet.

In pursuing this interest, Neeve and Damien acquire a wealth of knowledge about dinosaurs and their habits and habitats. A number of writers (for example, Csikszentmihalyi) have suggested that being deeply involved in a topic or interest over time is a source of creativity. Neeve and Damien's experience provides an example of this.

How might this documented assessment contribute to developing competence?

Neeve and Damien's interest in dinosaurs and the strategies and dispositions that they develop over time have been documented. These assessments provide examples for the children and their families of the learning that is valued, of the way in which competence is being defined, and of how the programme is enhancing that competence.

The process the children go through to represent and develop their ideas has been carefully documented. (See the process photographs of Neeve making a stegosaurus out of green play dough.) The teachers can refer back to this when discussing possible learning pathways with Neeve and Damien.

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

The teachers at this childcare centre have had to keep up with Neeve and Damien. They consult the library and the Internet and encourage the children to find information from a wide range of sources.

A range of media is readily available for the children to represent their ideas about dinosaurs.

I did it!

Hannah, Rena, and I went to Riccarton Bush this morning. On a previous visit, Hannah had to be carried over the raised walkways. She indicated that the gaps between the planks (and the fact that she could see down though them to the ground) were the issue.

Today, however, she dared to crawl across the first platform after watching Rena (seven years old) bound across. She moved very slowly as she looked down through the gaps to the earth below. Rena and I both supported her bravery with lots of fervent encouragement. At the end, we made a huge fuss over her.

“I did it!” said Hannah as she clapped her hands in self-applause.

When we got to the next similar construction, she didn’t even appear to notice it coming. She was running behind

Rena and ahead of me. Rena just flew over it, and Hannah followed – still running – and she didn’t balk, either. She looked so amazed (as was I) when she got to the other side. After I expressed my delight at what she’d done, she jubilantly commented, “It’s not scary.”

I asked her to do this again so I could photograph it. As she ran across the platform again, she smiled, and as you may have noticed throughout this book, Hannah doesn’t generally smile for photos!

What’s happening here?

Hannah succeeds in crossing a raised walkway with gaps between the planks.

What aspects of competence does this assessment exemplify?

To fully participate in the walks around this home-based setting, Hannah has to negotiate several raised walkways where she can see down through the gaps between the planks. The teacher explains that she found the gaps frightening and that it needed “bravery” for her to manage the walkway independently.

How might this documented assessment contribute to developing competence?

The teacher asks Hannah to repeat her achievement so that she can take a photograph. This photograph, together with the commentary, is testimony for Hannah and her family of Hannah’s courage.

The process of achieving this goal is described (she crawled first, very slowly) so that Hannah can appreciate the progression from “scary” to “not scary” and from inability to competence.

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

The teacher allows Hannah to take her time over tackling a challenge (she was carried over the raised walkways on a previous occasion) and then expresses “delight” at Hannah’s achievement. Rena (aged seven) modelled “flying” across the bridge.

Growing potatoes

The children here learn, as a group, about real things, like gardening and how this contributes to daily life. Growing and harvesting crops in a semi-rural township is a significant economic event that involves everyone.

“Are they ready? How do we know? Let’s dig one up to see its size.”

“They’re big.”

The Potato Scrubbers “Does that look clean to you?”

They shared the potatoes out for scrubbing, showing good maths skills.

Once cooked, now the taste test – a little butter – a little salt and mmm ... e kai.

What's happening here?

This is part of a wall display about growing potatoes at an early childhood centre.

What aspects of competence does this assessment exemplify?

Being part of the collective of potato growers is a valued role at this centre. As the introduction makes clear, growing crops is a "significant economic event that involves everyone" in the wider community.

How might this documented assessment contribute to developing competence?

The wall display, viewed by families and whānau, children, and visitors, reminds the readers that early childhood education here includes learning roles and values (and the skills and understandings that are allied to them) that are relevant to the wider community.

Wall displays then become books, which are able to be revisited some time later by the children and teachers, emphasising the continuity of valued projects and competencies.

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

In this centre, there is an emphasis on tasks that have meaning in the wider community. The teachers recognise and respond to opportunities for learning that are both collective and real.

Readers, carers, and friends

Daniel has recently developed an interest or enthusiasm for babies, and much of his play is seen by the teachers in this setting as the re-creation of his own experiences.

Daniel found a doll lying on the floor and picked it up, saying "baby" in an excited voice. Next to me was a pillow and blanket, which I pointed out to Daniel, suggesting he might like them for his baby. Daniel smiled and dragged the pillow over to the doll, then covered the baby using the blanket.

He practised covering and uncovering his baby. I started singing "Peek-a-boo!", and Daniel would anticipate and wait to pull off the blanket. We laughed together each time. When the game finished, Daniel became very interested in showing me the baby's body, for example, its feet and eyes.

The teachers went on to share their stories with Daniel's mother, Lynne. This conversation has led to Daniel's new interest being supported at home as well as at the centre.

Today I spoke with Daniel's Mum about his sudden interest in and involvement with the dolls. Lynne commented that they didn't have any dolls at home, but she would see if Grandma had any. Then, as if to show his Mum what I was talking about, Daniel spotted the dolls in the cradle on the way out. "Babies" he yelled, smiling and bouncing up and down in Lynne's arms. Lynne let Daniel get closer to them and asked Daniel if he would like to say goodbye to them. With a huge smile, Daniel waved and said "Goodbye."

Daniel and George's friendship has continued to grow immensely. They can often be found sitting together looking at books, either in the book corner or in the middle of the floor where a couple of books happen to be. Today, for example, we invited the children to go outside. When most had raced out, we looked around the room, and who were in the corner ... but Daniel and George!

It seems that (aside from the common passion they share for books), whenever one of them becomes involved or interested in an activity or toy, it isn't long before the other is by his side, showing his interest, too. For example, this week, Daniel has become interested in the "babies" (dolls). Finding the dolls on the floor, he talks to them and puts them into bed. George, too, has joined Daniel on many of these occasions, watching Daniel first as if observing Daniel's interest in the activity, then becoming involved himself.

What's happening here?

Two toddlers are sharing an interest in books and in playing with dolls. This week, Daniel has become interested in the dolls (talking to them and putting them to bed), and George has watched Daniel and then become involved himself. Daniel and George have shared interests while developing a close bond.

What aspects of competence does this assessment exemplify?

Daniel and George play out two socially and culturally valued roles, being a reader and being a carer, as they interact with books and dolls.

The children employ a variety of learning strategies, imitating each other (as they copy how to hold and look at books and pretend to put babies to bed), communicating in non-verbal ways, jointly posing and solving problems, and imagining.

How might this documented assessment contribute to developing competence?

Two teachers jointly wrote this documentation, recalling and discussing what they had seen as they analysed it.

This lively record is one of “work in progress”, and the readers (family and teachers) are thereby invited in. Consequently, they will wait with interest and support the next episode in Daniel and George’s learning.

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

There is strong detail here on the context of this play: the responsive and reciprocal relationship developing between the two children. Participation in education is frequently enhanced in joint attention episodes and trusting relationships. The teachers comment that “It seems ... whenever one of them becomes involved or interested in an activity or toy, it isn’t long before the other is by his side, showing his interest, too.”

The teachers responded to an interest by suggesting resources and adding words to actions.

Immy dancing

		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.	If ever there is music playing, you can always be sure that Immy will be there, ready to dance as quick as a flash. Today was no exception … I arrived to find her swirling the two ribbons to and fro. “Up in the air,” I gestured. “Down on the ground … Immy continued to wave the ribbons, dancing to the beat. “You too!” she called as she passed the ribbon to Lynn. After much jiving and swishing, Immy collapsed on the ground and said … “Immy sleep.”
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

I always thoroughly enjoy witnessing Immy's passion for music and movement. It is amazing, too, the way in which her interest is sustained for long periods – she is more than not the first to arrive and the last to leave after the music begins!

Her willingness to include Lynn in her dance demonstrates the trust and confidence she has in her.

I just loved the way she collapsed spontaneously on the floor! … literally “danced till she dropped!”

What’s happening here?

Music is playing, and Immy is swirling two ribbons to and fro.

What aspects of competence does this assessment exemplify?

Music and dancing are personal interests for Immy. She is “ready to dance” whenever there is music playing and is “the first to arrive and the last to leave”.

Immy communicates ideas through literacies in the arts – her dance and her spontaneous role play when she collapses on the floor and says “Immy sleep.”

The teacher comments on the “trust and confidence” Immy shows in including another person and on how she sustains her interest “for long periods”.

How might this documented assessment contribute to developing competence?

For Immy’s family and teachers, this assessment records her interest in music and dancing. It is made more complex by Immy’s invitation to an adult to join in with her and her dramatic finale as she pretends to sleep.

For Immy, revisiting the record encourages a view of herself as a competent and joyful learner with an interest that is valued and whose social interactions and dramatic play are valued, too.

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

The teacher notices and comments on Immy’s movement, perhaps to encourage the addition of a rhythm: “up in the air” and “down on the ground”. She appreciates Immy’s interest and delight in music and the subtle complexities and

strengths of this episode. She recognises, too, the ways in which it reflects Immy's ability to sustain an activity, to interact with others, and to experiment with literacies in the arts.

"Some boys are nice, and some girls are nice"

Narrative record for Abigail

6 July

Abigail and the baby's gender

Abigail has been quite definite that her new baby will be a girl, to the point where she says that if it's a boy, she will take him back to the baby warehouse and swap him! Today we had a bit of a breakthrough. We were discussing that the baby could be a boy or a girl and you couldn't tell, just had to wait.

(I had talked to Liz previously – they don't know the sex of the baby.) Abigail was not convinced. I tried to say that boy and girl babies are both nice. Abigail's comment was along the lines of a boy would be OK if he wasn't "rough". This seems to lie at the heart of the matter. We had a lengthy discussion that not all boys were rough and some girls were rough, and Abigail began to accept this, particularly when I told stories about my big brother (who was rough) and Kate added stories about her sister (who sat on her brother). Abigail found these tales very amusing. As a conclusion, Abigail said: "Some boys are nice, and some girls are nice, and fairies are nice because they don't have guns. They have nice dresses!" M. B.

Planning (links to Te Whàriki)

Outings with mainly boys. (Contribution)

Encourage developing friendship with Leo. (Contribution)

Books about babies. (Exploration)

Educators to keep discussing the fact that "roughness" is not a boy-only thing, and boys can be gentle etc. (Contribution)

Mitchell's baby brother came in and had a bath at the centre.

Follow up on gender – excerpts from incidental notes

26 August

Abigail threaded a beautiful necklace for her mum. As she was threading, she commented that the beads were "girl beads", and I then asked her to explain this. "Because my mum bought them in for us," was her reply. We had a discussion about beads being objects and that they didn't have a gender, male or female. J. S.

19 September

Abigail's ideas about gender are becoming more complex. M. B.

23 September

We read some books that challenged gender stereotypes today. Princess Smartypants was much enjoyed by all. M. B.

27 September

Abigail told a parent that some kids are “made” as boys and some as girls. Todd came as a boy, and she came as a girl.

October

Liz came in and said that Abigail had been sharing the complexities of the baby’s gender with anyone who cares to listen, informing people in the supermarket that you have to wait until the baby comes out. She’s using detailed descriptions and accurate terms! M. B.

November

Abigail’s baby has been born. Abigail was delighted to get a phone call at the centre from her dad that she had a little sister!

What’s happening here?

Abigail is considering the possibility that her family’s new baby will be a boy. Her initial reaction is to “take him back to the baby warehouse and swap him”. The teachers and the other children help her to explore alternative ideas about boys.

What aspects of competence does this assessment exemplify?

Abigail is constructing a working theory about gender: “Some boys are nice, and some girls are nice.” This is a theory of some importance to her since her mother is having a baby and the baby may be a boy.

How might this documented assessment contribute to developing competence?

It is often helpful for families to read about their children’s developing ideas on topics that are of importance in the family. The centre staff document Abigail’s progress as her ideas about gender become more complex. They also document the planning they do to encourage Abigail to be more flexible in her attitude towards the gender of her new sibling (for example, by reading books, such as *Princess Smartypants* by Babette Cole, that challenge gender stereotypes). These records will help Abigail’s family and the teachers to understand and support her developing working theories.

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

The teachers explore the children’s ideas, including any stereotypes they may have accepted, often by telling or reading

stories that challenge simple theories.

"Did they have alarms at your centre?"

Child's name: Jesse

Date: 3 September

Teacher: Wendy

		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.	Jesse: At your centre, did you have sleep time? Wendy: Yes, we did. Jesse: Did you have mahi taonga time, too? Wendy: No, we didn't have mahi taonga time. That is something special we do here. Jesse: So the children can do it here? Wendy: Yes, they can. Jesse: Did they have alarms at your centre and a practice with the alarms? Wendy: Yes, we did have alarms and a practice. Jesse: Not a real fire? Wendy: No, just a practice. Jesse: Are the alarms still there? Wendy: Yes, they are. Jesse: Why? Wendy: So the other people that use the building can have a practice for the fire drill.
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

Jesse has an understanding of the routines, customs, and regular events of the centre and an understanding that these can be different in other settings.

Jesse's language skills are increasingly complex, such as asking relevant questions, asking for clarification, discussing alternatives and keeping a conversation on track.

What next?

Ongoing conversations with the children who have shifted over from the other centre.

What's happening here?

A childcare centre has closed down, and some of the staff and children have shifted to Jesse's centre. Jesse asks one of the staff about what the other centre was like and how it compares with her centre.

What aspects of competence does this assessment exemplify?

Jesse is developing her working theory or understanding about childcare centres. She asks questions about what happens in different childcare centres. She is interested in the routines and the regular events in which the children and teachers participate: sleep time, mahi taonga time, and fire drills. She can imagine alternative customs.

The teacher also comments that Jesse's exploration of this topic reveals evidence of her increasingly complex language skills.

How might this documented assessment contribute to developing competence?

Jesse's language and inquiry skills are being tracked by detailed documentation that includes accurate reporting of her comments.

Documenting this conversation makes it possible for Jesse and the teacher to revisit the topic, discussing it further to help Jesse to increase her understanding of childcare centres.

The What next? heading signals that Jesse and the children who have shifted to the new childcare centre are probably interested in exploring this topic and making comparisons. This is a conversation in progress that may be taken up by other teachers.

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

This was probably a very short conversation, one of many between the children and adults on topics of interest to the children, the adults, or both. Wendy took the time to write it down, which suggests that such jointly focused conversations are highly valued. The centre presumably makes time for them, and adults take them seriously.

The "mooshy gooey" bus

July

Some round stickers were the inspiration for Grace to create a bus

Step 1

Grace stuck the circles on each side and selected a green crayon to draw windows.

“It’s the Orbiter,” she decided.

Step 2

Grace used her wonderful hand-eye co-ordination to hammer a lid on the roof.

Step 3

Grace chose red paint. “It’s the red bus,” she said. “It’s the coloured bus.” She very carefully applied the red paint all over her bus.

Step 4

There was a container of black leftover messy gloop. Grace carefully spooned it onto the lid she had hammered on, then spread it out with her fingers.

“Some of this is mooshy and gooey,” she told Joey and Coyse. “Look at my hands,” she said proudly!

She continued to pour messy gloop onto the bus until she announced, “It’s finished,” and she went to wash her hands.

“That was a wonderful bus you made, Grace,” I said.

She nodded. “Mooshy play!” she replied.

Interpretation

Grace spent a considerable amount of time on this creation. Each step was part of a gradual process that required careful concentration.

I really liked how she used a variety of materials and skills to get to the final product – of which she was very proud! Not normally involved in messy play, she has definitely moved out of her comfort zone to try out this activity.

What’s happening here?

Grace creates a bus at the carpentry table while dressed in a bridal veil. When she has nearly completed the construction, she pours “gloop” out onto the bus and spreads it with her fingers.

What aspects of competence does this assessment exemplify?

From the photos, Grace appears to be taking on what might be a valued social role for her (being a bride) while being involved in carpentry and painting. She uses a variety of materials and skills to achieve her final construction and comfortably combines the roles of bride and carpenter.

The teacher states that Grace “definitely moved out of her comfort zone to try out this activity” [messy play]. Grace’s willingness to try something new is a valued competence at this centre. The teacher also comments on the time and concentration it took for Grace to persist with a complex task “to get to the final product”.

How might this documented assessment contribute to developing competence?

The documentation can remind Grace of the occasion when she made a bus at the construction table, capably using the hammer, drawing windows on with a crayon, and adding “mooshy gooey” gloop (an unusual venture into messy play).

These records often promote more complex work with constructions, and this one might encourage further experiments with “gloop” and with carpentry.

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

The teacher writing this assessment knows Grace well enough to say that she is not normally involved in messy play, so she notices this occasion and recognises it as a special moment.

Skye in a box

13 December

Skye discovered the large box on the platform. She climbed inside, fitting perfectly. She sat upright, peering out through the transparent scarf. She poked her head out and smiled at me. I smiled back, saying “Boo!” Skye went back inside. Michael was sitting beside the box. Skye poked her head out and said “Boo!” to Michael. Then she went back inside the box. She did this over and over with Michael, laughing and smiling.

Interpretation and analysis

This activity portrays enclosure schema and interaction with another child.

What next?

We will provide more opportunities for Skye to be inside spaces.

What's happening here?

Skye climbs inside a large cardboard box and plays "peekaboo" with Michael (a game initiated by the teacher).

What aspects of competence does this assessment exemplify?

This is an example of a teacher working with very young children and making an informed guess about their personal goals and interests. We don't know whether Skye's main interest is being in the box or using the box as a way to communicate and have a common interest with Michael. The teacher introduces an interactive game (hiding and saying "boo") that encourages the interaction with Michael. There is laughing and smiling, a good indicator of enjoyment and personal interest.

How might this documented assessment contribute to developing competence?

This interactive game is now on record as one that Skye (and perhaps Michael) enjoys. (We don't know whether this interaction with Michael is well established or whether it is developing and is worthwhile deliberately nurturing.)

The teachers are working with a schema development framework. Further documented events may confirm that Skye is interested in "enclosure".

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

The teachers appear to be alert to examples of "schema" (for example, enclosure, trajectory, and connecting) as personal interests or comfort zones and encourage these apparent interests by providing more opportunities for them to develop.

This teacher's intuitive response to Skye as she peered out through the transparent scarf appeared to be just right. It is probable that the teachers know the children well and trust their own intuition.

Alex the writer

Alex at the beach, writing in her notebook

Teacher: Robyn

When we were at the beach, I noticed Alex busy writing in her notebook. She was totally absorbed in the task, standing on her own and writing. She even had her pencil with her – she had come prepared!

The next day, Alex was looking at the photo of her writing at the beach. She said that she had been writing about the long steps there. She decided to make another book the same size, and she drew a picture in it of the steps and the flowers we saw at the beach. Leah said that she was a real journalist! What a wonderful understanding Alex has of meaningful literacy.

What's happening here?

During a trip to the beach, Alex writes in her notebook. A teacher takes a photo.

What aspects of competence does this assessment exemplify?

Alex understands the "script" for being a writer (or a journalist). She has a notebook and a pencil and writes during significant events, in this case, a trip to the beach.

How might this documented assessment contribute to developing competence?

The record includes the comment that "she was a real journalist". Comments like this in the written record, read back to Alex, encourage her to view herself as competent.

The photograph encourages Alex to recall what she was interested in at the time and to draw a picture of her interest: the long steps.

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

The teachers at this childcare centre take the children on frequent visits to nearby places. They record the trips in photographs and written stories, often writing down what the children say in order to explore it later. (Alex may be copying this way of responding to learning experiences.)

Reflective questions – He pātai hei whakaaro iho

- How do we define "competence"?
- How does our assessment documentation help the children to develop their sense of themselves as capable and confident learners and communicators?
- Looking at some samples of our assessments in recent weeks, what kinds of learning have we been documenting? Have we recognised and responded to the kinds of learning that we value? Do we want to extend or change this focus? Do these samples reflect the cultural perspectives of the families within our centre?
- Taking a selection of children's names from our roll, what have we noticed and recognised about each child's personal goals, interests, and working theories?
- What learning strategies and dispositions are valued here? How does the programme encourage and motivate the children to develop them?
- What social roles and culturally valued literacies have we recognised in recent assessments?

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Book 7: Assessment for learning: Continuity – Te aromatawai me te ako: Motukore

Introduction - He kupu whakataki

> *"Exemplars are examples of assessments that make visible learning that is valued so that the learning community (children, families, whānau, teachers, and beyond)* can foster ongoing and diverse learning pathways *[emphasis added]."*
>
> Early Childhood Learning and Assessment Exemplar Project Advisory Committee and Co-ordinators, 2002

This book is about one of the purposes and consequences of documented assessment in early childhood education. We know that feedback to children makes a difference to their learning. What difference does documented assessment make? The exemplars collected for the exemplar project suggest that documented assessments can make a difference to:

- community: inviting the participation of children, families, whānau, teachers, and beyond;
- competence: making visible the learning that is valued;
- continuity: fostering ongoing and diverse pathways.

This book is about the third of these: continuity. Early childhood learning communities support and construct continuity by:

- documenting “work in progress”;
- revisiting portfolios, folders, and files;
- building on prior knowledge, past experience, and current ability;
- suggesting what the next step might be;
- telling stories about the past;
- passing on knowledge and skills to others;
- developing, over time, some characteristics of “what we do here”;
- commenting on connections across time and place;
- looking back in order to look forward.

In this section

- Continuity and fostering ongoing and diverse pathways – Te motukore me te para i ngā huarahi ki mua
- Continuity and change in the learning community – Te motukore me ngā nekeneke i roto i te hapori akoranga
- Continuity and change in competence – Te motukore me ngā nekeneke i roto i te kaiaka
- Links to *Te Whāriki* – Ngā hononga ki *Te Whāriki*
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- References – Ngā āpitihanga

Downloads

- Assessment and Learning: Continuity [PDF, 204 KB]
- Te rakiraki [PDF, 281 KB]
- Daniels' new grip [PDF, 266 KB]
- Greer's increasing confidence [PDF, 285 KB]
- George makes music [PDF, 232 KB]
- "Like something real" [PDF, 281 KB]
- Maria's passion for kōwhaiwhai [PDF, 303 KB]
- Fe'ao (Part 1) [PDF, 456 KB]
- Fe'ao (Full) [PDF, 1 MB]
- Fe'ao (Part 2) [PDF, 426 KB]
- Fe'ao (Part 3) [PDF, 365 KB]
- Fe'ao (Part 4) [PDF, 284 KB]
- Fe'ao (Part 5) [PDF, 215 KB]
- Fe'ao (Part 6) [PDF, 231 KB]
- Reflective questions and References [PDF, 89 KB]
- Acknowledgments [PDF, 198 KB]
- Book 7 - Assessment and Learning: Continuity (full) [PDF, 5.4 MB]

Continuity and fostering ongoing and diverse pathways – Te motukore me te para i ngā huarahi ki mua

Views of continuity can go far back in time.

> *"The child was, and still is, the incarnation of the ancestors: te kanohi ora, "the living face". The child was, and still is, the living link with yesterday and the bridge to tomorrow: te taura here tangata, "the binding rope that ties people together over time". The child is the kāwai tangata, the "genealogical link" that strengthens whanaungatanga, "family relationships", of that time and place."*
>
> Reedy, 2003, page 58

The higher up the mountain we stand, the wider the horizon will be. Looking far forward, beyond the horizon ("kei tua o te pae"), we cannot be certain of our destination. A child's learning develops in multiple directions at the same time, and their concept of what makes a competent learner also changes.

Writing about assessment, Patricia Broadfoot (2000) says:

> *"Increasingly now there is a need to harness the dynamic power of educational assessment to motivate and empower learners … Central to such a project is the preparation of students with the necessary skills and attitudes that they will need to meet the challenges of a rapidly changing world. These include self-awareness as the basis for individual target setting; the capacity to choose … and creativity …"*

page 297

Perhaps we could say that the more understanding participants have of each other (teachers, children, families, and the community) and of the curriculum, the higher up they can stand and the more they see.

In early childhood education, assessments can be "work in progress". They inform decisions about "what next" (or "PLODs" – Possible Lines of Direction – see Whalley, 1994) as teachers, children, and families look back in order to look forward in the process of considering potential pathways of learning.

In early childhood education, teachers develop pathways with reference to children's developing identities as competent and confident learners and to curriculum strands (well-being, belonging, contribution, communication, and exploration) that are closely linked to local circumstances and communities. Therefore, children's learning pathways can develop in any number of directions. Often, too, the pathways will be emergent and therefore cannot be determined with any confidence beforehand or compared with universally or nationally prescribed reference levels and standards.

Katherine Nelson (1997) comments that "Development is an elusive underground process usually hidden from view" (page 101). Much of the time, a teacher cannot be sure what is going on. Effective teachers bring their intuition, experience, and education to the task of deciding "what next". They consult with children and families. Their judgments are tentative, and they are prepared to change their minds.

The following excerpt from a child's assessment portfolio provides a good example of continuity between looking back and developing forward. The teacher calls on previous assessment documentation while the child himself devises a new way of using one of his drawings.

> *"Jo and I were admiring three small pastel drawings that Harry has done. "Perhaps you could frame them," I suggest to Harry, thinking about his previous learning story. "Yeah!" says Harry. I find some cardboard, and Harry makes a frame. He discovers that only two of the drawings will fit in the frame, so he decides to make a frame and a gardening book as well. The third drawing is incorporated into the gardening book. He asks me to write the word "gardening" on his book."*

Harry initiated this new pathway, which integrates art and literacy. Frequently, children will decide on where they want to go in areas that interest them (see Book 4).

Parents also support continuity. For example, here is a parent's contribution to her child's portfolio:

> *"Tane has had an ongoing enthusiasm for sewing projects following a session at kindergarten where he used a needle and thread for the first time. With his mummum (grandmother), he made a bag with button decorations. Pictured above is the apron he made last week. The biggest challenge was coming to grips with having to finish each seam with some kind of knot to keep it all together."*

Tane's parent made connections with home and the past, thereby enriching the record of Tane's learning progress. His folder records the development of this enthusiasm and these skills at the early childhood centre over time, together with

his involvement with other children. It describes him mastering the use of a sewing machine, drawing patterns, discussing the best fabric for the job, and sewing an outfit, which included a motorcycle helmet and a decorated jacket that he made with two other children.

In Book 5 (pages 16–17), Andrew's mother contributed to continuity when she provided a story about Andrew's play on a flying fox and added: "So, I would like to see Andrew sharing his stories with his friends at the kindergarten mat time." She negotiated about competence and suggested the next step. The teachers followed up on her suggestion and continued the written and illustrated story of Andrew's ongoing learning.

Continuity and change in the learning community – Te motukore me ngā nekeneke i roto i te hapori akoranga

Continuity and change in the learning community – Te motukore me ngā nekeneke i roto i te hapori akoranga

One way of looking at the assessment of continuity is as a record of the ongoing development of the *learning community*. Sometimes records of continuity will be from the viewpoint of the teacher, sometimes the child, and sometimes whānau and the wider community. It is not always possible to see the full picture of continuity because frequently only one perspective is documented.

In the exemplar "Like something real", the assessments include a widening of the "real" community to include visiting experts: a truck driver and roadworks team. Ezra clearly found asking questions of the experts to be of of great interest. Likewise, the developing documentation in Fe'ao's portfolio (pages 27–37) illustrates the involvement of the family in adding to the continuity story. In "Te rakiraki", Atawhai becomes a member of the learning community. His visit is documented along with a record of the difference he made to the children's lives and learning. Exemplars in Books 2 and 3 show families and whānau becoming participants in an early childhood centre's learning community.

Other examples of continuity and change in the learning community are found in the records of what happens in gardening projects. Often, the lens shifts from the project to the individual or small group and back again. In Book 5, the exemplar "Growing trees" records a centre's first birthday celebration and the community planting and caring for trees over time. The exemplar "The mosaic project" in Book 2 describes what happens over two years as the children make mosaic pavers and pots for the centre's environment.

Continuity and community are closely interconnected with identity. Mere Skerrett-White (2003) makes this clear, referring to Mason Durie's aims for Māori: to live as Māori, participate as citizens of the world, and enjoy good health and a high standard of living. Of the first aim (writing about her research in Te Amokura Kōhanga Reo), she says:

> *"Kia marae, to live as Māori, is as much about language and identity as it is about culture and tradition. This study argues that intergenerational Māori language transmission raises self-assured young people who self-identify as Māori. Te Amokura Kōhanga Reo centralises the role of language to identity formation and ensures access to oracy and literacy in te reo Māori with increasing complexity."*

Barbara Rogoff (2003) defines human development as *"a process of people's changing participation in sociocultural*

activities of their communities [emphasis added]. People contribute to the processes involved in sociocultural activities at the same time that they inherit practices invented by others" (page 52). In line with this sociocultural stance, she comments that "Often developmental phases are identified in terms of the person's developing relationships and community roles" (page 150).

Continuity and change in competence – Te motukore me ngā nekeneke i roto i te kaiaka

Continuity and change in competence – Te motukore me ngā nekeneke i roto i te kaiaka

Another way of looking at the assessment of continuity is as an ongoing record of continuity and change in *competence*. Over time, a child's competence in a range of areas becomes more *secure*, more widely applicable, and more complex. As competence becomes more secure, the child teaches others and increasingly relies on invoking competence to follow through tasks, make sense of the world, take on roles, solve problems, and engage in further learning. When competence becomes more widely *applicable*, the child makes use of it in their reciprocal and responsive relationships with a range of people, places, and things. When competence becomes more *complex*, it becomes more interconnected, flexible, and creative.

In the exemplar "George makes music", George's mother describes him as a "lovely mix of bookworm, musician, artist, friend". The assessment illustrates George's pathway as a musician as his competence becomes:

- more secure: he moves from exploring on his own to also playing a role in interactive, small-group music activities;
- more widely applicable: he explores the sounds he can make with an increasing range of objects;
- more complex:
    - he incorporates sound making and singing into his social play;
    - he develops a sense of rhythm and beat.

  Greer's increasing competence (and resulting confidence; pages 14–17) becomes:

    - more secure: she takes on the role of supporter for the younger children;
    - more widely applicable: her dispositions for participating in the life of the centre grow, and she develops her communication skills in an increasingly diverse range of media;
    - more complex:
        - her engagement in reading and exploration of O-Huiarangi and volcanoes are integrated into the development of a new friendship;
        - communicating and initiating contribute to another developing friendship as Greer and another child collaborate in dramatic play and building.

      Well-being, belonging, communication, contribution, and exploration have become interconnected in complex ways in George's and Greer's records of increasing competence.

Links to Te Whāriki – Ngā hononga ki Te Whāriki

Te Whāriki situates competence and continuity in place and community:

> *"Although the patterns of learning and development are sometimes seen as a progressive continuum linked to age, such patterns vary for individual children in ways that are not always predictable."*
>
> page 21

What does continuity lead towards? What is beyond the horizon?*Te Whāriki* states:

> *"This curriculum is founded on the following aspirations for children: to grow up as competent and confident learners and communicators, healthy in mind, body, and spirit, secure in their sense of belonging and in the knowledge that they make a valued contribution to society."*
>
> page 9

Book 3 draws on these aspirations in calling on early childhood learning communities to work towards the following outcome:

> *"The children actively participate, competently and confidently, in both the Māori world and the Pākehā world and are able to move comfortably between the two."*
>
> page 6

Many of the children in early childhood settings in the twenty-first century will develop the ability to actively participate in a number of worlds, to speak several different languages, and to participate as citizens of the global community.

Exemplars – Ngā tauaromahi

Te rakiraki

Paul found a rakiraki (duckling) on the road as he was walking to school. Whaea Margaret asked Paul if she could bring the rakiraki to the centre to show the tamariki. He agreed, and Whaea Margaret brought the rakiraki to the centre.

She introduced the rakiraki to the tamariki at morning mat time and told them that he had lost his mother. The tamariki were fascinated with the rakiraki and gathered around the new addition to the fold. The staff suggested we give him an ingoa (name), and the tamariki decided to call him Atawhai after a boy who left the centre to live in Australia.

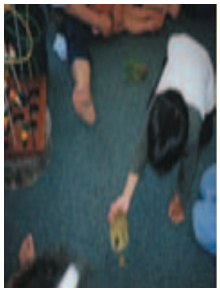
The tamariki discussed the types of food Atawhai might eat and the sort of covering he has on his body. They discussed the fact that he has wings to help him fly from one place to another, and this led to a discussion about other types of birds. They talked about how Atawhai swims, how he uses his beak to pick up food, how he can turn his neck right around to scratch his back, and how lovely and soft he feels. The tamariki tried to turn their own heads right around and discovered how difficult this was.

Afterwards, some of the tamariki wanted to hold Atawhai. Some were a bit frightened, but after a while, they all found enough confidence. The staff encouraged the tamariki to be gentle because Atawhai was only a baby.

The duckling became part of the centre and was allowed to walk freely around, inside and outside. Tamariki were asked to watch Atawhai in case he got stood on (a remark one of the boys made).

Artwork by the tamariki related to Atawhai the rakiraki is displayed around the centre.

Can you see Atawhai? The tamariki crowd around him at mat time.



Dayharn encourages Atawhai to walk towards Isaac.

Whaea Margaret encourages Dayharn to hold Atawhai.

Doesn't he feel lovely and soft? Dayharn thinks so, too.

Short-term review

Atawhai impacted on our tamariki quite strongly. They wanted to stroke, cuddle, and kiss him. The discussion that occurred during this one session could lead to our exploring lots of other areas within the early childhood curriculum.

Learning outcomes

The tamariki will gain:

a sense of “who they are” – their place in the wider world of relationships and the ways in which these relationships are valued;
a perception of themselves as capable of acquiring new interests and abilities.

What learning occurred here?

Discussions; adult–child interactions, with the adults encouraging the tamariki to be caring, nurturing, gentle, and confident enough to hold the rakiraki; dramatic play (when imitating Atawhai as he scratched his back); and turn taking.

What next?

We could base the programme around related areas, such as:

fostering nurturing skills;
studying other types of birds;
encouraging artistic exploration;
making a whare for Atawhai to rest in;
looking at safety around water (due to Atawhai living in a watery environment);
thinking about road safety (because Atawhai was found on the road);
singing waiata about ducks;
reading books about ducks;
comparing ducks with other types of animals;
learning alongside each other;
learning about hygiene (the importance of washing hands after handling animals).

Evaluation

Since Atawhai joined us, the children have learned many skills. They have learnt to be caring, not just towards the rakiraki but towards each other as well. One child, in particular, was a bit rough around other children and was always being told to “use your safe hands”. Since having the rakiraki, this child’s behaviour has changed. The staff encouraged him to be gentle with Atawhai. He now tells other tamariki to use their safe hands, cuddles younger children when they cry, and looks after equipment in the centre. We often find this child holding Atawhai and stroking him gently.

Isaac became very interested in the way Atawhai swam in the tamariki’s water play trough and asked lots of questions about how he could float. This brought up the fact that we need to be safe around water and that ducklings are born knowing how to swim. The staff told Isaac’s mum about his interest in swimming, and she now takes him to the town pools for swimming lessons.

14 August

Whaea Margaret draws a BIG rakiraki on the mat (with thin masking tape) for the tamariki to sit in. She encourages them

to help her to make a rakiraki shape.

They start with one toe

... then another toe (2 toes ...)

... then the third toe

... and then the web that helps him to swim.

They put the finishing touches onto the webbed foot.

Whaea Margaret asks William to help her make the rakiraki's wing.

Isaac and Hape come to help William. What great teamwork, tamariki mā!

"That's right, Isaac, a little bit to the left." Isaac holds the tape while Hape gets ready to cut it.

Isaac and Hape then begin on the beak ...

... and complete it with one last piece.

The completed rakiraki. Now we can sit in it, do activities in it, and even put Atawhai in it. We can even have mat times inside the rakiraki.

Ka rawe hoki te mahi a ngā tamariki!

He aha anō he kaupapa, e pā ana ki a Atawhai, mā tātou hei mahi?

What are some other things we could do that relate to Atawhai?

We'll see.

A whare for Atawhai

During mat time one day, Dayharn said, "Whaea, where's Atawhai's house?" She told him that he didn't usually live in a house but lived at the lake in a kōhanga (nest). The tamariki then decided to help make a nice, comfortable kōhanga for Atawhai.

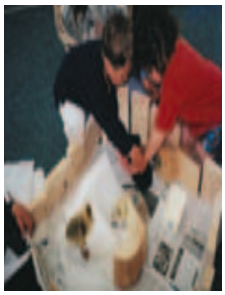
Then we discussed other sorts of animals. We talked about the types of animals that we could keep at home or at the centre. The tamariki suggested cats, dogs, and birds (in cages).

Christian said that he had a guinea pig at home and that his name was Chocolate. We asked Christian if he would like to bring Chocolate in one day, and he agreed.

The next day, Christian brought along his guinea pig. The tamariki crowded around Chocolate. Our discussion revolved around Atawhai and Chocolate's habitats and the differences between the two animals, for example, the differences in their coats.

Soon, the tamariki were talking again about houses for different types of animals. The staff encouraged them to build a whare out of small pieces of wood for Atawhai and Chocolate to share.

The tamariki begin building a whare for Chocolate and Atawhai.



Isaac and Christian put Chocolate into the whare.

Can you see Chocolate? Atawhai loves his new whare, but Chocolate is a little bit shy, isn't he, tamariki mā?

The tamariki watch Atawhai and Chocolate exploring their whare.

Evaluation

Atawhai opened up a whole new perspective for tamariki thinking, learning, and development. The tamariki became more confident, expressive (in art and other activities), and creative. They developed a greater sense of self-worth and took responsibility for caring for other living creatures (including each other).

Atawhai fostered their nurturing skills when they realised that he had no mother. He made the tamariki aware of safety issues such as hygiene (washing hands after handling pets), water (swimming and wearing safety jackets when in a boat), and road safety (Atawhai being on the road by himself when he was found).

The staff elaborated on the topic of road safety by explaining the importance of having an adult with tamariki when crossing the road. As part of the road safety kaupapa, the tamariki went for a walk to another centre, using a pedestrian crossing to get there. The centre also had a "wheels day" to show the tamariki the importance of wearing helmets when riding bikes, skateboards, and so on.

A waka taua group from Raukawa Health invited the tamariki to sit in their waka. They gave the tamariki life jackets to wear and talked to them about water safety. The tamariki and staff thoroughly enjoyed this wonderful day.

Atawhai brought not only learning to the centre, but he brought love and joy to all of us as well.

What's happening here?

This is an example of an unexpected event, a visitor, who makes a difference to the curriculum over some time. The early childhood centre documents the event with a record of group stories and individual responses that touch on:

well-being: nurturing skills, safety issues, caring for others, and being lonely;
belonging: welcoming Atawhai and making him feel at home, building a kōhanga and whare, and returning Atawhai to the lake;
contribution: a sense of responsibility for others;
communication: the creative expression of aspects of Atawhai's life;
exploration: developing working theories about the living world and knowledge of how to care for it.

What aspects of continuity does this assessment exemplify?

Atawhai becomes a member of the learning community. The teachers document his visit, recording the difference he makes to the children's lives and learning.

The children develop their knowledge and understanding about ducks and ducklings, a process that includes imitating Atawhai's gestures and movements and drawing him.

The teachers continue the pathway of learning when a discussion of rakiraki and pets encourages one of the children to talk about his guinea pig at home. Chocolate the guinea pig then visits as well.

The children develop their knowledge about animals when they compare the duckling and the guinea pig.

At least one child develops his caring behaviour, not just towards the rakiraki but towards other children as well.

At least one child increases his interest in floating and swimming. (The family adds to the continuity by taking him to swimming lessons.)

Atawhai's visit anchors further curriculum developments on road and water safety.

How might this assessment contribute to continuity?

Atawhai becomes, for a time, an anchor for a wide range of learning. This role is documented over time, illustrating the interconnectedness of the curriculum strands. That interconnectedness – kotahitanga – is often only revealed over time. In this case, the learning can be revisited, and there is potential for it to continue after Atawhai has "left home".

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

This is a good example of curriculum development in which the staff were prepared to build on unexpected events to sustain the children's interest in, and motivation to learn more about, the living world and in helping to create a safe and caring environment.

Daniel's new grip

		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.	What a lovely story today. Daniel says that he would like some space to do a drawing. I watch as Daniel starts to write his name and comment that he holds the pen differently now. Remember I say, and recall an older story of when Daniel was writing his name. I get Daniel's portfolio and turn to the picture of him writing. “And remember,” I say again, “you kept saying 'I can't, I can't'. Now look, you can write your own name Daniel.” Daniel is very impressed with himself and I can tell because he wants to go and show Jo, and next Melissa. “Look I hold my pen like this now,” says Daniel to each of the teachers, giving a demonstration. Daniel says that “mum and dad taught me how to write my name. But he taught himself how to hold the pen.”
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.	

Daniel shows how easily he can write his name now, wonderful.

Daniel talks to Jo about sharing his new skills with the class. Look at the new grip he has now.

Short-term review

I love the way that Daniel seems so pleased with himself, and am really pleased with how much he wanted to show everyone what he is doing. He tells me that he is going to practise more and do more. With good feedback from his peers and teachers I am sure that this is all the encouragement he needs. What do you think, Daniel, is that a good idea?

What's happening here?

Daniel's teacher refers to his portfolio to emphasise his progress.

What aspects of continuity does this assessment exemplify?

The teacher records Daniel's progress in handwriting.

How might this assessment contribute to continuity?

The portfolios in this centre are a collection of work in progress. Teachers can refer to earlier stories to highlight for the children evidence of their achievement and progress.

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

The teacher is able to "recall an older story of when Daniel was writing his name". She can link the present with the past to emphasise the learning.

Greer's increasing confidence

February

Teacher: Robyn

I was staying close to Greer and encouraging her in her play. At the same time, I was overseeing the play of six or

seven other children in the room. Greer was involved with the dolls, but her concentration was interrupted by her need to look around and check for my reassurance in the presence of a lot of children.

July

Teacher: Kerri

I noticed Greer at the puzzle table, very involved in her puzzle. She had been playing with Zhanaira, but now she was choosing to be alone. The puzzle was one of our harder ones, and Greer was very competent in doing it. She spent a lot of time trying to get the hat on the puzzle person.

As I sat with Greer, she used a lot of non-verbal communication. She looked at me as I spoke and nodded her head.

Short-term review

Greer had been playing in the back room with other children, being the baby in their game. I had reminded all the children that Greer can make her own choices and that they needed to give her the freedom to decide.

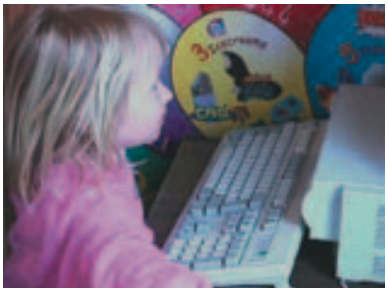
Greer moved on to the puzzle table from there and chose a tricky puzzle with two layers. She worked systematically,

starting with the feet, then the head, the body, and lastly the legs. When Greer had finished, she shrugged her shoulders and rubbed her ears, showing a flicker of excitement.

August – What a breakthrough!

Teacher: Robyn

Greer was working on the computer with Samantha nearby. She was using the memory game with the little man and all the doors. Greer was using the mouse confidently and successfully to play the game. Suddenly, she began to call to Samantha and talk to her about the little man going away to hide and her finding him again. She became more and more excited as her skill improved.



This was the first time that I had seen her so animated and calling out in the Centre. What a breakthrough!

December

Teacher: Kerri

I have noticed big changes in Greer lately. The most exciting change is in her level of confidence. Greer is happy to have a familiar person to spend time with at the centre, her friend Sophie.

Today Greer had a lovely time with the sticky tape. Her new-found confidence enabled her to fully explore her surroundings. She began by joining my group at the collage table, quietly finding a chair for herself and giving me a smile. Greer told me that she could write her own name and proceeded to draw me a star.

Short-term review

Greer has broken through some great barriers and now feels confident enough to talk to all the teachers and children. This has been helped by having her friend Sophie attend the centre on the same days as her.

It is very rewarding to see Greer being so animated and excited and discovering all the possibilities the centre offers her.

May

Teacher: Samantha

Greer chats confidently with Grace, Sophie, and Kelly.

May – Visit to O-Huiarangi

Teacher: Kerri

It was such a big help to have Greer in my group. She helped Rhys and Logan up all the steps. She spoke very gently and encouragingly. I especially loved the way Greer made a special effort to look into the boys' eyes when she spoke to them. She chatted away throughout the whole trip and made sure she got the window seat on the bus when we came home.

In the weeks that have followed, I have noticed that Greer is still interested in reading and writing about our mountain.

Short-term review

Greer is constantly increasing her confidence, and it is wonderful to see her starting to take a supportive role with children younger than herself. She is showing interest in maintaining the friendship she made with Logan on the day of the trip. She is also taking her interest in the mountain further by looking at books about mountains and volcanoes.

May – Engaged in reading

Teacher: Kerri

Greer's interest in our mountain, O-Huiarangi, continues after our recent visit.

Greer listened intently to Cameron as he talked about volcanoes and then began to read her own book. Then she started talking quite confidently to Cameron about volcanoes.

Short-term review

In the past few months, I have noticed Greer developing a sense of belonging and contribution. She actively contributes to conversations and group play and has starting giving support to younger children.

I believe learning about the environment around us – our beaches and mountain – has been exciting for Greer because she is actively engaging in all the learning around her. Greer always has a lot to say and is asking questions and sharing a lot of information about her family, in particular, her brother Blake.

What next?

Greer is the most wonderful artist. She might like to draw or paint pictures of our mountain, O-Huiarangi. I would like to see if a group of children would like to go to the field, sit on the cricket pitch, and draw the view of O-Huiarangi. Greer

may be interested in this.

June

Teacher: Samantha

Today, not long after Greer arrived, David saw her, and the two were together for a lot of the morning after that. They spent the morning doing activities, playing games together, and just laughing at each other's antics.

Short-term review

A lovely friendship has developed between Greer and David. It started a few weeks ago, and now they often seek each other out on the days when they are both here. David puts Greer very much at ease, and she feels comfortable communicating with him and even directing their play.

August

Teacher: Lee

David and Greer enjoying some dramatic play.

Blond girl with a boy

Greer asked me if I could help her make a tall doll.

Greer lay down on her finished picture to see if she still fits. “Yes, I still fit”.

August – Singing to a crowd

Teacher: Kerri

Story time on Thursday was very spontaneous.

I invited anyone to get up and sing us a song. Amy was the first one to put her hand up and say she would sing. The

song was not one that most children knew, and she became very shy about doing it. Greer said she knew the song, so I invited her to come and sing it. She came straight up to the front of the group and sang very confidently.

February

Teacher: Judy

Henry, Zachary, Greer, and I spent yesterday's session playing the postman game, collecting and writing some letters. When Greer left today, she gave me a big hug. I felt good having friendly contact with her because today was only my second day at the centre.

What's happening here?

These excerpts, taken from Greer's portfolio over two years, illustrate her increasing confidence, particularly in communicating with others at the childcare centre.

What aspects of continuity does this assessment exemplify?

The excerpts exemplify Greer's developing communication skills and dispositions for participating in the life of the centre. Her communication is not only verbal but is also through an increasingly diverse range of media.

Greer's increasing confidence is illustrated by her taking on the role of supporter for the younger children.

Greer's engagement in reading and exploration of O-Huiarangi and volcanoes are integrated with the development of a new friendship.

Communication and initiating are part of another developing friendship as Greer and David collaborate in dramatic play and building.

How might this assessment contribute to continuity?

Greer and her family can revisit this record of her increasing participation in the life of the centre, her increasing capacity and inclination to develop friendships (on one occasion initiated by the computer and on another by a trip to the nearby mountain), and her increasing willingness to help the younger children. The record traces and supports her developing identity as a competent learner and communicator.

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

Greer's learning pathway is documented and communicated to others informally and formally (with written comments and photographs). Five teachers have contributed to this documentation – the record of continuity has become a collaborative enterprise by all the staff.

George makes music

27 June

George took an interest in music today after I encouraged him to join in. He sat on my knee and gripped a stick puppet of a cow while we sang “Old McDonald”. He chewed on the cow’s leg and smiled at me. He really enjoyed it when I said “Moo, moo” quickly and loudly in a deep voice.

28 June

George became more involved in music today and danced to The Wiggles while standing and holding onto my hand. Previously, George has preferred to continue in solitary play during our music sessions, exploring the toys on the shelves and in the plastic drawers.

Learning story

26 July Teacher: Shaz

George became involved in creating his own music this morning. He discovered the basket of musical instruments and picked up a large shaker, banging it hard onto the floor. He looked up at us smiling at him and continued to bang even harder. We laughed and said, “You’re making music, George.”

George went on to play different instruments, tapping the tambourine with one hand and playing the xylophone with his pointing finger.

Later, George was back at the basket of musical instruments, shaking the bells and banging on the tambourine. He tipped the basket over, exploring and listening to different instruments.

Learning story

27 July Teacher: Shaz

Today, I led a planned music session using the musical instruments. George participated with delight, playing all of the instruments. I was playing the guitar, and George took great interest in this, strumming it with his fingers and squealing with excitement, bouncing up and down to the music.

Interpretation

George is really interested in the different sounds that different objects make. He obviously gets a lot of pleasure out of the music and sounds that he makes. He is listening carefully and is engaged in what he is doing.

What next?

What else can we do to support George in working with sounds and music?

Plan some music sessions to accommodate George's interest in the musical instruments, including the guitar.
Utilise the opportunities we have to incorporate sound making into George's day-to-day experiences.
Could we make a soundboard for George?

George takes his turn placing and removing his flower on the board as everyone sings "Five Coloured Flowers in Garden Grow".

Learning story

2 August

Teacher: Nadine

We were fascinated by George's involvement with heuristic play today. He sat in the same place for a rather long time, experimenting with several different objects and revisiting each one frequently. It seemed that he had certain objectives in mind.

George's first item of interest was a shiny spoon with a long, wooden handle. He used his hand to bang down on a metal bowl as if he was banging on a drum. He then used the spoon to bang on three different bowls as if they were a set of drums.

George used the spoon to stir. He tasted the spoon, licking it as if he was licking an ice cream. He used his teeth to pick the spoon up by the long, wooden handle as if he had no hands.

He then went back to stirring. He used the metal container and a small wooden container, banging the spoon inside both containers and carefully listening to the different sounds he was making. After a while, he put the wooden bowl inside the metal bowl. He lost interest but later on went back to revisit his favourite spoon.

Interpretation

The way George kept focused on just a few of the heuristic play objects was of real interest to us. Though he was really involved in making sounds, he was fully exploring the objects through touch and taste as well. After trying different combinations of objects, he chose to use the spoon as his tool for making sounds.

What next?

Make use of more opportunities like this one for heuristic play when there are fewer children and fewer interruptions for George.

Set up heuristic play materials in different areas of the environment and present the materials in different, creative ways for George to discover and explore.

Learning story

16 August

Teacher: Nadine

At morning teatime, after deciding he had had enough to eat, George began to find other uses for the kai table. Banging on the table with both hands, he laughed cheekily, looking up at us and then at Jack, who was sitting beside him. Continuing to use the table like a drum, he then started beating using alternate hands. Jack, who had been quietly watching with interest, then also started to join in.

Interpretation

This is another example of how George finds pleasure in exploring sound and how he initiates this himself. There was a shared sense of fun here as George and Jack's friendship continues to grow.

18 September

George was fascinated by the clicking noise from the yellow bus as he pushed it across the floor. As he was passing a large basket of toys, he stopped to see what was inside. He picked up the toy on the top of the basket. This was a small plastic turtle filled with tiny balls that rattled as George pushed it across the floor.

Parents' voice

We are delighted with George's development since he has been at the centre. He's a lovely mix of bookworm, musician, artist, friend, and lovely, funny little boy. Shaz, Nadine, and Sally have definitely developed these skills, and we appreciate their individualised planning of developmental activities and the loving care they provide. If George ever leaves home, we know where he will head!

Learning story

13 November Teacher: Shaz

To extend George's interest in music, I made some drums out of old tins and hung them from a tree outside.

When George spotted the tins, he started to play them, using a long plastic pipe to explore the sounds. When George's friend Jack arrived, he looked at George as if to say, "Can I join you?" They smiled at each other with acceptance.

Suddenly, George stopped and began to sing "da, la, da". They both showed great pleasure, smiling and laughing as they tapped on the tins.

When Jack decided to run off into the trees, George followed close by his side. As Jack tapped the stick he was still holding, George acknowledged that he was making similar sounds as with the tins, pointing and repeating his song, “da, la, da”. They seemed very excited as they both stamped their feet up and down, laughing together.

Interpretation

George has continued to enjoy developing his social play and is building many friendships with his peers.

George loves music. He is eager to explore sounds from the world around him. George responds to his own music making by mimicking the sounds he has put together to produce his own songs. He is developing a sense of rhythm and beat and is using sound as a fundamental form of expression when singing to music.

What’s happening here?

The excerpts here are about George’s developing interest in music and in sound making over a four- month period. A visiting exemplar co-ordinator wrote a commentary throughout the series of assessments. She writes:

> *"George started attending the centre as a ten- month-old, and it wasn’t long before he was introduced to the music experiences on offer at the centre. Some occasions when George showed interest or involvement in these music sessions were shared verbally between the teachers and George’s parents, and some were recorded in his portfolio."*

What aspects of continuity does this assessment exemplify?

George’s musical pathway is illustrated by the way he:

explores the sounds he can make with an increasing range of objects;
moves from exploring on his own to also playing a role in interactive small-group music activities;
incorporates sound making and singing into his social play;
develops his sense of rhythm and beat.

How might this assessment contribute to continuity?

The commentary records that George’s teachers “regularly share their observations with George’s parents, seeking their input whenever possible”. Many of these discussions are unrecorded, but a number of them go into his portfolio.

George's parents also respond informally and formally, including making a contribution that describes him as a "lovely mix of bookworm, musician, artist, friend". Although this record focuses on George as a "musician", other pathways are recorded as well.

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

The parents comment on the "individualised planning of developmental activities and the loving care" that the teachers provide.

"Like something real"

Learning story

18 July

Ezra approached Sarah and asked her to "get the roadworks stuff out of the garage". Sarah asked him what he needed, and he replied, "The stuff to fix the road". Sarah asked Ezra what he thought the road workers might use to fix the road, and he said, "A bulldozer."

Ezra got one of the diggers out of the sandpit area and put it up on the hill. He then organised a cone and a wooden frame on the hill to act as a roadblock. Ezra then went and got wheelbarrows, tape measures, hammers, and a ladder and put them all up on the hill. He put a helmet on his head and set to work fixing the road.

Ezra directed children on their bikes to go around the roadblock. He attracted a large audience of children during his "work" and ended up with seven children observing him. He informed them that he was doing "roadworks". During his talk to the children, he used lots of language relating to the work he was doing, such as "cones", "fixing", "bulldozers", and "roadworks". Other children then got involved.

22 August

Ezra has been engaged in roadworks play over several weeks. His play has included tipping sand on the path and rolling it smooth with a toy roller, using the large sandpit diggers on various sites around the hill, and using the orange cones.

One day, he wanted some help in constructing a truck. "I want it to be like something real," he said. He rolled a tyre to

some crates he had set up.

“How many wheels does a truck need?” I asked Ezra. He counted softly, pointing left to right four times. “Four!” He found the wheels and happily got into his “real truck”.

Interpretation

I loved how Ezra quietly figured out how many wheels he needed. I imagine that his knowledge about vehicles comes from cars. His statement “I want it to be like something real” reinforced to me the importance of realism to Ezra in his play.

What next?

It would be great to extend Ezra’s knowledge of trucks by asking Glen (my partner) to visit with his truck and bring in some of the gear he uses on the road.

29 August

Ezra made another truck today with the crates and cones, but this one was quite different from the others he has built. This one had a kitchen in the back! Grace joined him, and together they spent over an hour driving and cooking. As the game progressed, his truck became a caravan. They added a mattress and blankets and spent time “sleeping”!

30 August

Ezra wanted to build the same truck as yesterday but couldn't remember what it looked like.

I reminded him about how he had constructed it, and he went outside to create it. Today, he added more wheels and a digger on the back.

He walked over to a group of children and approached Daniel. "Hey, want to see my truck?" he asked. "It's just over here," he told him as they walked over the hill.

Daniel helped him bring more tyres to the truck. They worked together to move cones and diggers around the track to various worksites.

Later, Pem and Joey came to play. "Joey, come into the car. It's nice and warm in here," Ezra suggested.

Toby joined in, too. "Toby, you sit in there and drive, and I'll be up here with my babies." Then all the boys "drove away".

Interpretation

Ezra really wanted his truck to look like yesterday's creation. He did well, working from memory and adding the kitchen on again. The trucks are becoming more and more elaborate as Ezra includes new storylines and characters in his play. Ezra is now successfully including other children in his play.

What next?

Perhaps it would be helpful to suggest to Ezra that he draw (or have someone else draw) a plan of his truck so he has a copy to use for next time.

6 September – A real truck comes to visit!

As we had planned, Glen and his workmates visited the centre. Prior to their visit, we talked to the children about what the workers might bring with them and encouraged them to think about the things they might like to ask the workers about.

Ezra had two questions to ask Glen, Dave, and the others. We wrote his questions on cards for him to "read". The

questions he asked were very relevant to the play he has been involved in.

Question 1: “What colour is your steering wheel?” Answer: “Grey.”

Ezra had the opportunity to see it for himself as he sat in the cab.

Question 2: “How many wheels does your truck have?”

Answer: “Six.”

This is great information for Ezra to have for his future play.

After the visit, Ezra kept asking other children, “Did you ask a question? What was your question?” Asking questions seems to have been quite an important part of the visit for Ezra.

Ezra had the opportunity to wear some safety gear and hold a real chainsaw. He was fascinated by the fire and chainsaw helmets, both of which had visors. Glen left these with us for the day. We offered Ezra alternative helmets to use (our own play ones) but he only wanted one with a visor. We discussed creating a visor out of cellophane for him as an alternative.

The stop/go sign made a great visual language resource. Ezra spent time directing “traffic” down the hill and, later, we made some signs out of cardboard. However, I would like to obtain a real one to keep at the centre (cut down to child size), because this would support and extend his existing play.

What’s happening here?

After engaging in roadworks play over several weeks, Ezra comments that he wants his construction work to be “like something real”. This episode, which took place over two months, records the extension and increasing complexity of

this “real” play.

What aspects of continuity does this assessment exemplify?

The continuity of Ezra’s exploration is reflected in:

his increasingly elaborate construction of trucks (including a kitchen, for instance);
his inclusion of other children in his socio- dramatic play with constructed vehicles;
the connections provided by the teachers when Glen, Glen’s workmates, and a truck arrive at the centre;
the new turn to the exploration pathway when the children, assisted by the teachers, prepare questions to ask the visiting experts. Ezra finds this new development “an important part of the visit” and checks out the other children’s questions.

How might this assessment contribute to continuity?

Later assessments in Ezra’s folder include him filling two wheelbarrows with carpentry wood, saying “I’m the woodman”, and using a string to measure his height. His family comment to the teachers about the continuity between his interests at the centre and events at home.

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

The teachers here create continuity for Ezra’s interest in a number of ways, including introducing experts to the centre and bringing in a real truck, and providing books for reference. They also encourage the children to think about the things they might like to ask the workers about and to write their questions on cards for the visiting experts.

Maria's passion for kōwhaiwhai

15 April

Maria returned after the holidays keen to continue experimenting with koru patterns. She uses a range of drawing resources to create her koru patterns. Each time she makes a different drawing, Maria shows me her designs.

6 May

Maria showed me her work with koru patterns (using pencil). She went back to the office table and began to draw another range of koru patterns using coloured pens. The book “How Maui Slowed the Sun” by Peter Gossage was nearby. Maria identified spiral patterns in the illustrations. Zoe joined Maria at the table and said, “Look, I’m doing spirals.” Maria replied, “I’m doing lots.” Zoe asked, “How many? Thousands?” Maria went on to comment, “You know what, teacher, we made koru paintings.” (She was referring to the white paint on black paper designs some of the children made on 18 April.)

Short-term review

Maria continues to pursue her strong interest in creating koru designs. She practises her patterns independently in different curriculum areas and using a range of different media.

What next?

We will continue to encourage Maria’s involvement in accessing a range of media to extend her interest in the visual arts.

Child’s voice – Maria’s feedback about her kōwhaiwhai designs

10 June

I showed Maria her portfolio, which contained all of her kōwhaiwhai designs. She was very excited to see all of her work displayed and looked through her work, examining it closely. Maria looked at her PVA printing work and recalled the process: “I sticked the paper on there [on top of the printing block] and rolled it.”

Maria looked at the sketches and recalled when she had drawn them. (One was drawn at the marae and the other one at kindergarten.) Maria observed the similarities of the designs she had drawn – they were all kōwhaiwhai patterns. Maria went on to examine her photos and noticed the photo of one of her paintings. She noted that she had “coloured it all in”. She then looked closely at the actual painting and noticed that a very small section of the design hadn’t been painted!

Maria noticed the information sheet from the Māori clip art kowhaiwhai patterns and identified the kaperua pattern as being the same as the patterns Frances had painted. Earlier in the morning, Maria drew my attention to the pink top she was wearing. “Look," she said, pointing to the koru-shaped patterns. Maria finds patterns throughout the environment.

Parent’s voice

12 June

Ever since Maria has started to draw kōwhaiwhai patterns, she has started to recognise them anywhere. For example, when she came to my work one day, she noticed some kōwhaiwhai stencils on the desk and straight away knew exactly what she was looking at. “This is what I draw at kindy, these kōwhaiwhai patterns.”

Maria is not only interested in kōwhaiwhai patterns, but she is also developing her artistic skills quite well at a young age. I do believe that this is one of her greatest talents and skills and try to encourage her in every way by buying the things she needs to help further her skills, and as Maria gets older, she will be a great artist.

Teacher’s voice

Maria’s passion for the visual arts (particularly those incorporating kōwhaiwhai) has developed and deepened over the last four months. Her ongoing interest in exploring the extensive range of visual art media has motivated others to become more actively involved. This was very evident when I videotaped Maria working on a painting over two days. After the children viewed this, they returned the next morning eager to start working on their own paintings. Maria was driving the curriculum! I wonder where this passion will lead.

What's happening here?

These excerpts from Maria's portfolio illustrate developments in her art over four months, with a particular focus on kōwhaiwhai. The teacher writes:

> *"Kōwhaiwhai painting has been an effective way of drawing the children's focus to traditional art forms. This was reinforced by Maria's interest. We displayed picture and photo resources to provide motivation and references for the children when displaying their patterns. The visit to the museum provided the opportunity for them to observe the kōwhaiwhai paintings in the whare whakairo at Hotuni. We also provided sketching materials when visiting Tūtahi Tonu Marae (5 May). Over the term, we made available a range of media (white paint, black paper, black PVA, printing inks, and a range of paint colours) to enable the children to explore the different effects. We videotaped and photographed the process to create a resource."*

What aspects of continuity does this assessment exemplify?

Two voices sum up the continuity illustrated here.

Maria's mother: "Maria is not only interested in kōwhaiwhai patterns, but she is also developing her artistic skills quite well at a young age."

Maria's teacher: "Maria's passion for the visual arts (particularly incorporating kōwhaiwhai) has developed and deepened over the last four months. Her ongoing interest in exploring the extensive range of visual art media has motivated others to become more actively involved."

Maria's mother also comments on the continuity between Maria's artwork at the early childhood centre and her interest in kōwhaiwhai patterns elsewhere.

How might this assessment contribute to continuity?

The assessments in Maria's folio are work in progress. On June 10, the teacher comments: "I showed Maria her

portfolio, which contained all of her kōwhaiwhai designs. She was very excited to see all of her work displayed and looked through her work, examining it closely." Maria recalls when she drew the sketches, notes similarities, comments critically on an incomplete painting, and comments on the information sheet that the teacher has included in the portfolio. When Maria reviews previous work in this way, it will inform her current and future work.

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

The teachers here also have an interest in the visual arts. Videotaping Maria's painting enables them to record an individual painting as a sequence of moments of work in progress. The discussion with Maria supports this viewpoint of a portfolio as work in progress, allowing Maria to see the continuity (and maybe the discontinuity) in her work in one particular field, the visual arts.

Fe'ao part 1

Introducing Fe'ao

Learning story

30 September Teacher: Karen

The children were all inside today as it was a rainy and windy day. When I came across Fe'ao and Fatai, they had set up

their own card game and were deep in concentration, taking turns to put their cards in the middle. They had found some dinosaur matching cards in the science area and were using these to play their game. When they ran out of cards in their piles, they would deal them out again.

Short-term review

Fe‘ao and his friend Fatai set up their own game independently. Fe‘ao understands that games have rules and that you take turns. Fe‘ao was so skilled in setting up his card game that I wondered if he was using prior knowledge. Has Fe‘ao seen adults or other children playing cards at home or on television?

Learning story

13 November

Teacher: Karen

Today Fe‘ao joined me at the puzzle table. There was a new alphabet puzzle out. Fe‘ao took an interest in the pictures and began to pick them up, telling me what was on the pieces. We turned this into a game. I read a letter and the word, and Fe‘ao looked for the picture to match and then fitted the two pieces together. We used the puzzle box as a reference because it had a picture of the complete puzzle on it.

Fe‘ao was really focused on this activity and took time to look at all the pictures, checking with the picture on the box

and back with the letter piece I had. He would then continue to scan the pieces until he found the right one. A friend joined him and offered some advice on which piece he should be choosing. “No, wrong one,” Fe‘ao replied, pointing at the box to show the picture he was looking for. Fe‘ao continued to play the game for some time.

Short-term review

What impressed me about this story was Fe‘ao’s concentration. He was really focused on the task he had set himself and had the confidence to express his ideas. Fe‘ao is showing an interest in letters and the alphabet.

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Short-term review

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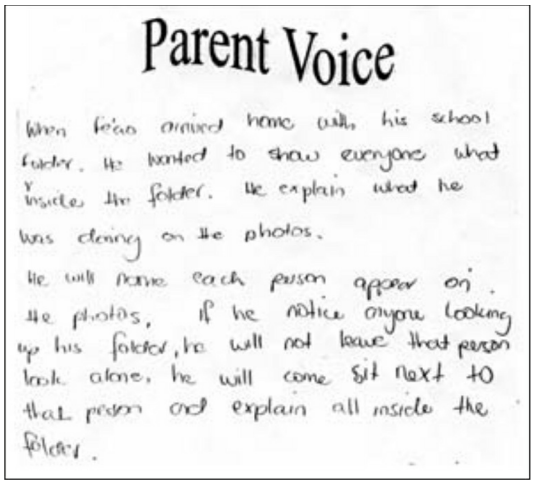

Parent Voice

When Fe'ao arrived home with his school folder. He wanted to show everyone what inside the folder. He explain what he was doing on the photos.

He will name each person appear on the photos, If he notice anyone looking up his folder, he will not leave that person look alone, he will come sit next to that person and explain all inside the folder.

Where has Fe'ao's body gone?

Today at kindergarten Fe'ao was busy in the sandpit with his friends and Perry. They took turns to bury their bodies.

Fe'ao part 2

Learning story

23 April

Group story

Belonging Mana whenua	**Taking an Interest**
Well-being Mana atua	**Being Involved**
Exploration Mana aotūroa	**Persisting with Difficulty**
Communication Mana reo	**Expressing an Idea or a Feeling**

A Learning Story

Yesterday Jane had a surprise for us at mat time. In the weekend she had been shopping and had bought a “Bob the Builder” kite. We were very excited and wanted to fly it straight away. But there was no wind! We made the kite up and put it in a safe place to wait for the wind to come.

Today when we came to kindergarten it was a very windy day. Aminiasi and Fe'ao asked Jane if they could fly the kite. Jane was the inside teacher so Jane wrote a note for Karen, we went rushing outside to find her. Karen read the note: “Can we please fly the kite today?” “Yes” Karen replied. We were so excited, we raced back inside to get the kite, and the kite flew really high. Sometimes it would duck and dive in the sky and then fall to the ground. We wound up the string and launched it again.

Contribution	Taking Responsibility	
Mana tangata		

“When we are flying kites, we need to remember to look where the power lines are and keep our kites away from them.”

Short-term review

During Term 1 the children had a strong interest in kites and it is continuing this term.

Children experiment with designs and materials and then tried to fly them.

What next?

Develop this group interest into a long-term project for Term 2.

Learning story

Term 1

Teacher: Jane

“I have my kite shape ready. Now I need to cut some ribbon out.”

“I’ll use some sticky tape to stick the ribbon on.”

"Now I’m ready to fly my kite.”

Short-term review

Fe‘ao is very interested in kite making at the moment. He regularly comes up to me and tells me that he wants to make a kite. Fe‘ao really enjoys making and flying his kites with his friend Fatai.

What next?

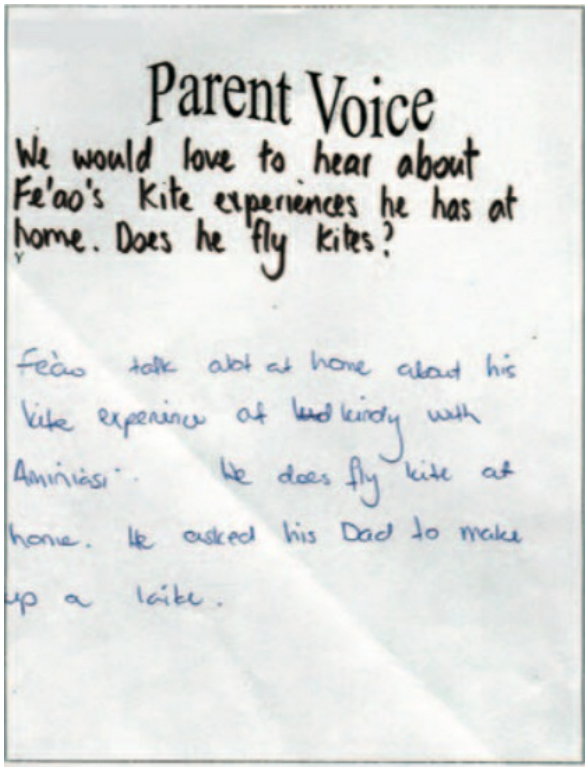
We will continue to foster Fe‘ao’s interest in kites:

talking about the different kites that he can make
encouraging him to continue to fly his kites.

Fe‘ao has such a strong interest in kites that we wonder if he makes them at home.

Parent's voice

3 May



Group learning story

1 May

Yesterday, Aminiasi said he was sure the incubator was for making pizzas, but Monica realised it was for chicken eggs. Aminiasi had such a strong interest in pizzas that we decided to make them today.

At mat time, we talked about the toppings we like. We came up with lots of interesting ideas: cheese, chocolate, jelly

beans, courgettes, mushrooms, tomato, and lots more. (See the Keeping Healthy board.) We talked about the healthy options and decided jelly beans and chocolate weren't healthy. Then we made a list of the toppings we were going to have.

Today we began our great pizza making. First we made the base. We used flour, baking powder, and milk. When we had combined all the ingredients, we shaped our bases on pieces of tinfoil. We chose our own toppings and put them on all by ourselves ... Collette's mum cooked the pizzas and put them into boxes ... One of the children's uncles came to help on our second pizza-making day.

Short-term review

Today the children had the opportunity to have a hands-on experience making their own pizza. This linked into our Keeping Ourselves Healthy project and built on the children's strong interest in baking. The children worked independently and completed most of the process by themselves.

What next?

The children will have the opportunity to have their ideas and thoughts recorded with a picture of their pizza. One copy will go into their file (as a child's voice) and another in the pizza book. We'll ask the children to find more healthy recipes we could make.

Fe'ao part 3

Child's voice

"I put cheese on my pizza. I put some tomato sauce and some tomato. Me and my dad ate my pizza. It was yum."

Fe'ao said, "I just take the pizza home with my grandpa. My grandpa is coming over here.

I put the pizza in the box to come home."

Parent's voice

On Wednesday the children made their own pizzas. This came for Aminiasi's interest and also links into Keeping Ourselves Healthy. (See planning board)

What did your child tell you about their pizza making experience? We welcome your feedback.

Peao comes home with his pizza made at kindy. he shared around and got everyone to taste his pizza at the same time he explained how he made pizza at kindy. One day he come with pizza and asked his grandparents to leave some for mum and Dad. As soon as we walked in the door he ran and grab the pizza and gave it to us. he explained how he made it at school. good experience as now he wants to help mum do baking and he helped.

Learning story

7 June Teacher: Karen

Today, Fe'ao was working with his friend Sung Hyun. They have been collecting equipment from the shed. Sung Hyun called out to me to look at what they were doing. I went over to see what they had been creating. "We're making a big house," Fe'ao told me.

Fe‘ao continued to work with Sung Hyun, building their house. More children came along, and the boys included them in their play. The children made a space that was especially for the door, and the children took their shoes off before they got into bed.

What a great house, Fe‘ao!

Short-term review

It is great to see Fe‘ao enjoying relationships with his friends and working together on a project that they had set themselves. (“Te Whāriki”, Contribution, goal 3.1)

You can see from the smile on Fe‘ao’s face that he was pleased with his house. He has an interest in building and constructing houses.

What next?

At times, Fe‘ao finds it a challenge to express his needs. We talked to his dad, who told us that Fe‘ao sometimes finds it challenging at church, too. At kindergarten, we will support Fe‘ao when he is unsure what words to use by role-modelling for him phrases such as “Can I play?”, “Can I have a turn?”, and “Stop! I don’t like it.”

Perhaps we could encourage him to work on more house designs and building. Maybe we could help him extend this interest to the carpentry table.

Learning story

4 June Teacher: Karen

Today Patrick brought some long pieces of wood to kindergarten for the carpentry area. Fe‘ao used a piece of wood for a horse and was riding around the outdoor area. When he came back to the carpentry area, he said, “This is my horse.”

“What a great idea,” I encouraged him. “What could you use to make your horse’s face?”

Fe‘ao went to the cupboard and looked in the baskets. He came back with some sheepskin.

“For the ears,” he said as he dangled the sheepskin around his head.

“What are you going to use to make his head?” I asked.

Fe‘ao returned to the cupboard and had another look. This time, he returned with some paper. “For the face and need a

mouth," Fe'ao said. "Mouths go neigh, like sheep," he explained. Fe'ao's actions and mannerisms made me laugh.

Then we got down to serious work. Fe'ao set about attaching his paper to the piece of wood he was using for the body.

Fe'ao part 4

While the children were working in the carpentry area, someone started singing "Bob the Builder, Can We Fix It?" This sparked an impromptu music session, and it didn't take long before we got the tape deck out and had it blasting out the Bob the Builder song. Fe'ao was boogying away and singing while he constructed his horse. It was great fun! He added the sheepskin ears and decided to use bottle tops for eyes.

When he was showing Jane how his horse worked, its ears fell off. Fe'ao returned to the carpentry table and fixed them back into place.

Fe'ao even had time to help his friend Usaamah. He showed Usaamah how to stick his paper on.

When Fe‘ao’s horse was finished, he galloped around the playground. You can see from the photo Fe‘ao’s enjoyment as he was riding his horse. Fe‘ao was very proud of his work and put his horse on the creation stand to show at mat time.

Short-term review

What a fantastic idea! Fe‘ao directed his own learning today by setting himself a task: making a horse. Fe‘ao was focused on this task and persisted until he had finished. He was open to suggestions and created a face for his horse. Fe‘ao worked alongside his friend Usaamah, sharing his ideas and helping him with his horse. (“Te Whāriki”, Communication, goal 3.1)

What next?

In Fe‘ao’s last story, we talked about his interest in building and constructing houses and the possibility of extending this interest to the carpentry table. Let’s extend Fe‘ao’s ideas by supporting and encouraging him to develop his ideas further. Perhaps we could use pictures to provoke discussion and ideas and questions to encourage Fe‘ao to plan his projects.

Learning story

17 and 18 July

Teacher: Karen

This story took place over two days and reflects Fe‘ao’s interest in books.

On Tuesday, Fe‘ao and his friend Sung Hyun explored a book about fishing. They chatted about the pictures, and Fe‘ao pointed out pictures of interest.

Today, Fe‘ao was involved in another friend’s interest, focusing on sharks. I had placed a book in a book holder on the sandpit deck for the children to use as a reference while they built a shark in the sandpit. Before long, Fe‘ao was drawn to the book and had a rich conversation with his friend Usaamah.

They discussed each page and shared their ideas and thoughts.

“Look at those colours,” said Fe‘ao.

Fe‘ao and Usaamah looked at all the pages and chatted about them. Fe‘ao then turned back to the beginning. “Read the story again,” Usaamah suggests.

“He is finding the baby ones,” Fe‘ao tells Usaamah. “Look at this. Make the baby shark look at this,” said Fe‘ao. “It’s squashing. I’ll show you,” Fe‘ao continues to tell his friend.

After reading the book, Fe‘ao became involved in building the model shark in the sandpit.

Fe'ao part 5

Short-term review

What precious pictures – Fe‘ao enjoying books.

Fe‘ao is showing a strong interest in reading books. He is reading books from the pictures and engaging in rich dialogue with his friends, discussing the pictures and putting forward his ideas. (“Te Whāriki”, Exploration, goal 3.2)

Fe‘ao is developing early literacy skills. He has an expectation that words and books can amuse, delight, inform, and excite. (“Te Whāriki”, Communication, goal 3.4)

From reading your Parent’s voices and talking to you, I know that Fe‘ao often reads his portfolio, including when he is in bed. His passion for books is shining through in his interests at kindergarten, a great learning disposition for him to have.

What next?

We will continue to foster Fe‘ao’s passion for books by sharing lots and lots of stories. Fe‘ao loves to tell stories from looking at the pictures, so we could encourage discussion about what is happening in the pictures and what might happen next in the story.

We could also extend Fe‘ao’s interests to writing and role-model the idea that print has a purpose by recording Fe‘ao’s ideas and stories.

We have stories in Tongan that Fe‘ao might like to take home and share with his family. The books are in a box in the book corner. You are welcome to use it like a library.
I have also enclosed some pamphlets that give great ideas to foster Fe‘ao’s interest at home.

Learning story

Fe‘ao, the teacher

Term 3, Week 4

Teacher: Glynis

For a while, Fe‘ao has had an interest in sharks, and recently he completed the shark puzzle by himself. Today, Usaamah and Patrick decided to try and do this quite difficult puzzle. They were finding it quite hard, and they asked me for help. Fe‘ao heard this and said, “I can help, Glynis. I can do it.”

“That’s a great idea, Fe‘ao. Thank you. That’s a kind thing to do to help your friends,” I said.

Fe‘ao, Usaamah, and Patrick completed the puzzle together. Great job, everyone.

Short-term review

Fe‘ao demonstrates great leadership qualities, taking responsibility for helping his friends. Thank you, Fe‘ao.

Since Fe‘ao has come to morning kindergarten, he has shown his love of challenges and his great ability to absorb knowledge in many ways. He loves to share this in a nice, quiet way with his friends.

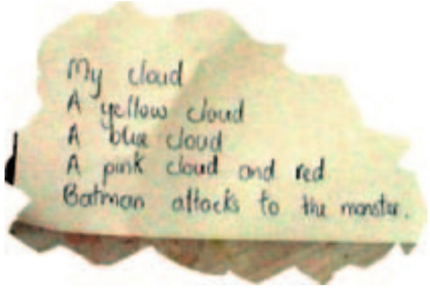
With his demonstrating and helping he is increasing his verbal skills. Also, revisiting what he knows while imparting it to others is the best way for him to increase and reinforce his own knowledge.

What next?

We can encourage Fe‘ao’s leadership skills by giving him responsibilities. We will also foster a greater sense of responsibility in Fe‘ao by asking him to help younger children.

Child’s voice

22 August Teacher: Karen



Short-term review

Fe‘ao came and showed me his beautiful painting. “You read my story?” he requested. Fe‘ao understands that his words can be recorded in a meaningful way and wanted to tell me a story about his picture. (“Te Whāriki”, Communication, goal 3.1)

Fe‘ao has been helping his friend Usaamah write a book about clouds (a passion of Usaamah’s). As I listened to Fe‘ao’s story, I realised that Fe‘ao’s story had been motivated by his own interest in Usaamah’s story.

“Fe‘ao, would you like to make your own book?” I asked.

“Yes,” Fe‘ao replied, with a smile from ear to ear!

What next?

Fe‘ao could write and make his own book! I wonder what your book will be about, Fe‘ao?

Learning story

Fe‘ao and his cloud book

23 October

Teacher: Jane

At the beginning of last week, I had just put a new learning story in Fe‘ao’s portfolio. I was eager to show him his new story and approached him at the beginning of the session. Fe‘ao and I read his story together. After we had finished, Fe‘ao looked through his portfolio, smiling and commenting to me about each story.

The What next? section of Fe‘ao’s two previous learning stories included the suggestion that he could make a cloud book. Fe‘ao had seen his friend Usaamah make a cloud book and had expressed an interest in clouds as well. I asked Fe‘ao if he would still like to make a cloud book. Fe‘ao’s smile beamed as he told me that, yes, he would like to make a book.

The bookmaking process took all that week. Firstly, Fe‘ao looked at some cloud pictures on the Internet. He was very clear about what pictures he wanted for his book. He chose a couple of pictures that he remembered seeing in Usaamah’s book as well as choosing his own pictures.

Each day, Fe‘ao added more to his book by painting clouds and explaining to me what he would like me to write on the pages.

Fe'ao part 6

On the first two days, I asked Fe‘ao if he would like to work on his book some more. I wanted to let Fe‘ao know that it was his decision because it was his special creation. However, after the second day, I didn’t have to ask Fe‘ao anymore. He would come up to me and ask, “Can we do my cloud book, now?”, “Where is my cloud book?”, or “Can I take my cloud pictures home now?”

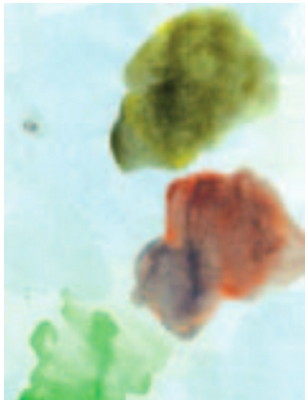
The cloud book will be ready to read today. Fe‘ao can share his great creation with his family and friends. I look forward to reading your book with you, Fe‘ao.

Fe‘ao noticed that Usaamah had a picture of his house in his cloud book. He asked if he could have a picture of his house as well.

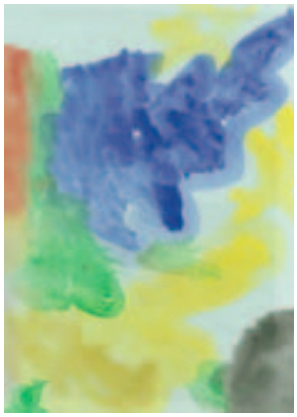
Short-term review

Fe‘ao displayed his creative talents yet again. The book-making process was not something that we could finish in a day, but Fe‘ao showed great perseverance and patience. He was able to say what he wanted his book to look like and would come up to me independently and request that we continue to work on it.

Fe‘ao, your enthusiasm and eagerness to work on your creation were lovely to see. I am glad that I got to share in your ideas and learning. It was great to be able to follow up together on your What next? ideas. What other great ideas do you have, Fe‘ao?



“The shop and the rain clouds and the white clouds. Everybody will get wet.”



“A tree and a cloud.”

“The road and the clouds and the home. White and dark clouds.”

What next?

Read the cloud book with Fe‘ao and ask him if we can read it to the children at mat time.

What’s happening here?

This exemplar contains a selection of items from Fe‘ao’s portfolio over fifteen months.

Fe‘ao attends a kindergarten in which the children together have about seventeen home languages; his own home language is Tongan. A range of types of portfolio items is exemplified here: individual and group learning stories, parents’ and child’s voices, and photographs with captions.

What aspects of continuity does this assessment exemplify?

All the curriculum strands are represented here. They can be linked as continuities of relationships (social roles, contribution, and communication), literacy, and interests.

Relationships: The record documents the increasing complexity of Fe‘ao’s developing relationships with his peers, together with his reciprocal interactions with the teachers. The key features are working alongside and with an increasingly wide range of peers, negotiating collaborative play (with the teachers assisting with strategies), helping others, and learning from Usaamah. In the first learning story about an interaction with a teacher (the alphabet puzzle), the teacher takes much of the initiative and notes Fe‘ao’s interest in the alphabet together with his ability to “read” the cues on the box. The final learning story in this selection (Fe‘ao and his cloud book) covers his work over several days in which he makes most of the decisions and dictates the text to the teacher.

Literacy: There is an emphasis in this record on the increasingly meaningful and complex contexts for Fe‘ao’s involvement in literacy. The portfolio records the following episodes:

Fe‘ao completes an alphabet puzzle;
Jane writes a note (about kite flying), and the children deliver it, taking great interest in the result;
Fe‘ao participates in discussions about books, for example, discussing the book about sharks and using it as a resource;
Fe‘ao dictates and constructs his own book, using the Internet to find relevant pictures, painting some of his own, and asking for a photograph to be included.

Interests and family involvement: The family contributed to continuity in the development of three of Fe‘ao’s interests documented here (literacy, kites, and pizza making). The family described the reading of the portfolio at home: “If he notices anyone looking at his folder, he will not leave that person alone. He will come and sit next to that person and explain what’s inside the folder.” They explained that he flies kites at home and contributed some comments on Fe‘ao’s response to the pizza making, adding that it was a “good experience, as now he wants to help Mum do baking ...”

How might this assessment contribute to continuity?

Fe‘ao takes his portfolio home regularly, and his family adds to the record, ensuring continuity with home.

Some of the children’s stories will be displayed, with their families’ permission, on the planning board. (See the reference to this in the Parent’s voice sheet asking for feedback on the pizza making and noting the Keeping Ourselves Healthy project.)

The ideas in the What next? sections are frequently followed up, for example, the house design and carpentry suggestion, the use of the pictures and books to provoke interest, and the cloud book.

The note about Fe‘ao finding it a challenge to express his needs was followed by a number of episodes in which he shared his ideas, helped others, and was open to suggestions. Using assessments to plan or negotiate future curriculum experiences contributes to continuity.

In another example, one of the teachers described revisiting the assessment file with Fe‘ao. She explained that a suggestion in two of the previous learning stories had been for Fe‘ao to make his own cloud book. She asked him if he would like to do that, and he said that he would.

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

There are a number of examples in this record of teachers constructing continuity in the learning by:

knowing the child well and using their intuition (for example, the teacher recognising that when Fe'ao dictates a story to go with his painting about Batman, he is also referring to his friend's cloud book);
following the children's interests (Aminiasi and the pizza making);
incorporating their interests into more formal curriculum projects (pizza making and the Keeping Ourselves Healthy project);
recognising the value of revisiting the learning;
inviting the families to contribute to the record. ("What did your child tell you about their pizza-making experience? We welcome your feedback.")

Reflective questions – He pātai hei whakaaro iho

- Looking at a sample of our assessments and their accompanying suggestions for What next?, what assumptions do we make about continuity and children's learning pathways?
- Are our long-term aspirations for the children apparent in our assessments?
- How have we accessed families' aspirations for their children?
- How do our assessment practices make progress visible to the teachers, children, families, and whānau?
- Do our assessments contribute to continuity in the children's ability to participate competently and confidently in both the Māori world and the Pākehā world?
- How do our assessments document continuity in the children's developing competence?
- In what ways do we use our assessment documentation to enhance further learning?
- To what extent do the teachers in our early childhood setting make responses and suggestions based on earlier documented assessments?
- What strategies can we use to encourage the children to revisit their documented learning experiences?
- In what way have families contributed to the construction of the learning continuity? How is this possible for families from diverse backgrounds?

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Book 8: Assessment for infants and toddlers – He aromatawai kōhungahunga, tamariki

This book explores assessment and what it might look like for infants and toddlers in the context of Te Whāriki. The book also includes ideas that are relevant to children of all ages in early childhood settings in Aotearoa New Zealand.

> *"Assessments are a tool for social thinking and action. We suggest that in an early childhood or school setting this social thinking and action is of a particular kind and has a particular purpose: mutual feedback and dialogue about learning."*
>
> Cowie and Carr, 2004

Frequently, teachers cannot be certain of the nature of children's learning, especially that of very young children. Infants' and toddlers' working theories about the world change rapidly. Their discoveries are often unrecognised by others, and they may communicate in ways that are different from those of their older peers. Communication with families and whānau is especially important when assessing infants and toddlers, as are intuitive practitioners who come to know the children really well.

Infants and toddlers often appear to be attending to several events at the same time. Barbara Rogoff (2003) suggests that this may be specifically encouraged in some cultures. She describes a twelve- month-old Mayan child who "attended skilfully to three events at once" (page 321), playing with things in a jar with his sister, whistling on a toy whistle, and intently watching a truck passing in the street. Noticing, recognising, and responding to such complexity relies on sensitive observations, understanding the nature of learning for very young children, and knowing the child and the curriculum well. It also requires us to use our intuition and to be open to multiple possibilities and pathways for learning.

Some key features of assessments for and with infants and toddlers have emerged from the exemplars. They are:

- reciprocal and responsive relationships with people, places, and things;
- involving families and whānau in assessment;
- families and whānau becoming members of the early childhood learning community.

In this section

- Reciprocal and responsive relationships – Ngā whakawhanaungatanga
- Involving families and whānau in assessment – Te kuhunga mai o ngā whānau

- Becoming members of the early childhood learning community – Te whakauru ki roto i ngā akoranga o te ao kōhungahunga
- Links to Te Whāriki – Ngā hononga ki Te Whāriki
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- References – Ngā āpitihanga

Downloads

- Assessment for Infants and Toddlers He Aromatawai Kōhungahunga, Tamariki[PDF, 247 KB]
- Adam determines the routine [PDF, 159 KB]
- James pursues a friendship [PDF, 244 KB]
- Ruby and the Supermarket [PDF, 207 KB]
- Copy cats [PDF, 253 KB]
- Jayden's towers [PDF, 262 KB]
- Double Ups [PDF, 306 KB]
- Haere Mai Sam [PDF, 167 KB]
- Michael: A helper, friend and brother [PDF, 217 KB]
- Reflective questions and References [PDF, 111 KB]
- Book 8 - Assessment for infants and toddlers (full) [PDF, 4.1 MB]

Reciprocal and responsive relationships – Ngā whakawhanaungatanga

Reciprocal and responsive relationships contribute to infants and toddlers developing a sense of security and competence. Assessment, both undocumented and documented, takes place within reciprocal and responsive relationships. In the context of such relationships, teachers can contribute to constructing meaning with and between infants or toddlers. They can do this by listening and watching attentively and being alert to modes of communication such as vocalisation, facial expressions, gestures, and expressive body movements. Often this means noticing, recognising, and responding in several ways, using encouraging body language and an attentive presence, as much as more overt interactions.

Responsive and reciprocal relationships extend widely for the Māori child. Two of the fundamental principles outlined in *A Draft Charter of the Rights of the Māori Child* (Early Childhood Development, 2002) are:

> *"Whanaungatanga. The Māori child descends from a unique culture and history based on strong genealogical links and relationships, and has the right to be respected within the full context of those links and relationships.*
>
> *Ngā Hononga. The Māori child exists within a society of extensive relationships, and has the right to know, contribute positively to, and benefit from those relationships."*

Joint attention and guided participation

In discussing “educare” – the inseparability of education from care – from a sociocultural perspective, Anne Smith (1996) maintains that the teacher’s role in the mix is critical:

> *"Looking at early childhood educare from a sociocultural perspective puts the emphasis right where it should be, on the role of the teacher. Teachers need to be involved in a dynamic interactive relationship with children, not through a didactic approach, but through being sensitively attuned to children’s abilities, interests and strengths and being accessible enough to provide scaffolding which extends them and builds bridges between the known and unknown."*

pages 55–56

In a later study of two hundred two-year-old children’s experiences of the nature and extent of joint attention episodes, Smith (1999) identified that “adult-child shared attention is an essential feature of quality” (page 96). A parallel may be drawn with Barbara Rogoff’s (1990) notion of “guided participation” in the curriculum. She says that:

> *"caregivers and children collaborate in arrangements and interactions that support children in learning to manage the skills and values of mature members of their society. Guided participation is ... a process in which caregivers’ and children’s roles are entwined, with tacit as well as explicit learning opportunities in the routine arrangements and interactions between caregivers and children."*

page 65

The following is an example of guided participation in action:

> *"I had set up the drums. Lily was beating them with her hand and a drumstick. I got out Ten in the Bed by Penny Dale (a favourite book). I sat by Gemma and started reading. Every time I said “roll over”, I beat the cymbal on my knee. Lily copied the sound and rhythm on the drum. What next? Lily came over to me and took the book over to the drums. She beat the drum with the book, singing, “Roll over, roll over.”"*

Excerpt from a child’s portfolio, 2003

The definitions of “joint attention” and “guided participation” are culturally specific. For example, Barbara Rogoff (2003) describes a cultural community in which small children are not asked questions to which the adults already know the answers (for example, “What is this?”) and “toddlers learn to sit very still and listen to adults talk” (page 325). She describes this as “intent” participation, where involvement includes children attentively listening and observing before they “have a go” themselves. In a number of contexts, very young children learn by observing and listening as well as (or in preparation for) participating actively.

Assessment is itself a cultural practice. If infants and toddlers are learning through observing and listening in on assessment in action, they are, in effect, being inducted into this cultural endeavour (Rogoff, 2003). Children who observe others taking photos, recording, revisiting, and discussing learning may learn enough of the tasks associated with assessment that they eventually see themselves as able to contribute to this practice in some way.

Involving families and whānau in assessment – Te kuhunga mai o ngā whānau

Families and whānau know their children well. They must be included in the mutual feedback loops that contribute to

informal and formal assessment in early childhood settings. In the case of infants and toddlers, parents and whānau are often able to fill gaps in the teachers' understanding or to explain the learning with reference to events and circumstances beyond the early childhood setting. They are able to widen the horizon, to extend the view of the other adults in the child's life. This book, for instance, features documented assessments of Michael (pages 19 to 21) as he develops a sense of identity at his centre and at home. Through his relationships with the people in those settings, he is able to actively take on multiple roles – a helper, a brother, and a friend. The feedback loop in this case includes Michael's twelve-year-old sister Roberta, who provides a written assessment of what her eighteen-month-old brother is able to do and is enthusiastic about.

Huhana Rokx (2000) points out the value of collectivism and interdependency in Māori tradition. Teaching and assessment by peers is commonplace. In a discussion of Māori methods of teaching and learning, Arapera Royal Tangaere (1997) describes the concept of tuakana–teina as it is derived from the two principles of whanaungatanga and ako[1]:

> *"Tuakana means older sibling (brother to a boy or sister to a girl), and teina a younger sibling (brother to a boy or sister to a girl). Therefore the idea of the learner taking on the responsibility of being the teacher or tuakana to her or his teina is acceptable and in fact encouraged from an early age. This is the essence of love and care for one another in the whānau. It reinforces the principles of whanaungatanga."*
>
> page 12

- [1] "The word ako means to learn as well as to teach. In the Māori world therefore it is an acceptable practice for the learner to shift roles and become the teacher, and for the teacher to become the learner." (Royal Tangaere, 1997, page 12)

Becoming members of the early childhood learning community – Te whakauru ki roto i ngā akoranga o te ao kōhungahunga

Assessment contributes to infants, toddlers, and their families and whānau becoming members of the early childhood learning community. A common message in literature about curriculum is that it is important for infants and toddlers to construct an identity of self in their social and cultural worlds through respectful interactions with the people, places, and things in these worlds. For example, Carmen Dalli (2000) discusses what young children learn about relating to adults in the first weeks of starting childcare. Assessments that take note of the actions of infants and toddlers as they make sense of their worlds – the people, places, and things in their lives – can contribute to teachers' and families' recognition of learning and in turn inform potential responses.

Miriam Rosenthal (2000) writes, "Children's experiences and interactions at home and in childcare are likely to be quite different" (page 12). However, she adds that under certain conditions, children can move between the two environments in the same way as some bilingual children do when they use different languages in different social contexts. These "certain conditions" include parents and teachers being aware of the differences in each other's expectations and assumptions about developmental goals for children or valued child-rearing and educational practices. Portfolios and notebooks that both families and teachers contribute to can assist with establishing these conditions.

Arapera Royal Tangaere (2000) notes that in kōhanga reo, the two microsystems of home and centre must overlap.

“The overlap is brought about by the commitment to the kaupapa and the entire whānau ownership of *Te Whāriki*” (page 28).

Links to Te Whāriki – Ngā hononga ki Te Whāriki

Including infants and toddlers in the educational and cultural practices of an early childhood setting requires assessment practices to be as holistic and respectful for them as for older children. It is not appropriate for infants and toddlers to experience a curriculum that is only about emotional well-being and physical development; all five strands of *Te Whāriki* are applicable, and assessment should reflect this.

> *"Assessment of children should encompass all dimensions of children’s learning and development and should see the child as a whole. Attributes such as respect, curiosity, trust, reflection, a sense of belonging, confidence, independence, and responsibility are essential elements of the early childhood curriculum: they are extremely difficult to measure but are often observable in children’s responses and behaviours."*
>
> *Te Whāriki*, page 30

Te Whāriki is designed with the same bicultural aspirations, principles, and strands in mind for all children. However, it also emphasises that “The care of infants is specialised and is neither a scaled-down three- or four-year-old programme nor a baby-sitting arrangement” (page 22).

Carmen Dalli (2002) describes the powerful influence of teachers’ expectations and assumptions on children’s experience of starting childcare. *Te Whāriki* also argues that:

> *"Assessment is influenced by the relationships between adults and children, just as children’s learning and development are influenced by the relationships they form with others. This influence should be taken into consideration during all assessment practice. Adults are learners too, and they bring expectations to the assessment task. The expectations of adults are powerful influences on children’s lives. If adults are to make informed observations of children, they should recognise their own beliefs, assumptions, and attitudes and the influence these will have on the children."*
>
> page 30

Assessment practices contribute to the development of children’s identities as competent and capable learners and communicators. Assessment practices can also contribute to the expectations that adults have of each other’s roles in the teaching and learning process, especially when children and whānau first become members of an early childhood setting’s community.

Exemplars – Ngā tauaromahi

Adam determines the routine

March

Adam is so familiar with all the routines in the centre. He is seen here helping Bing to put his lunchbox away after morning tea. Adam enjoys sitting at the morning tea table and likes to start off the session with his morning tea at present. His mother says he is getting fussy with breakfast.

18 March

Teacher: Jo

Adam is getting very independent. This morning when he arrived at pre-school, his mum handed him his lunchbox when they got in the door and asked Adam to put it away in the drawer where we keep the children's lunchboxes. Adam held his lunchbox in front of him and walked across the room to the bench. He opened the drawer and put his lunchbox in it then shut the drawer and went to play.

2 April

Teacher: Jo

Adam is communicating his needs to us very clearly at the moment. This morning, Adam once again arrived in the nursery holding his lunchbox, but instead of putting it away, Adam placed it on the table. He then walked across to where the table covers hang and started to pull the purple one that we use for kai time down. I got the cover down for Adam and put it on the table. Adam went and stood by the basin, so I turned the tap on, and he washed his hands. Adam then went and sat down at the table and had something to eat to start the day.

This story is also a nice example of how familiar Adam is with the centre routines that surround kai time.

23 May

Teacher: Jo

For a while now, Adam will sit down at the table to eat some of his food when he first arrives in the morning. He stops when he has had enough and is happy to go off and play.

What's happening here?

Adam has been taking responsibility for putting his lunchbox away when he arrives in the morning. One day, he decides to have some of his lunch on arrival. The rituals of this become a routine that Adam initiates each day.

What aspects of assessment for infants and toddlers does this exemplify?

Adam knows the tasks associated with kai time routines at the centre well. He is able to take the initiative here. Both Adam's mother and his teachers follow his lead as he communicates to them and determines the outcome for himself. Their responses and this assessment acknowledge the importance of Adam's reciprocal and responsive relationships with people, places, and things.

How might this assessment contribute to infants' and toddlers' learning?

These assessments serve not only as examples of valued learning to follow and respond to over time but also as celebrations of progress for Adam's parents and teacher and for Adam himself. Each of these stakeholders has access to Adam's portfolio, in which these items are collected and can be shared.

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

These assessments make it clear that routines are flexible here and that the teachers respond to the individual rhythms and preferences of the infants and toddlers.

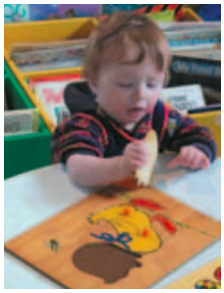
James pursues a friendship

Child's name: James, 9 months, 3 weeks

Date: 8 Oct

Observer: Julie

A learning story



James crawls to the puzzle area where Leigh (3.5 years) is completing a puzzle. He looks at what Leigh is doing, then chooses a puzzle and starts to work with it. He takes a piece out and attempts to put it back in. He tries quite a few times to position the piece correctly by lifting it out, repositioning it, and putting it back in. Eventually, the piece goes in the right way.

Leigh (the older child) finishes her puzzle, looks around for something to do, then yawns and goes to lie down on the sofa. James crawls across the floor and up the steps, and crawls to the sofa and stands near Leigh.

Leigh doesn't respond, so James crawls towards some books and looks at them.

When Leigh later moves to the playground area, James follows her, and they play together there for ten minutes or so.

Short-term review

James is enjoying being able to move independently and chooses his own activities and company.

Although he and Leigh are unable to communicate verbally, it is clear he wants to be in her company.

James is enjoying exploring the playcentre and particularly likes puzzles, books, and playdough.

(Leigh makes no attempts to discourage him, and the two children finally play together.)

What next?

Encourage James to play alongside other children.

Let him experience different types of puzzles, different textures (playdough, finger paint, sand, clay & water play), read him short stories and picture books.

James also enjoys music, particularly the drum and the small shakers. This might be an opportunity for further play with other children.

What's happening here?

James is initiating a relationship with an older child, Leigh. He watches and follows what Leigh does, giving these things a go, too. Later the teacher observes them playing together at the play dough table.

What aspects of assessment for infants and toddlers does this exemplify?

Through this story, we see that James is able to communicate to others through actions, indicating to Leigh that he wants to play with her.

How might this assessment contribute to infants' and toddlers' learning?

The assessment includes a series of photographs that tell the story. Both children can revisit this example of emerging collaboration. Revisiting such assessments will, over time, support their developing relationships.

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

This is a mixed-age setting, providing opportunities for the older children to act as role models for and assist the younger children and for the children to develop relationships across the age range.

A relationship may be developing between James and Leigh here. The reader doesn't know the detail of the play at the play dough table, but the teacher notes that they play "together".

Ruby and the supermarket

Learning story

9 June Teacher: Sue

Several children were busy in the sandpit, making puddings. Ruby was very sure of exactly the ingredients she needed for her pie – "Bananas, apples, chocolate, ice cream" – but she indicated that she didn't have them all. "Perhaps we could go shopping?" I suggested.

So we set off. First we went to the "fruit shop". "Need two apples," said Ruby. We found the "apples" and handed over the money. Ruby had a bucket with a little bit of sand, and each time she bought something, she fished in the bucket and handed over some "money". "What else does Ruby need?" "Get some bananas." She used a lot of language.

The game went on for some time. (The others left us for different activities.) We visited a different shop for the ice cream and chocolate and then another one for a handle for the door and some screws. (On our travels, Ruby noticed the door of the sleep room and announced that we needed "a handle and some screws".)

We made our way back to the sandpit to make the pie after our busy shopping trip.

Learning story

9 June, again Teacher: Jo

Today, just like every other day, Ruby amazed me with her articulate nature. I observed Ruby and Sue discussing a trip to the shops and was very keen to pay attention as these imaginative interactions with Ruby are often so filled with rich language and with scientific and mathematical concepts. They're a real joy to watch, even when you're not taking part!

Apples and kiwifruit were on the agenda today. Today, Ruby's plan was for a short visit, with just enough time to get two shiny red apples and two brown kiwifruit. "All finished now," said Ruby once she had made her purchases.

Seeing my opportunity, I approached. "Would you like to draw a picture of your shops and food, Ruby?" "Okay," said Ruby, running over to the table. "Apple," she said as she drew circles on her paper in red crayon. "Is this the colour of your apples, Ruby?" I asked. "Yes," said Ruby. "Red." "Well done, Ruby. What else did you buy?"

"Kiwifruit – look, there" she said, pointing to her picture. Before long, we had drawn the shops as well as some pictures of her mum and dad.

Ducking inside for a moment, I brought out an apple that had been cut in half. Showing it to Ruby, I explained how the apple had been cut and asked whether she would like to draw a picture of the inside of the apple. “No, peel it,” was the response. “Why?” I asked. “So Ruby eat it,” was the delightful answer I received as Ruby began chewing away on the apple! Well, I never!

What learning happened here?

Ruby’s thirst for knowledge is very much an aspect of her personality. Her make-believe play provides an information exchange within a responsive social context. Ruby’s use of language in her play as she responds, imagines, questions, describes, creates, and decides shows her independence, confidence, and sense of responsibility for her own learning.

Her awareness of scientific and mathematical concepts was evident as she talked about colours and numbers and explored past events.

What next?

Well, a trip to the shops with Ruby is a must. My interest couldn’t be greater. Is she wonderfully helpful? Does she enjoy gathering groceries? I’m sure I will soon see. Keep a lookout for Ruby’s follow-up story, soon to come – a visit to the real shops!

> *"Children’s learning is greatly influenced by the role of the family and significant others. The attitudes, skills and knowledge developed in the early years are the basis for learning in later years."*
>
> Hogben and Wasley, 1989, page 22

The supermarket

12 June Teacher: Jo

“Read Ruby’s stories,” said Ruby on spotting me early this morning.

And so the much anticipated supermarket adventure began. After hearing and seeing her latest story, Ruby showed a keen interest in this shopping trip to the supermarket. She gobbled up an explanation of the need for a “shopping list” of things to buy, and then we settled to the task at hand.

“Crackers, bananas, and a paper” were “musts” for Ruby. Mille was a keen helper, happy to help budget as long as she could join us in the adventure. Checking the usually forbidden kitchen cupboards was an amusing task, which they followed by asking all the teachers for further suggestions. “Shopping list,” they announced proudly, waving it around.

This time- consuming challenge was of huge interest to these shoppers, who giggled a lot. “Panadol,” suggested Lorraine, holding her head! (Ha, ha.) “Shelley,” said Ruby, so we went in search of Shelley. “Bubbles” was Shelley’s shopping item of choice, and so the journey continued.

With our list in hand and warm hats on, we set off with excitement at an all-time high and delightful smiles shining from our faces.

The walk was not without challenge as I managed to get the double pushchair stuck in the supermarket entrance bars. After holding up a lot of busy shoppers, we got through and were off again.

What a hoot!

Once inside, the fun really began as we searched the aisles for the items on our list, then placed them in the pushchair, a very tricky task when holding a banana. But what clever helpers! With all our items in hand, we paid, waved, and left the supermarket, keen to return another day.

Munching on our bananas, we returned to the centre, put our shopping away, and sat down for a rest and chat. “What did you think about our trip to the shops, Ruby and Mille?” I asked. “Fun shopping!” said Ruby. “Shops, yeah.

Walk,” replied Mille. An all-round success, I would say.

What learning happened here?

Reading her learning story and looking at photographs of herself gave Ruby the opportunity to revisit her learning and interests. It also cemented her feelings of confidence and independence and her awareness of how much we value what she does. Our discussing going on a trip to the supermarket enabled Ruby to take responsibility for her learning and to express her ideas and feelings, two very significant learning dispositions. As I had suspected, Ruby was wonderfully helpful on the trip. She persisted with the difficulty of lifting heavy items and gained enjoyment from leading this learning opportunity.

What next?

We will offer Ruby more opportunities to explore her interests and extend already cemented learning.

What’s happening here?

Ruby faces an imaginary play dilemma: she is missing some of the ingredients for her sand pie. Her teacher suggests

they go shopping for these ingredients at an imaginary playground supermarket. When these episodes of play end, another teacher invites Ruby to draw the ingredients she needs. They plan a trip to a real supermarket for the next time Ruby attends the centre. For this trip, Ruby and Mille make a list.

What aspects of assessment for infants and toddlers does this exemplify?

The complexity of Ruby's learning becomes evident across a number of assessments. In the first story, Ruby takes on Sue's suggestion of "going shopping" for the missing ingredients but then takes the lead, determining the storyline. Ruby obviously understands the sequence of shopping. She verbally shares the list of ingredients with Sue and selects goods from around the play area, paying for the items as she goes. She weaves these sequences into her play and guides Sue in these imaginary tasks.

In the second story, Jo has noticed Ruby's engagement with Sue and the other children in a familiar social role play around shopping and food. Recognising this interest from stories previously shared by other teachers at a staff meeting, Jo deliberately seizes the opportunity to explore this interest further with Ruby. When the time is right, Jo offers Ruby alternative media for representing her interest in food, drawing the kiwifruit and apples and, the next day, writing the shopping list. These assessments prompt the teachers to provide an opportunity for Ruby to make connections from the imagined to the real.

How might this assessment contribute to infants' and toddlers' learning?

There is only a short delay between the teachers' first stories and the excursion to the supermarket. Jo shares those stories with Ruby to prompt her recollection of events and revisit an interest. She gives Ruby the opportunity to anticipate a new storyline and to move from the realm of imaginary and dramatic play to a real event.

The teacher gives Ruby and Mille authentic opportunities to determine the outcome of this event, choosing what should be added to the shopping list, approaching the teachers for their suggestions of what could be added, and selecting groceries from the shelves. The teacher plays the role of a resource person. She writes the shopping list, providing the written link between what the children hear and the items they will seek at the supermarket. At the supermarket, she provides a secure base from which Ruby and Mille can venture.

The teachers know Mille well and recognise that she would enjoy this excursion, despite not having been involved in this learning experience from the outset.

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

The teachers make time to ensure that assessments are documented. The team meets together to share and discuss stories.

The teachers write stories alongside the children. They capture the language, emotions, and events and the context of learning as it occurs. They revisit the stories with the children through reading and looking at photos.

The teachers also share stories with each other to ensure that multiple perspectives are sought and to alert each other

to the children's current interests. This ensures that they are all able to seize opportunities to deepen the learning.

Often, teachers need to give toddlers' play their full attention. Moving away to document learning events could compromise the outcomes for the toddler. Here, the adults work co-operatively to support the documentation of significant learning events to ensure that they do not compromise the outcomes for the children.

The teachers make the small group excursion to the supermarket possible by negotiating the rhythm of the day to allow flexibility in teacher responsibilities.

Copy cats

Child's name: Ngaio and Izak

Date: 6 October

Teacher: Ginny

		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.	Izak came over to play from the Over 2's. Ngaio was watching him as he went inside and picked up a play phone from the toy shelves. Ngaio followed him and found a phone of her own. When Izak went outside, so did Ngaio. They sat and explored the phones together. Ngaio placed the receiver to her ear while pressing the buttons. Izak was busy doing the same. When Izak moved away, holding the receiver and letting the phone drag along the ground, Ngaio followed, dragging her phone, too. After a while, Ngaio decided to try something new with the phone. She placed the cord part around the back of her shoulders so the phone dangled above the ground. Izak liked the look of this and had a go with his phone.
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

To me this learning story was a lovely example of how younger and older children can enjoy playing with and alongside each other. Ngaio saw Izak as someone to imitate and chose to follow what he did. Later this role changes to where Ngaio influenced the direction of Izak's play. They both demonstrated a sense of being comfortable with each other's company throughout their play.

“Children experience an environment where they are encouraged to learn with and alongside others.”

Contribution, Goal 3 *Te Whāriki* – Early Childhood Curriculum, page 70.

What next?

We will:

continue to encourage older children to visit and play with our Under Two's children;
provide sufficient playthings for children of differing ages to play with alongside each other;
support Ngaio's attempts at initiating social interactions with the older children.

What’s happening here?

Izak visits from the “over-twos”, and Ngaio is immediately aware of his presence. Ngaio watches what Izak does before joining him in a period of imitative play. Ngaio closely observes Izak’s actions and responds similarly. After some time, they reverse roles, and Izak takes the lead from Ngaio.

What aspects of assessment for infants and toddlers does this exemplify?

This assessment positions infants' and toddlers' learning within play episodes of observation and imitation of peers.

The teachers recognise the value of giving children of mixed ages opportunities to play with and alongside one another. Toddlers (and infants) can learn through observing and imitating their older peers, and older children can learn from infants and toddlers.

How might this assessment contribute to infants' and toddlers' learning?

This story provides insights into the type of learning that is possible when toddlers and young children have opportunities to share play spaces and materials.

This assessment provides the teachers with useful information, not only about the children's learning but also about the curriculum in action. They can use this information to evaluate the impact of resources and rituals on the children's learning in their centre.

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

Learning stories are displayed on the walls in the play area for the parents to read, making visible the learning of infants and toddlers that is valued.

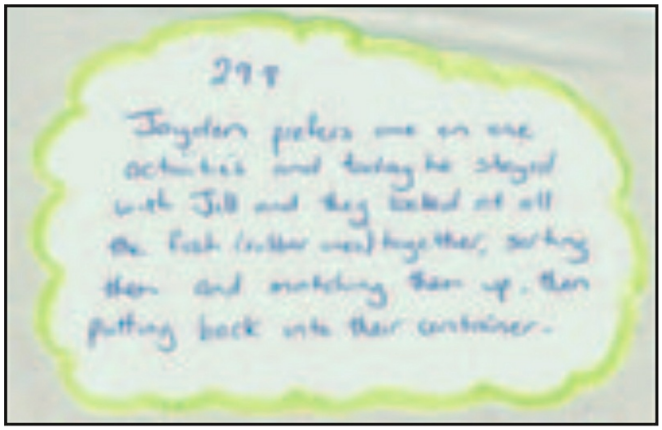
The teachers take note of the emerging social relationships between children of all ages and actively support these interactions.

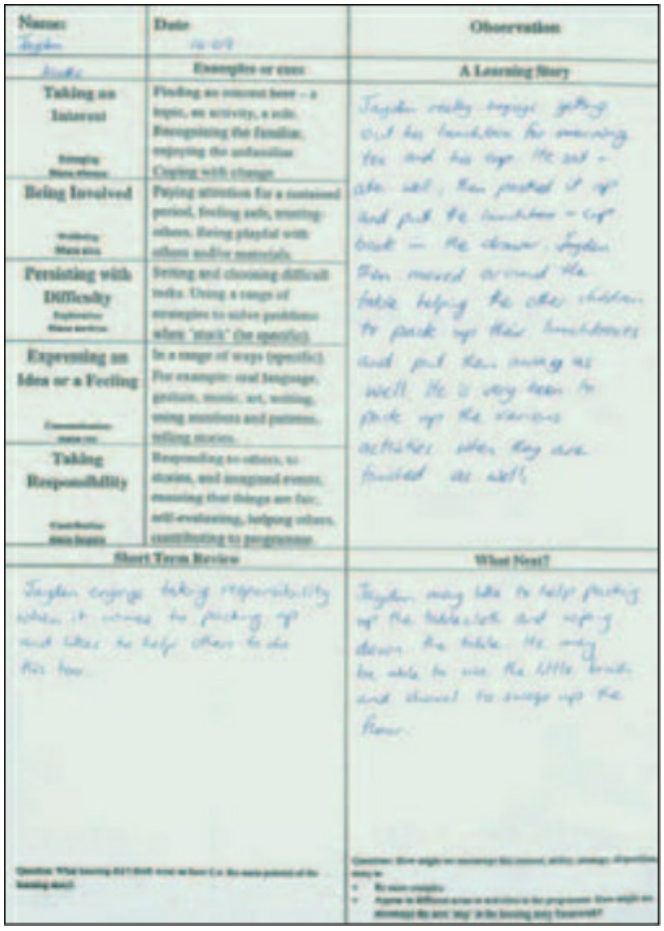
Jayden's towers

Learning story

July

Jayden likes to put things back in their place. Today, the children took the car-racing track out of its box and played with it for a short time. Jayden was then keen to put it back, persevering with the task.





Name: Jayden	Date 19-09	Observation
	Examples or uses	A Learning Story
Taking an Interest	Finding an interest here – a topic, an activity, a role. Recognising the familiar, enjoying the unfamiliar. Coping with change.	Jayden really enjoys getting out the tambourine for morning tea and he says 'More out – like me', then packed it up and put the tambourine – cup back in the drawer. Jayden then moved around the table helping the other children to pack up their tambourines and put them away as well. He is very keen to pack up the various activities when they are finished as well.
Being Involved	Paying attention for a sustained period, feeling safe, trusting others. Being playful with others and/or materials.	
Persisting with Difficulty	Setting and choosing difficult tasks. Using a range of strategies to solve problems when 'stuck' (be specific).	
Expressing an Idea or a Feeling	In a range of ways (specific). For example: oral language, gesture, music, art, writing, using numbers and patterns, telling stories.	
Taking Responsibility	Responding to others, to stories, and imagined events; showing that things are fair; self-evaluating; helping others; contributing to programme.	
Short Term Review		What Next?
Jayden enjoys taking responsibility when it comes to packing up and likes to help others to do this too.		Jayden may like to help putting up the table with and wiping down the table. He may be able to use the little brush and shovel to sweep up the floor.

Learning story

19 September Teacher: Jill

Jayden was very involved with threading the cotton reels when we got them down today. I showed him how to thread the cord through the beads. Jayden sat there and tried to copy what I had shown him. After twenty minutes of focused time, Jayden had threaded eleven reels and was able to cope quite easily.

Interpretation/analysis

Jayden enjoyed the challenge, learning initially through imitation. He had a feeling of success – learning a new skill. He experienced one-to-one correspondence as well as quantity and number. (Eleven beads!) He was working on how things fit together. He was experiencing the concept of “more”. Jayden became involved and persevered with this difficult task.

What next?

Jayden can make good use of the materials in our room. He spends time sorting and classifying. We can give him more equipment, such as open play material and linkage toys.

Learning story

November

Teacher: Wendy

Jayden was fitting together a small construction set at the table when it got too high. He stood up ... but it got too high again. He stretched up and jumped, trying to fit another bit on. I nudged a chair towards him, and he climbed on and continued until it again got too high. Again he jumped, really trying to get a bit on top. I put the construction on the floor,

and he was able to fit all the bits on. He was very happy with this.

Interpretation/analysis

This activity has given Jayden the experiences of:

being involved, paying attention for a sustained period of time;
the concepts of space and height;
problem solving.

What next?

We will give him the set again and see if he can get all the bits together without help.

Learning story

April Teacher: Jill

A group of children were playing with the animal train pieces. Jayden watched them making trains and started putting an engine and carriage together. He looked for an animal piece to put in the carriage. He tried two or three, but they didn't fit in. Finally, he found one that fitted. "It's the same colour as the carriage," I said. He put on another carriage, looked for

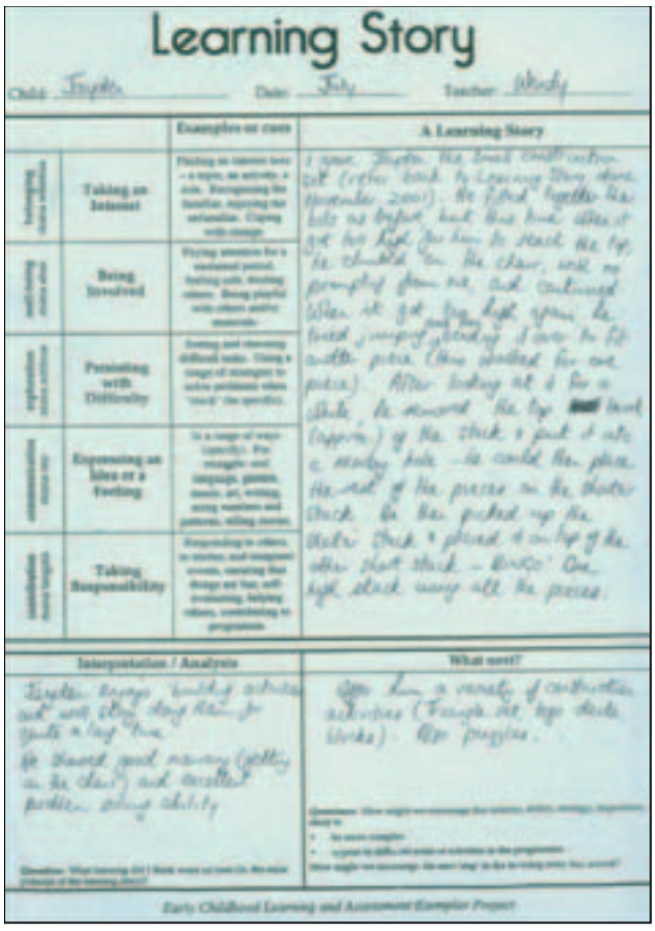
another animal piece, and found a piece that matched his carriage. “It’s green,” he said and, pointing with his finger, said, “One, two”. He put some more carriages on and counted again, “One, two, one, two”, and then he pushed the train along the floor, making a train noise.

Short-term review

Jayden is matching colours and knows the names of “1” and “2”. He is taking cues from other children when playing alongside them and is interested in counting.

What next?

We will provide colour-matching activities and encourage counting with the materials he chooses to play with.


Learning Story

Child: Jayden Date: July Teacher: Wendy

	Examples or cues	A Learning Story
Taking an Interest		
Being Involved		
Persisting with Difficulty		
Expressing an Idea or a Feeling		
Taking Responsibility		

Interpretation / Analysis

What next?

Early Childhood Learning and Assessment Exemplar Project

What's happening here?

Jayden likes to sort, put things away, and put things together. He helps the teachers and other children to do this a lot, sometimes showing others what to do. Jayden's interest in putting things together is extended when he is introduced to a connecting construction set.

What aspects of assessment for infants and toddlers does this exemplify?

These assessments become more detailed over time as the teachers recognise the significance of Jayden's learning through his interests.

The assessments also document the development of Jayden's problem-solving skills. In one story, he uses the pieces of the construction set to build a tower, but he has a problem when he can no longer reach the top of the tower to add more pieces. A teacher suggests a chair, and Jayden finds this to be a satisfactory means of accomplishing the goal he

has set himself. Another assessment describes how Jayden revisits this experience several months later, this time automatically getting a chair when he can no longer reach the top and going on to use another strategy when again he can no longer add pieces to his tower.

How might this assessment contribute to infants' and toddlers' learning?

The teachers here note a variety of events over time. Gradually these form a picture of Jayden's interests and attention to tasks that require a certain degree of persistence and understanding of spatial relationships. The teachers recognise the relationship between these events and respond to this learning in both spontaneous and planned ways.

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

Assessments in this setting are sited within infants' and toddlers' interests and enthusiasms. Some of the assessments reflect the sometimes subtle nature of infant and toddler learning, which the teachers could miss if they weren't perceptive observers.

Double-ups

Child's name: Erica

Date: 3 September

Teacher: Ginny

		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.	I've noticed that Erica often likes to have two of the same objects to play with at the same time. Today she found two metal objects from the heuristic playthings and tapped them together, making a big sound. Shortly afterwards, she was exploring the kitchen and laundry toys and found two plastic plates. Erica placed a plate under each hand and crawled along the lino, making a scraping sound as she did so. It was as if she had little ski's on! A short while later, Erica had a bracelet in one had. She crawled along with it until she found another bracelet. She then held both bracelets up to study them, as if making a comparison between the two.
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

Through her own exploration and being able to choose her own materials to experiment with, Erica has recognised objects that match. Erica uses these objects in her play in a variety of ways. She has chosen to continue to use these objects, so they are obviously important to her.

What next?

Parents voice: Erica's parents have also noticed that at home Erica likes to have two objects the same, especially when she crawls along. Sometimes, Erica will hold a couple of kiwifruit and crawl with them. (They get a bit squashed too!)

I'd like to continue to encourage Erica's interest by providing a range of resources that promote open-ended play. She can use these to make comparisons, looking at similarities and differences and making other discoveries.

What's happening here?

Erica selects objects in both her centre and home environments in the same way. She explores what she can do with these objects as she crawls about these two environments.

What aspects of assessment for infants and toddlers does this exemplify?

This assessment documents Erica’s developing understandings. She appears to be exploring the concept of “pairs”. The teacher notes that she is not only selecting two of the same objects but on this occasion seems to be studying them (the bracelets) as if making a comparison. She is also experimenting with what she can do with these objects (as with the two plastic plates), perhaps finding alternatives to the usual and familiar.

The teacher ensures that Erica’s parents are contributing members of the “feedback loop”. She shares what she has noticed over a period of Erica’s play and seeks and includes Erica’s parents’ observations from home before documenting some potential responses.

How might this assessment contribute to infants' and toddlers' learning?

This assessment provides insights for Erica's teachers and parents into what her emerging working theories may be about objects in her world. (X is like Y because it shares key features.) Both the teacher and Erica's parents recognise the connected nature of the events recorded in this learning story. They also recognise that Erica needs time, space, and opportunities to develop working theories about things in her environment. Adults have not intervened or interrupted these times of exploration. Rather, they plan to ensure that there are opportunities for further explorations of the kind described in the story.

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

Objects that can be used for many purposes, such as those described in the story, allow children to determine their use. In this centre, they are available at heights that are accessible to infants and toddlers, allowing and empowering them to respond spontaneously.

Haere mai, Sam

Learning story

9 September

Teacher: Justine

Haere mai, Sam, and welcome to the Lincoln University Early Childhood Centre.

Sam appeared tired after Mum and Dad left, so I wrapped him in his blanket from home, and he fell asleep in my arms around 8.45 and slept until 9.30. He woke and gave us a few smiles as I held him, but he appeared quite drowsy and drifted in and out of sleep over the next hour. He fell back to sleep at 10.30, and I popped him back in his bed. He woke again at 11.15, completely refreshed, and polished off 120 ml of breast milk. After he brought up wind and had a nappy change, he joined me on the couch and stared very intently at the black and white ladybirds on the ceiling.

A great first day!

Short-term review

This was Sam's first day in the early childhood setting. At eight weeks old, the noises, smells, and his new caregivers are unfamiliar to him. It was great that Hannah and Brad brought along one of his blankets from home as it gave Sam a feeling of familiarity. The bottle is familiar to him also, and he took that from me with no trouble.

He seemed very content during his time here and was able to sleep undisturbed.

What next?

As Sam's primary caregiver, I will be guided by Sam's individual rhythm, ensuring that the routines he experiences with us are calm, relaxed, and unhurried. This will enable him to develop a sense of trust in me and a sense of well-being and belonging in the early childhood setting.

Learning story:

The beginnings of trust

9 September

Teacher: Justine

This morning, after his feed and a burp, I put Sam on the floor beside me. He was a bit fractious, so I began to sing. Immediately, Sam was silent and began to smile. As I sang, he moved his arms and legs about and began to sing his own song. There were lots of "ah's" and "oh's" to accompany me. Sam maintained eye contact throughout this experience, responding to my smiles and facial expressions with his own beautiful smile.

Short-term review

Sam is beginning to trust the new world around him and clearly communicates his needs. He responded to my interactions with confidence and felt secure enough to imitate the sounds I was making.

Sam used animated gestures and verbal communication to express his delight in this experience.

What next?

Continue to respond to Sam's vocalisation, offering him sounds to imitate. Sam's primary caregivers at the centre will continue to be guided by his individual rhythm, ensuring familiar, relaxed routines and interactions.

Parent's voice

22 November

Sam started going to the centre for three mornings a week when he was two months old. He pretty much knew only us. It was reassuring to us that Sam seemed to have got to know Justine in a couple of days, and now she is his favourite person at the centre. We really like it that Justine takes a genuine interest in Sam and his development and that she records all her observations in his daily diary and learning stories rather than just telling us about him each day. We really appreciate the learning stories and look forward to reading more of them! It's a great record of what he's up to while he's there – something for us to look at and to show Sam's whānau.

Sam has developed while at the centre, and it's neat to see him interacting with the other adults and children. When he first started, he seemed to find it loud and would sleep a lot to block out the stimulus. Now, at four months old, he is much more aware of his surroundings and soaks everything in. He always has plenty to do at the centre and is very interested in everything around him during his awake times.

Since Sam is our first child, we didn't have many expectations about child care beyond that Sam would be looked after while we weren't there. But over the two months that Sam has been at the centre, we have been pleased to find that he is looked after by people who genuinely like him and want to participate in his development as much as we do.

They make an effort to see that he not only has his basic needs met but that he also has lots of learning opportunities, including talking and singing to him and giving him a variety of toys and activities.

Another aspect of the centre we like is that they facilitate our interactions with Sam during the day. Both of us are encouraged to come and visit him, and Hannah comes to breastfeed Sam twice during the day. (Sam is now at the centre three whole days a week.)

At home, Sam likes to play in bed with us in the morning, go for walks with us, watch his cat and dog, read stories (lots!), take a bath, and play with his toys (mostly with his tongue!). He enjoys relaxing and having a kick in his cot while watching and listening to his mobile. He especially enjoys this time in his room after a busy day at the centre. He likes to go out in the backyard and watch us hang out the washing, play with the dog, or work in the garden.

We feel that Sam is very settled and content in his time at the centre and that he likes going there. The routine that Sam has at the centre is pretty much the same as at home, and so his life is very smooth, with few disruptions. Through our efforts, and those of Justine and Ginny, Sam is a very contented child.

Predicting

28 November Teacher: Justine

Yesterday, when Sam woke, I went to his cot and opened it. Sam tracked the door of the cot sliding back. Once it was open, I quietly approached Sam, asking if he'd had a nice sleep. I stood for a few moments, rubbing his chest, and he was full of smiles and those slow, lazy movements of a waking child.

As I unwrapped him, I told him I was going to get him up. As I reached to put my hands under his body, he lifted his head. I didn't think much of this until this morning when I was changing his nappy. Once again, I explained to him what I was doing, and as I reached under his body to lift him, he raised his head.

Interpretation/analysis

Sam is showing a lot more interest in the world around him. His ability to track a moving object is well developed. Once again, Sam responds to me with smiles, and this time he predicts what is about to happen to him.

I have always interacted with Sam in a calm, relaxed manner, explaining what is happening to him as I go. I believe this has enabled him to begin to take responsibility for his care and to predict familiar events that occur throughout his day. This demonstrates his developing sense of well-being within the centre and the sense of trust he has in me as his primary caregiver.

What next?

As I am on leave in a week, I will ask Ginny to take over some of Sam's daily routines so that he becomes familiar with her while I am still around. Hannah has been coming over to feed him at 10 a.m. and 2 p.m., and I will encourage her to continue this while I am away so that there are not too many changes in Sam's day.

Parent's voice

Hannah informed me today that when they go into Sam's room at home to get him up, they often find him grunting as he struggles to lift his head and upper body in anticipation of getting up. She also mentioned that he is beginning to assist them as they dress him by pushing his arm into his sleeves.

What's happening here?

Sam and his family are new members of the childcare centre community. A number of assessments are recorded here, as Sam's teachers track how he is making sense of this new world, developing a sense of trust, and beginning to predict events. Sam's parents contribute perspectives from home.

What aspects of assessment for infants and toddlers does this exemplify?

These assessments take note of Sam's responses and reactions to his new environment while acknowledging the complexity of learning associated with Sam making sense of new people, places, and things.

The teachers make their roles and reflections visible in assessments, recognising the importance of their relationships with children in learning.

Sam's father adds a perspective to the assessments his teachers have made and provides comments about the usefulness of these to himself, Sam's mother, and other members of Sam's whānau.

How might this assessment contribute to infants' and toddlers' learning?

Both the undocumented and documented assessments on Sam's learning help his parents to value and support his participation in this early childhood community.

Sam's parents' comments on his interests and routines provide a critical interface between Sam's worlds at home and at

the centre.

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

The teachers actively seek opportunities for building responsive and reciprocal relationships between the children and their whānau. They regularly share stories at staff meetings to seek each other's perspectives and share understandings and responses to learning. They provide both verbal and written assessments and information in formats (notebooks and learning stories, including photos) that are interesting and relevant to Sam's parents from the very beginning of their involvement in this community.

Michael: A helper, friend, and brother

Learning story

17 September Teacher: Gae

Michael's mum says he really likes helping at home. He closes all the doors and enjoys helping adults to do tasks.

Michael helps me to get his bottle ready. He opens the fridge, gets his milk and gives it to me, shuts the microwave door, and pushes the buttons.

Short-term review

> *"Belonging, Goal 1: Children and their families experience an environment where connecting links with the family and the wider world are affirmed and extended."*
>
> *Te Whàriki*, page 56

Learning story

20 September

Teacher: Gae

Michael offered to help Matthew's mum with Matthew's lunchbox. He carried it over to the bench. Later, he wanted to help Sue get the nappy bucket, so off they went.

Short-term review

> *"Contribution, Goal 2: Children experience an environment where they are affirmed as individuals.*
>
> *Children develop:*

awareness of their own special strengths [willingness to help], and confidence that these are recognised and valued."

Te Whàriki, page 68

Learning story

19 November

Teachers: Sue and Petra

Sue's story

I was giving Michael a cuddle as he was having his bottle. As it was my lunch break, I talked to him, telling him that I was going to have my lunch and Petra would come and give him a cuddle while he finished his bottle.

He stayed relaxed as he went to Petra, and I told him I would see him when I got back from my lunch.

Petra's story

I walked up to Sue and Michael and said, "I will give you a cuddle, Michael, because Sue is going to have some kai. She is hungry. You will see her when you wake up."

Michael was very relaxed. He snuggled into my arms and was asleep within a minute.

Interpretation/analysis

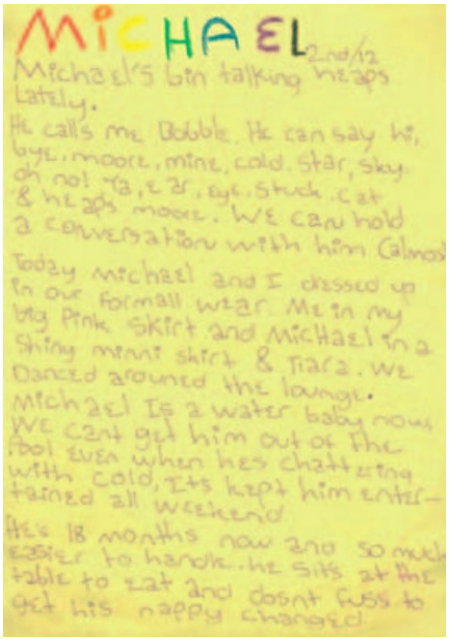
Michael has found staffing changes during the day upsetting. However, he has formed strong relationships with two caregivers and is becoming more comfortable with staff transitions.

What next?

To continue to help Michael anticipate what will happen next during the day with verbal reassurance and cuddles.

To respect Michael's choice of caregivers.

Sister's voice



The present

16 May

Teacher: Gae

Skye gave Michael a car from home. She had waited a few days to give it to him as he was away sick. Sue gave him the car wrapped up and told him it was a present from Skye. He opened it out of the crinkly paper and really smiled, and he looked a bit shyly at Skye, who grinned back. They had lots of eye contact with each other. Michael started to play with the car up and down Sue's arms and legs, and then he moved off by himself and played intently. He took the car home at the end of the day. He asked Sue if he could take the crinkly wrapping paper as well and went off happily.

Interpretation/analysis

A lovely social interaction, supported by Skye's nanny, who brought the present in from home.

What next?

Michael and Skye's relationship has been building over a period of time. We will continue to acknowledge and support this. Michael will soon be moving through to the pre-school. We will take Skye over for visits to see Michael and invite him into the nursery to spend time with Skye.

Michael making friends

5 June

When Michael arrived this morning, he came over to Gemma and said, “Hello, Gemma.” Gemma smiled. Michael held both her hands and said, “Ringa, ringa, rosie.” Gae sang the song, and Gemma then climbed off her knee and went off to play.

7 June

After kai, Skye sat in the middle of the mirror behind the pot plant. Michael looked at Skye before going over to join her. They sat there for a while, looking at the plant. Michael said, “Sue, I’m in the garden.” He said this several times. Michael and Skye laughed and smiled as they enjoyed each other and their situation.

11 June Teacher: Gae

I took Gemma and Skye through to the pre-school to visit Michael as these three had strong relationships in the nursery. Michael was sitting at the table. “Hi, Michael. I’ve brought Gemma and Skye to visit you.” He smiled broadly and opened his arms wide. We went over to him. Michael and Skye put their arms around each other, and Michael kissed Skye very gently on the cheek. We sat for a short while. Skye went outside. “Let’s go and play with the hammers with Skye, Michael.” “Yes!” So off we went. They hammered together, and then they played on the obstacle course together.

Next, they played with the blocks. Michael suggested the blocks were sushi. “Yum!” After twenty minutes, we all went in to the pre-school whānau time.

It was time for us to go back to the nursery for lunch. “Bye, Michael.”

Interpretation/analysis

Michael and Skye were obviously delighted to see each other. They played with and responded to each other in a positive way.

What next?

We will continue to support this relationship with regular visits to the pre-school and encourage and acknowledge their friendship.

What's happening here?

Through a variety of relationships, Michael is developing a number of identities within and beyond the centre walls. A number of assessments are made over time, including one documented by Michael's twelve-year-old sister.

What aspects of assessment for infants and toddlers does this exemplify?

The teachers recognise the infants' and toddlers' established and developing reciprocal and responsive relationships with each other, their siblings, and the adults in the environment, and they site assessments within these relationships.

The teachers recognise Michael as a competent social partner with the other children and with adults. In the assessments, they are sensitive to occasions where Michael demonstrates his competencies and are respectful in their responses to the interactions he initiates.

Whānau are included in these assessments. The teachers quote Michael's mother's observations at home, and his sister writes about his progress and his enthusiasms.

How might this assessment contribute to infants' and toddlers' learning?

The teachers gather a number of assessments over time. These inform their understandings of the children's developing relationships and help them to scaffold relationships between the toddlers, their peers, and adults.

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

The teachers recognise the ways toddlers develop identities and give value to this learning in assessments.

Relationships are the foundation of the children's experiences at the centre, and the teachers do what they can to acknowledge and foster these with all members of the setting's community.

Information from home is valued and included.

By using language to sensitively facilitate interactions between toddlers, the teachers support shared meaning for those involved.

For example, Gae records an occasion when she takes Skye and Gemma to visit Michael after he has moved to the “over-twos”. Gae uses language to support this interaction: “Hi, Michael. I’ve brought Gemma and Skye to visit you.”

Te Puawai: Mana reo

Communication is one of Te Puawai's strongest points. Te Puawai's language skills have increased significantly since the beginning of the year.

She supports her language using non-verbal communication methods such as facial expressions and hand gestures. Her verbal communication is based on fifty words or more, using one-to-three-word utterances like "Ka haere ia", "He inu māku", or "Pānui pukapuka".

She knows everybody's names at kōhanga and can put names to faces. She has a very good understanding of what is asked of her, and she has the vocabulary to maintain short conversations in both Māori and English.

Reading is one of Te Puawai's favourite pastimes. You can usually find her sitting in the book room reading to herself, and she will follow a whaea into the room and pass her books to be read.

Her all-time favourites are the *Pingipingi Pi* collection by Jonathan Gunson and *Marten Coombe and Spot i te Pamu* by Eric Hill, which are read again and again every day. She particularly likes this book because it involves farm animals that she can identify by name, and she knows the sounds that each animal makes.

Observation

24 August

Te Puawai and I spent three-quarters of an hour looking through a *National Geographic* book. She became totally engrossed in this activity.

Links to Te whariki

> Children enjoy returning to favourite books and recognising the distinctive characteristics of book language ...

Children gain an increasing ability to convey and receive information, instruction, and ideas effectively and confidently by listening, speaking, and using visual language in a range of contexts.

(page 97)

Strengths

Te Puawai can identify many objects, and she is able to pick up new kupu and symbols very quickly, sometimes relating an object (such as the spade) to an activity or place in which it is commonly used (such as the sandpit).

Needs identified

Introduce new kupu to Te Puawai and get her to repeat them after us to help with pronunciation.
Continue to kōrero to her as much as possible and encourage her to respond to us.
Give her simple phrases to use at the table and during group play, such as:
Hamai koa te ...
Kua mutu ahau taku ...
Ka taea e koe kl te...
Continue to play games to use and reinforce new and old kupu that she has learned.

Language

Mana Reo - Communication

Tohenga Tuarua: Children experience an environment where they develop verbal communication skills for a range of purposes.

Te Puawai bas a good understanding of te reo. She uses a combination of simple phrases, directions, and commands. Recently, she has begun to 11 use more complex sentence structures, such as 'Ka taea e koe kite huakina'

She can almost recite her whole pepeha right the way through, with only a small amount of assistance.
She has a great imagination, matched by her great sense of humour.
She often recites events from home, such as "Kei a Māmā Helen some toenails Whae pēra ki a au" or stories from the

top of her head, such as the conversation we had about her going to kura.

Observation (Condensed version)

"Ka haere au lei te kura, Whaea Nero, mā runga motakā?" "Kāo, mā runga hōiho," she said, bouncing around the room as if she were on a horse. "Tino tere tōku hōiho." And, quick as a flash, putting her hand over her mouth, she said, "Auē, Iwa taka taku hōiho i rota i te garden Whaea." Then she broke into fits of laughter as she proceeded to act out her story. I noted this observation, as I felt that it showed not only her level of Māori, but also her quick wit and ability to run.

Te Puawai is also very descriptive. She likes to tell you what she is doing, sometimes in too much detail, such as when she is on the loo.
She enjoys playing memory recall games. She recognises and names the pictures that she knows and will ask for the names of the pictures for those that she does not know.
She was reading a pukapuka to Whaea Bernie almost word for word. When she wasn't sure of the word, she looked at the pictures. It's obviously a favourite, as she read it to Whaea Bernie four times and then came over and read it to me. (The book is *Te Wahi Pai* by Manu Te Awa.)
She has a good understanding of our routines. She informed one of our manuhiii that they still had their "!m's" on, and then told me, "Kei te hē te wahine, Whaea kei mau hū ia, aye”."
We have found that when Te Puawai begins to speak in Māori, she will finish the whole sentence in Māori and not revert to English!!

What's happening here?

This exemplar includes two items from an extensive portfolio developed about and with Te Puawai over time. It documents Te Puawai using te reo Māori in increasingly complex ways, from using one-to-three-word utterances in the first observation to using a combination of simple phrases, directions, commands, and more complex sentence structures in the second observation.

What aspects of assessment for infants and toddlers does this exemplify?

This exemplar documents Te Puawai's developing competence with language and literacy using te reo Māori.

These observations also include the contexts in which Te Puawai is developing this competence.

How might this assessment contribute to infants' and toddlers' learning?

Including the context (for example, noting her favourite books) and specific suggestions for further interactions assists other adults and promotes further kōrero.

These assessments illustrate continuity and progress over time in some detail. They will enable adults and whānau to support Te Puawai's developing competence in language and literacy.

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

These are detailed and specific observations indicating that the adults here listen carefully to the children, noticing words and sentence structures, recognising new developments in and purposes for te reo Māori, and responding with teaching at the right level (for instance, new books and conversations) and documentation.

Reflective questions – He pātai hei whakaaro iho

- How do we ensure that assessments are respectful of the infants and toddlers in our setting?
- In what ways do we ensure that our assessment practices directly reflect the nature of infant and toddler learning?
- How sensitive are the assessments we make to the subtlety of infants' learning discoveries?
- In what ways do our assessments recognise the learning that occurs during care moments and everyday routines as much as during spontaneous play? How do we ensure that one is not valued more than the other?
- Do our assessment practices take place within responsive and reciprocal relationships with whānau and beyond? In what ways do they reflect aspects of whanaungatanga and ngā hononga?
- In what ways can we recognise, complement, and celebrate home, centre, and community connections in our assessments for infants and toddlers?
- In what ways do we engage infants or toddlers and their whānau in the "mutual feedback loop"?
- In what ways are the infants and toddlers in our setting able to make authentic contributions to our assessment practices so that they are active participants in the assessments?
- How do we provide opportunities for the learner to become the teacher in our assessment practices?

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Book 9: Inclusive assessment – Te kāhui aromatawai

Introduction - He kupu whakataki

> *"Te Whāriki is designed to be inclusive and appropriate for all children and anticipates that special needs will be met as children learn together in all kinds of early childhood settings. The programmes of each centre will incorporate strategies to fully include children with special needs."*
>
> *Te Whāriki*, page 11

This book represents national work-in-progress, as teachers, whānau, and early intervention specialists explore inclusive assessment practices for children with special learning needs within the context of *Te Whāriki*. The exemplars highlight some of the assessment issues that are specific to children who require the extra resource of an early intervention team to support their learning. The challenges these children face may arise from a physical disability, a sensory impairment, a learning or communication delay, a social, emotional, or behavioural difficulty, or a combination of these.

In New Zealand, there is debate about how we can include children with special learning needs within the same curriculum and the same assessment practices as other children while at the same time responding to their individual ways of learning (for example, Carr and Dowson, 1995; Dunn, 2000; Purdue, Ballard, and MacArthur, 2001). Many of the exemplars in this book come from a project that explored ways of integrating the four principles of Te Whāriki with more traditional methods of early intervention assessment (Dunn and Barry, 2004). The book also draws on Chris Lepper, Denise Williamson, and Joy Cullen’s research (2003) into ways in which learning stories can help all participants in the early intervention process to have a say and to contribute their expertise. Like all the books in this series, its purpose is to promote discussion and encourage participants to reflect on and develop their practice.

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Downloads

- Elaine's stories [PDF, 4.4 MB]
- James and the puppets [PDF, 2.6 MB]
- John's connecting stories [PDF, 4 MB]
- A father's story [PDF, 2.7 MB]
- Eating at kindergarten [PDF, 6.7 MB]
- Sherina sings hello [PDF, 2.9 MB]
- I can tell you how amazing it is[PDF, 5.7 MB]
- Fred's stories: part one [PDF, 7.2 MB]
- Fred's stories: part two [PDF, 5.9 MB]
- Book 9 - Inclusive assessment (full)[PDF, 7.5 MB]

Assessment within a team context – Te aromatawai ā-rōpū

> *"Exemplars are examples of assessments that make visible learning that is valued so that the* learning community (children, families, whānau, teachers, and beyond) *can foster ongoing and diverse learning pathways. [emphasis added]."*
>
> Early Childhood Learning and Assessment Exemplar Project Advisory Committee and Co-ordinators, 2002

Book 5 emphasises the importance of inviting all members of a child's learning community to participate in assessment. For children supported by an early intervention team, this community includes all members of that team: the children themselves, their families and whānau, their teachers, and others such as:

- early intervention specialists;
- speech-language therapists;
- education support workers;
- hospital-based therapists;
- psychologists.

In a sense, all these people speak "different languages" and may use a different "lens" to plan for and assess a child's learning, a lens that may look very closely at one aspect of development and leave other aspects for other people to consider. It is vital that team members communicate with each other in ways that work well for the child and do not overlook any of the participants, especially the family and whānau. The parent of a child with early intervention support comments:

> *"Communication is just the key to the whole thing. Otherwise, I mean, we all go off in different directions."*

Dunn and Barry, 2004, page 21

Chris Lepper, Denise Williamson, and Joy Cullen (2003) explored the use of learning stories with an entire early intervention team as part of the assessment process for children with complex additional learning needs. Their findings illustrate ways in which learning stories can be used to enhance the quality of a team approach while, at the same time, allowing multiple perspectives to contribute to the well-being and learning of the child.

The researchers undertook two case studies. In each, the team consisted of the child's teachers and family or whānau, early intervention teachers, education support workers, hospital-based therapists (a paediatric physiotherapist and a neurodevelopmental therapist), and speech-language therapists. The research concludes that "Two dominant themes emerged from the data: empowerment and strengthening relationships" (page 20).

Learning stories empowered parents, teachers, and education support workers by reducing the "expert" model and breaking down language barriers. One teacher comments that "learning stories show children's interests but also our teaching" (page 21). The authors add:

> *"The significance of this statement was evident when teachers' strategies and reflections about their teaching contributed to the setting and planning of goals at the Assessment/Individual-planning meeting."*

page 21

This empowerment did not diminish the input of the specialists – for example, Chris Lepper notes that the speech-language therapist "was still able to maintain her own professional identity while using learning stories, and highlight specific data relating to her speciality in the short term review" (page 26).

Relationships were strengthened because "Everyone could bring their stories to the planning meeting and share their perspectives" (page 21). One teacher reported that she was talking more with the education support worker and that they were collaborating during sessions.

One of the early intervention specialists made a perceptive comment about the value of multiple perspectives in assessment:

> *"I felt as though I learnt a lot more about [the child] because everyone shared what they saw as important. You also get to know more about the person who wrote it and what is important to that person. We are working better as a team now."*

page 22

Books 2, 5, 6, and 7 in this series suggest that sociocultural assessment will have consequences for community, competence, and continuity. Lepper et al. highlight the capacity of a shared assessment tool to develop a shared language that supports a community of practice working collectively for the competence and continuity of learning of children with special needs.

Parent and whānau views of assessment – Te aromatawai ki ngā mātua me te whānau

Families and whānau know and understand their children best of all. When this is recognised and valued, they gain confidence in taking part in discussions on their children's learning and development.

Although they are involved in the assessment of their children through IP meetings[1], research indicates that families and whānau sometimes feel unqualified to contribute. Writing from a parent's perspective, Bernadette Macartney (2002) argues that parents should be helped to make informed decisions about assessment and support for their children. She notes the importance of emphasising children's achievements more than their failures:

> *"What I find of most concern is when people focus on what Maggie isn't doing rather than what she is doing. As a parent, talk that comes from that perspective is deflating. I feel like they don't really know or respect my child for who she is and what she has achieved."*
>
> page 31

In this book, Kian's mother echoes this concern:

> *"I can't tell you how amazing it is to have someone else tell you what your child 'can' do instead of all the 'can'ts'."*
>
> page 22

In Lesley Dunn and Sally Barry's report (2004), a parent comments on the value of her child's portfolio in highlighting his achievements:

> *"It gives other people, like people who read them, like my family and grandparents and things like that, that don't see as much of him or only see the bad side of him when he's home and tired and grumpy – it's quite neat for them to learn and to read the stories and things [he can do] like that."*
>
> pages 20–21

Dunn and Barry interviewed nine parents or caregivers of children with early intervention support about assessments that included photographs and learning stories. The parents were enthusiastic about the learning stories because:

- the stories reflected their own knowledge of their child;
- the stories showed that the teachers really knew their child;
- they liked seeing what their child was doing when they weren't there;
- they liked reading about their child's achievements as recounted in the stories;
- the detailed observations in narrative format provided a form of accountability.

> *"The stories that we really liked were the ones where he was interacting with the other children or the children were helping. Like one child asking him to come and sit beside him on the slide and slide down with him. And then they went off hand in hand inside."*
>
> Parent, page 19

> *"It's a record for parents to see how your child's involved at kindergarten ... I think it gives accountability because they have to show an account of something he's actually done. Which shows they have to observe him and so they had to be involved ... I like to know that everybody is working with him."*
>
> Parent, page 20

Similarly, in Lepper et al.'s report (2003), a parent comments:

> *"I suppose it was the learning stories. They seemed to bring out the actual enjoyment and the relationships that they [the rest of the team] have with Joe and that made me feel good. It is a compliment that other people enjoy your child ... you need more encouragement when you have a special needs child."*
>
> Mother, page 21

Often, when they read stories about what the teachers are doing, families and whānau feel encouraged to contribute their own knowledge. In Dunn and Barry's project (2004), a father wrote about an episode at home with his daughter Sherina, in which she put a video into the machine and "had it going, and was sitting in the chair, and was looking very proud of herself" (page 23). When interviewed, he said that he was keen for the teachers to see that Sherina could do more than people, including himself, expected her to.

Families and whānau know their children very well and can advise both teachers and early interventionists during formative phases of assessment and when the team is deciding "what next?" There are several examples in this book. In one, a mother illustrates her child's communicative competence through singing (page 20), and in another, the mother explains the use of signing at home (page 8).

- [1] Strategies to support children with special needs are set out in each child's Individual Plan (IP), also known as an IEP (Individual Education Programme) or IDP (Individual Development Plan). This is an ongoing, developing plan of action that is drawn up and reviewed by the early intervention team.

Integrating different perspectives – Te whakauru tirohanga rerekē

Members of the learning community of a child with early intervention support may bring different and sometimes conflicting viewpoints about appropriate objectives and goals for the child and about ways to help the child achieve them. They may also bring different views about disability and inclusion (Purdue et al., 2001; Ballard, 1993). Broadly, early intervention specialists use diagnostic and norm- and criterion-referenced assessment tools that work towards supporting the child in developing new skills. Teachers, education support workers, and whānau often bring learning stories to IP meetings, introducing both more information and a different perspective on goals and learning pathways for the child (Carr, 2001). This perspective reflects the belief, fundamental to *Te Whāriki*, that all children are active learners who construct their own learning pathways through their relationships with the people, places, and things in their environment.

In considering such varied perspectives, it is not a matter of "either/or": skills or dispositions; deficit or credit approaches; medical diagnostic tools, criterion-referenced measures, or narrative assessments. Rather it is a matter of communication, integration, and accommodation, allowing all participants' voices to be heard. Inclusion and belonging require that children are not excluded from the curriculum of their peers. A truly inclusive curriculum incorporates inclusive formative assessment.

It is also important to consider cultural assumptions about goals and pathways for learning. Jill Bevan-Brown (1994), researching a Māori perspective on intellectual disability, concludes that, for her sixteen participants, the concepts of intellectual disability and their attitudes towards it "are intertwined with other Māori concepts, beliefs and values such as whanaungatanga, aroha-ki-te-tāngata, wairua, āwhinatanga, and manaakitanga" (page 211). Dunn and Barry (2004)

quote a Māori early interventionist:

> *"A vitality, which appears to stem from within the child, is highly regarded within a Māori perspective. It is reflected by the range of concepts in Māori culture that relate to the emotions and the importance placed on concepts like mana, mauri, wehi and ihi. These qualities all have an emotional component."*

page 42

This psychologist said she was not surprised at an instruction from a Māori caregiver for the team to let the child "just do her own thing". She explained that:

> *"while a Māori perspective would not necessarily disregard the use of limits and boundaries to ensure a child's well-being, it might be regarded as intrusive to encase the child's play in a myriad of behavioural expectations ... many Māori parents deliberately stand back from their children while they are playing, in order to allow the children's inner resourcefulness and robustness to thrive."*

page 43

Book 4 explores ways in which children can contribute to assessment. Children with special learning needs have the same right to contribute their own voices and to participate in developing their own learning pathways. This principle is exemplified in this book, for example, when Elaine's teacher allows her to lead the way in establishing communication (page 8) and when John's teachers observe and support his developing interest in connecting things together (pages 12–14).

Links to Te Whāriki – Ngā hononga ki Te Whāriki

Te Whāriki emphasises the role of responsive and reciprocal relationships with people, places, and things in children's learning. Inclusive practice ensures that children with special learning needs are included in all of the relationships within the learning community to which they belong. The four principles of *Te Whāriki* apply to them as they do to all children.

Empowerment - Whakamana

Inclusive assessment enhances all children's sense of themselves as capable people and competent learners. It is essential that children with special learning needs feel that their achievements are valued and that their view is seen and heard and makes a difference. A Māori early intervention teacher comments:

> *"We see the child, not the disability. That is wairua, Mana Atua."*

Dunn and Barry, 2004, page 42

Holistic Development - Kotahitanga

Inclusive assessment reflects the holistic way that children learn. It attends to a complex picture that not only records skills but also considers the development of "who we are and where we belong" (Fasoli, 2003, page 40). In reviewing curricula and assessment for children with disabilities, Mary Beth Bruder (1997) advocates for new generation assessments to focus on a "holistic integration of a child's strengths and abilities" (page 536).

Family and community - Whānau tangata

Assessments make a number of assumptions about goals and pathways. Different cultural views may be excluded if relationships between teachers and family or whānau are not reciprocal and responsive. Face-to-face meetings (kanohi ki te kanohi) develop such relationships.

Inclusive assessment involves families and whānau – their values are recognised and responded to in the picture of their child (Ministry of Education, 2000, page 28). When asked directly if Māori values were reflected in her child's assessments, Jarvis' mother said that Māori values were different, noting for instance a lost opportunity to consider a tuakana–teina approach to providing support for acceptable behaviour (Dunn and Barry, 2004, page 41).

Relationships - Ngā hononga

Inclusive assessment reflects the many relationships that are key to children's learning and development. Anne Smith (1999), describing the sociocultural educational philosophy of *Te Whāriki*, writes: "Children, even very young children, are active co-constructors of their own knowledge and understanding, rather than passive recipients of environmental events" (page 7). The exemplars in this book illustrate that children with early intervention support are active and enthusiastic learners who forge relationships with peers, teachers, other adults, and the environment.

Exemplars – Ngā tauaromahi

Elaine's stories

27 March

Written by Louise

Elaine shuffled on her bottom from the block area into the main playroom and stopped just inside the open double doors. She sat still for a moment, then became engrossed in her own special hand movement.

I sat down in front of Elaine, mirrored Elaine's hand pattern with my hand and touched the palm of my hand to hers, then retracted it. Elaine transferred her gaze to my hand. Maintaining the V on my upheld hand, I began moving away from Elaine (shuffling backwards while sitting on the floor). Elaine followed after me, maintaining her focus on my hand. Elaine touched her hand to mine. I moved away again, and Elaine followed, her eyes never losing contact with my hand.

While I moved back a third time, one of the children came up and announced morning teatime. Elaine and I were still mirroring our hand movements when I said to Elaine, "Haere ki te kai, Elaine."

Elaine looked at me, clapped her hands together three times, and patted her chest twice. "You're ready for some kai? Come on, we'll wash our hands."

Parent's voice

At home time, when Phyllis came to collect Elaine, I relayed the learning story to her. Phyllis said, "I say that to her at home ('Haere ki te kai'), and she claps her hands and pats her chest."

Teacher's voice

I was really excited by this experience and felt a real connection with Elaine. Elaine will often become involved in self-stimulating behaviour, and this is the first time I've been able to break into the activity to achieve a response.

On previous occasions we have experienced reciprocal back patting – I've had Elaine in my arms to console her or carry her to another area, and I've patted her back, and she's patted my back in return. I was particularly surprised by her response to "Haere ki te kai" and immediately felt she was signing.

The experience has highlighted the importance of getting down to the child's level and following the child's lead.

Short-term review

Elaine recognised and expressed interest in a familiar manual sign made by another person.
Elaine was able to move towards something of interest.
Elaine may understand some spoken language.
Elaine may be using some manual signs to communicate.

What next?

All working with Elaine to observe closely and look for other examples of manual signing, especially clapping and patting her chest.
Provide opportunities for engagement with another person, using Elaine's own hand movement as ignition.

Early intervention team member's voice

At Elaine's IP meeting, the team discussed Elaine's communication skills. Elaine's caregiver shared that Elaine would often clap her hands when she was happy. The team agreed that they would focus on encouraging joint attention and establishing a reliable yes/no response.

I pointed out that this learning story illustrates an extension of a reliable yes/no response. There is joint attention but also, more significantly, there appears to be communicative intent. Elaine is telling us more than "yes"; she is also signalling that she wants morning tea.

9 October

Written by Louise

Elaine shuffles on her bottom down to the bottom of the ramp where she stops and begins watching the children riding round the concrete on bikes and scooters. A teacher approaches and Elaine starts to vocalise in a grizzly way. The teacher asks, “Do you want a ride on the trike, Elaine?” Jakob is riding past on the tandem trike – he has no passenger. The teacher speaks to Jakob. “Jakob, Elaine would like to have a ride on the new bike. Would you be the driver and let Elaine be your passenger?” Jakob pulls the bike up beside Elaine. The teacher helps Elaine into the passenger seat and off they go. The teacher stays in close proximity. Elaine is observed clapping her hands and patting her chest.

Short-term review

Elaine can move to different areas of the centre environment independently.
Elaine expresses interest in what is happening in the environment.
Elaine is willing to try new things.
Elaine is using body language and personal signs.

What’s happening here?

In the first story, Elaine’s teacher documents the moment when she engages with Elaine and, by mirroring her hand movements, establishes a meaningful interaction. This breakthrough is a very exciting moment for the teacher. In the second story, she documents an extension of that communication. The two stories show Elaine reaching out to communicate with her teacher, using gesture, vocalisation, and eye contact.

What aspects of inclusive assessment does this exemplify?

The voices of Elaine and her teacher are sensitively reflected in these stories as the two interact. Several others also contribute, some within the exemplar:

Elaine’s parent, Phyllis, comments on the first story, saying that she knows Elaine can respond to “Haere ki te kai.” When interviewed later, she adds that she “likes to see Elaine expressing herself in front of other people – that’s improvement”.
The Interventionist reports on discussions and planning at Elaine’s IP meeting.

Two contributions not seen in the actual exemplar are:

A Māori psychologist working with Elaine says that Elaine's growing ability to express herself – to express her inner essence or mauri – is essential for her overall well-being and therefore very important from a Māori perspective.
A speech-language therapist, reading the stories, says that she would call Elaine's attempts to communicate by clapping her hands and patting her chest "gesture", whereas the teacher calls them "manual" and "personal" "signs".

These examples of shared interpretations enrich the assessment and help to build up a community of inclusive practice.

How might this assessment contribute to this child's learning and development?

Both experiences documented here have important consequences for Elaine, particularly that described in the first story. What happens in that moment of communication is that Elaine's teacher starts expecting to understand what Elaine might wish to "say". Looking for what Elaine is telling her makes it much more likely that Elaine's messages will get through, as is apparent in the second assessment. Documenting the breakthrough may help others to learn from it and to modify their practice – this is an example of an assessment that lifts expectations.

In the second assessment, the teacher describes how another teacher supports Elaine's desire to have a ride on the tandem bike by involving another child. She shares with other people in Elaine's learning community a simple way in which they are able to use a piece of equipment to help Elaine join other children in an activity. As a result of this documentation, others may be encouraged to find similar such opportunities.

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

These assessments, especially the first one, describe the teacher noticing exactly what Elaine is doing and joining her at just that point. Recognising the opportunity for learning, the teacher responds and builds a meaningful interaction.

In the first story, she tries an action she has never thought of before – just "being with" Elaine by copying what she is doing. The teacher holds back at this point and is careful not to impose herself. She finds that she can interact with Elaine by following her lead.

James and the puppets

29 May Teacher: Fionna

Mikayla is playing with the puppets when James comes into the family corner. Mikayla asks Maxine if James would like a puppet. Maxine tells Mikayla to ask James if he wants a puppet – which Mikayla does, and she holds the puppet out for James to put his hand in – which he tries but misses the hole. He gets the puppet on his hand with some help. Mikayla, Maxine, and James together play with their puppets, pretending to talk to each other and pretending to eat food. James gets a fork and pretends to feed Maxine's puppet for a while.

Short-term review

What lovely play occurred between Mikayla and James with the puppets!
Great dramatic play, taking on another role, pretending to be a hen and pretending to feed it and give it something to drink.

They were involved in this play for a sustained period of time.
A variety of verbal and non-verbal gestures occurred between them during this play.

What's happening here?

The teacher documents an occasion when James plays a puppet game with another child, Mikayla. She describes the support given by his education support worker, Maxine, as well as the inter-actions between James and Mikayla.

James' parents said that they particularly liked this story because it shows work towards James' IP goals of communication and interaction with another child.

What aspects of inclusive assessment does this exemplify?

In this story, the teacher describes how the education support worker fosters an inclusive experience for James, carefully considering the support he needs and what he can do for himself. Documenting this episode reinforces an important aspect of inclusion: that children with early intervention support should have the opportunity to learn interactively alongside other children.

How might this assessment contribute to this child's learning and development?

For James to build on this sort of interactive experience, he needs adults to be aware of how best to help him and how to do just enough but not too much. For others working with James, this assessment documents how much adult support he needs to manage this sort of interaction successfully.

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

place?

The education support worker does not answer for James when Mikayla asks her if he would like to play with the puppets. Instead, she tells Mikayla to ask James himself. By valuing James' ability to make his own decisions, she communicates to Mikayla the expectation that she should talk to James herself, as she would to anyone else. The education support worker then responds by joining the game to scaffold the interaction and encourages James to talk to Mikayla, helping him to progress towards two of his IP goals.

John's connecting stories

Date: 23 July

Teacher: Julie

A learning story

John watches two children and an adult play with hooks, chains, and lines.

When they move to work nearby, he begins joining the objects together.

He places them in a line. Some droop over the end of the table, so he brings a chair to attach the length to.

A hook comes free on the table; he looks, then reattaches it the other way around.

He has difficulty attaching the length to the chair and pushes it into a hole. He continues linking and hooks the length to another chair.

He goes to the other end of the table and looks at the doorknob, where a scarf is hanging. He removes the scarf and gives it to an adult without speaking.

He links his objects from the table to the doorknob, then adds chains and lets the length hang down.

He steps back and smiles.

Short-term review

John is interested in "linking objects". He watched a group before attempting his work.

John continued to link his objects for a prolonged period.

A few of John's hooks became detached. However, he was able to solve this by turning the hooks the other way. He solved the problem of how to hook the length over the table to a plastic chair, and he used the doorknob to attach his links at the other end.

John pointed to his construction with a big smile.

What next?

Look for opportunities for John to work out ideas about connecting – e.g., boxes, blocks, tyres, string, paper-tape, carpentry.

Encourage John to talk about his interest in this play.

Date: 19 September

Teacher: Toni

A learning story

On the deck by the carpentry table. It's raining.

John picks up a paper tube and looks through it. "Rain," he says, "rain."

He looks at me as I talk into a tube. He puts the tube to his ear. I talk into it. "Yes, it's raining." John laughs, pulls the tube away, and puts it to his ear again. I whisper, "How are you?" He laughs.

John runs to the shelf and puts another tube on the end and puts it to my mouth. I say, "Pl- p-plop! Rain." He laughs and gets more tubes off the shelf, adds three more tubes, and passes me the end. I put it to his mouth. He says, "No. You noise." I say, "Patter, patter, rain." He holds it to his ear and laughs.

He adds two more tubes and puts one end to my mouth and the tubes start falling off. John puts it on the ground and fixes the tubes that fell off and attaches more tubes. He goes back to the shelf and sorts through the tubes. He adds more tubes – 17 in total. Sam and Blake join in and add more tubes on.

Short-term review

John spent time looking at the rain before talking. Once he heard me talk, he indicated he wanted me to talk into his tube by putting it to his ear. He enjoyed hearing me talk in different tones of voice and using words to explain the noise of rain hitting the ground beside us.

John knew how to connect the pipes by choosing different sizes so they would connect together.

What next?

Continue joint attention with John.

Include other children in his play.

John is focused on connecting things together. Support his fascination with connection in the areas of play – e.g., blocks, pipes in the sandpit, tracks for the cars, boxes, and carpentry.

Date: 9 October Teacher: Toni

A learning story

John is in the sandpit. He picks up a plastic pipe and connects it to another. He looks around. I ask him to help get more out. As he walks towards me by the storage box, he says “Okay” and carries two pipes and connects them to the other two. He gets three more and connects them to the others.

He looks at me and says, “Water.” We check out the water tanks. He takes a hose and puts it in the end of his pipe. He looks in the pipe, takes the hose out, and pulls off some of the shorter pipes.

He adds three to a longer pipe, sorting pipes that are similar in diameter. He puts two small pipes in, says “No, no”, takes them off, and adds two larger ones.

Joshua joins him. John looks at him and continues to add pipes, adding to Joshua’s pipe. He puts the hose in the longer pipe. “Oh, water,” he says and shovels sand over where the water is leaking, covering four leaks with Joshua talking to him.

Short-term review

John had an idea of linking the two pipes, looked for more, and was happy to help carry more to the sandpit. He decided to add to the longer pipe and knew how to sort the sizes, so they linked together with little gap around the seal. He enjoyed connecting the pipes and seeing the water in the pipes. He decided covering the joins might stop them leaking.

What next?

Continue supporting his fascination with connection.

He includes other children in his play – continue to encourage this.

Encourage John to “talk” with children he works with by telling them what he seems to be directing at me – e.g., he looks at me if he is unsure.

Date: 9 October Teacher: Toni

A learning story

At the bike track, John rides his bike around once, stops, and pulls at a trailer on another bike. I encourage him to tell me what he wants. He points and says, “Trailer on bike.”

He unhooks the trailer as I tip the bike. He hooks it onto his bike and rides around, watching Isaac following him. John stops, adds another trailer onto his trailer, and goes around the track. He stops by Isaac and watches him. He puts another trailer onto his trailer (three now). He squeals and follows Isaac. He goes around again, stops, hooks on another trailer and looks at Isaac, who’s hooking on more trailers, too.

John smiles. “More,” he says. “Go now?” he says and smiles at Isaac. Isaac follows him and talks with him. John points

to both their bikes. Each has four trailers connected together.

Short-term review

John asked for help because the trailer was hard to get off. He knew how to hook the trailer onto his bike and enjoyed moving his legs fast to push his bike around. He kept looking back at Isaac, enjoying having him there.

Having other trailers out and free supported John's connecting, as did Isaac following his lead. He spoke directly to Isaac and enjoyed being with him.

What next?

Continue supporting John in including others in his ideas and also in joining others himself when he indicates that he wishes to.

Give him the words he needs, if needed.

Continue supporting the fascination with "connecting" – make an obstacle course, with him leading how he wants it to connect.

Junk construction – heavy boxes, tubes, etc. to join together.

Date: 18 October Teacher: Stephanie

A learning story

John was in the sandpit, connecting pipes. He made the pipes connect almost a quarter of the way down the playground. At the end of some of the pipes, water was leaking out instead of going down the next pipe. John got sand and packed it around the leaky spots to stop water from coming out onto the grass.

Short-term review

John found an interest in connecting the pipes to make the water flow. He keeps his interest for a sustained period of time and was playful with the materials. When he chose the task, he came up with a solution to solve the water leaking out the sides.

What next?

Challenge John to set and solve his own problems.

Encourage trusting others and group interactions.

Date: 3 March

Teacher: Toni

A learning story

John stopped in front of Joshua, who was holding a stop/go sign he had made. When the sign changed to red, John looked behind him, not moving. Oliver, Blake, Sam, and another child behind shouted “Go now!”

John moved on and went round again, this time stopping on green. Oliver said, “You go on green, John.” John smiled and moved on.

He looked at another child making a stop/go sign. He ran down and took some green cellophane out of the box and found long pieces of bark. He said “Stick”, cut off some tape, and stuck it to the bark. He tried three times and it wouldn’t stick, so he went inside and got some sticky tape and paper, with no prompting at all, and stuck the cellophane to the paper, and then sticky taped it to a tyre on the bike track. He smiled and said “Go now” and rode off on his bike.

Short-term review

John listened to the other children and joined in the game. He decided to make a sign, and in trying, solved his own problem. He decided to put his sign on a tyre by where Joshua had stood. He joined in the game again.

What next?

John is enjoying taking the initiative, knowing how to solve his own problem. Encourage him to verbalise what he is doing, too.

What’s happening here?

These learning stories describe how John’s teachers extend his interest in connecting objects. His fascination with this is distributed across the curriculum, enabling him to involve other children in his games.

What aspects of inclusive assessment does this exemplify?

An important function of inclusive narrative assessment is to show progress towards IP goals. One of John’s IP goals is interacting with other children. John’s learning pathway is unique, but we can see his progress towards this goal as his interactions become more frequent and the stories become more complex.

John’s voice comes through strongly in the stories, as a result of his increasing participation in the curriculum and the learning that follows from this. For example, when he drives through a red light, it is against his better judgment, but he does so because his friends tell him to. His hesitation next time round (to check whether the red/green rule has changed) and the way he solves the problem with his sign reveal a lot about the way he is thinking.

How might this assessment contribute to this child’s learning and development?

This set of assessments shows John's ongoing progress. Trusting to John's interest, while documenting carefully just where he is up to and going, allows the teachers to take John forward towards the goal of building relationships with the other children. These assessments, particularly that of 3 March, show the adults in John's life (and John himself) that he is beginning to put other points of view first – a big ask for him.

Incidentally, John's parents enjoyed the stories very much and joked that he might grow up to be a plumber!

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

This set of stories illustrates the thoughtful reflections of John's teachers. They notice what is happening and recognise how this may contribute and lead to the goal of interacting with other children. Their responses highlight their sensitivity and professional expertise.

A father's story

Joshua came home with a wooden paddle. He asked me, "Where wheels?"

On Saturday, Joshua again asked me, "Where wheels?", so I asked Joshua to put the paddle "on my workbench". We don't have a real workbench, but Joshua clamped the paddle in the vice, all on his own.

Joshua then helped me to lay in the extension cable. He also helped me to remove the electric drill from its box.

Joshua held my hand when I turned the screws holding the wheels on.

When the first wheel was mounted, Joshua let out a loud squeal (I nearly had a heart attack) and said, "We did it, Dad."

This happened three more times as each wheel in turn was mounted.

Joshua disappeared into the house at a rate of knots to show Mum.

Joshua had to be called back to help me clean up.

Joshua's father later commented that Joshua had remembered to ask to make the truck a second time, that he took the initiative by putting the paddle in the vice, and that he had again been hugely excited as the truck emerged. He also noted that Joshua remembered that he was expected to help clean up after himself.

What's happening here?

Joshua's father wanted this story to be part of Joshua's assessment and learning profile because he wanted the teachers to read about the excitement and enthusiasm Joshua displays as the truck comes together in front of his eyes.

What aspects of inclusive assessment does this exemplify?

In this learning story, Joshua's father tells the teachers how he helps Joshua to build his truck. Both Joshua's voice and his father's come through clearly. Joshua clamps the paddle in the vice all on his own and then helps his father get the extension cable and the drill ready. Finally, he holds his father's hand as they put the screws in. All this is valuable information for Joshua's teachers. Showing just what support is needed and how much a child does for him- or herself is useful information to include in assessment.

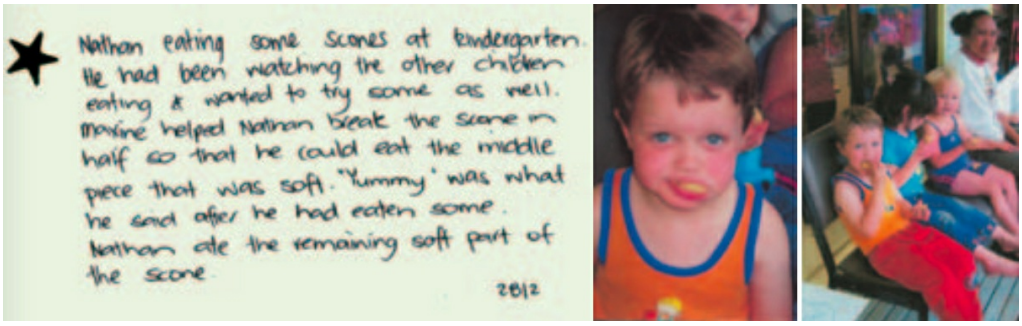
How might this assessment contribute to this child's learning and development?

Joshua's excitement as he cries out, "We did it, Dad" is a wonderful moment to record. This story also documents for Joshua aspects of himself as a capable and competent learner who orchestrates the assistance of people (his father), places (a "workbench" at home), and things (the vice and drill). His teachers, reading this learning story, will be encouraged to replicate Joshua's sense of achievement with similar activities and a similar level of support for his interests. Revisiting the first story may have encouraged Joshua to ask to make the truck a second time, to put the paddle into the vice on his own initiative, and to remember that he is expected to clean up afterwards.

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

This is Joshua's father's story, and it clearly shows how he values and supports Joshua's learning. He understands what it is that Joshua wants to do when he comes home with the wooden paddle and asks "Where wheels?" Because of his empathy with Joshua, he is able to recognise and respond to the learning opportunity.

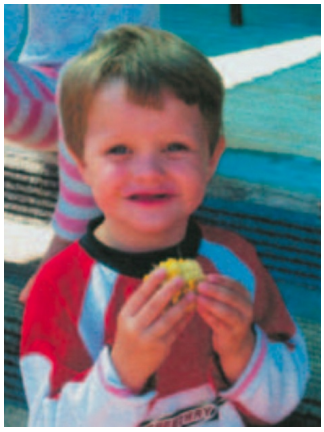
Eating at kindergarten



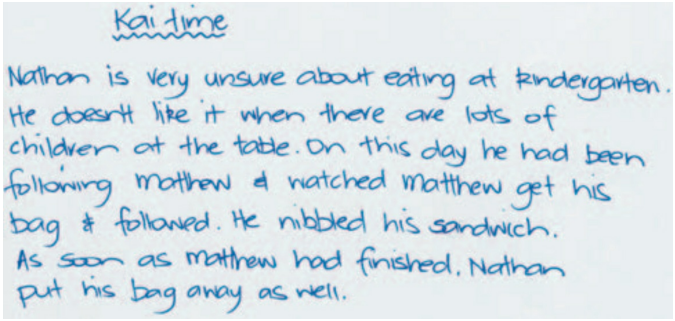
As part of the kindergarten environment, we have been planting and growing some vegetables. The children have helped with preparing the soil, planting, watering, and weeding. They are now reaping the benefits and help themselves to tomatoes when they want them.

We were talking about other vegetables that we grow at home and were very lucky to have Maxine bring us in some corn and a corn plant. There was a lot of discussion about how it grew, what it had needed to grow, and where the corn grew on the plant. We were then able to have a piece for ourselves.

YUMMY!!!!



April


Kai time

Nathan is very unsure about eating at kindergarten. He doesn't like it when there are lots of children at the table. On this day he had been following Matthew & watched Matthew get his bag & followed. He nibbled his sandwich. As soon as Matthew had finished, Nathan put his bag away as well.

13 June

Nathan comes inside and says, “Morning tea.” “Yes,” says Maxine. “Wash your hands.” Nathan washes his hands and then goes to get his bag. He comes back. “My bag lost.” “Have another look,” says Maxine. Nathan finds his bag and sits down to eat. He starts to eat his sandwiches, looks at Maxine, holds up four fingers, and says “I eat four.” He stays and eats all his sandwiches.

Short-term review

First time Nathan has initiated eating on his own.
He ate all his sandwiches. Over the last two terms, he has struggled to eat one. With adult help, he has built up to four.
He ate them in 10 minutes, previously taking 30 minutes or more.
He joined three other children at the table. Nathan’s comfort zone is increasing around other children.

June

Teacher: Kim

Nathan is having morning tea with a large group of children. This is a huge milestone as he never used to do this and is now comfortable joining in. He now even eats when we do baking, whereas before, he took it but never ate it.

What's happening here?

Nathan had no teeth to chew with and refusing to eat was a health issue for him and a worry for his family. In these learning stories, Nathan is shown beginning to eat at kindergarten. The teachers find ways to help him feel more comfortable and interested in the group experience of morning tea.

One of the strategies they used early on was to move the table to another area of the kindergarten that was not as busy so that Nathan could feel more comfortable eating morning tea. They also arranged for Nathan to eat with a small group of children, and they shared the goal of eating with Nathan so that he could see how he was doing. By attending to his feeling of belonging, they gradually increased the amount he was able to eat from his lunchbox.

This exemplar demonstrates that goals are not always about skill acquisition but can be about developing a learning disposition to allow the desired skill to emerge. Nathan's IP included a measurable goal: "Nathan will eat one thing from his lunchbox." However, for his teachers, the goal was first and foremost to engender Nathan's sense of familiarity and trust at morning teatime.

What aspects of inclusive assessment does this exemplify?

By documenting Nathan's progress in feeling comfortable enough to eat at kindergarten, his teachers are able to show his family what they are doing and how successful they are in this. Nathan's grandmother said that the photograph of Nathan sitting on the bench with his mouth full was the best picture that she could have been shown. Nathan could also see his success in the pictures.

How might this assessment contribute to this child's learning and development?

There are some very practical outcomes from these assessments. Nathan needs to eat, both for his health and because chewing strengthens the muscles children use to develop speech.

It is not possible to force someone to eat; what Nathan's teachers do, very sensitively, is to take advantage of moments when Nathan takes an interest in eating, for example, when he wants to do what the other children are doing. The documentation and photographs of these successful eating moments in his folio build up Nathan's expectation that he is one of the children who eat at kindergarten.

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

Nathan's teachers notice that Nathan needs "space" from the other children to feel comfortable and recognise that providing this might help him feel confident enough to eat. Their response – to move the eating place and, in a supportive way, make it clear to Nathan that they expect him to eat – is successful. Much of that success comes about because the teachers know Nathan well.

Sherina sings hello

Child: Sherina
Date: 6 October
Teacher: Janet

The child's voice

		A Learning Story
Belonging Mana whenua	**Taking an Interest**	First day of term 4, Mum brought Sherina into kindergarten and took her to see Sue. "Hello, Susie," sang Mum. "Susie, Susie," sang Sherina. "Hello, Sherina," I sang to Sherina. "Hello Janet," sang Sherina, using the same melody. Mum told me that Sherina finds it easier to sing people's names instead of saying them.
Well-being Mana atua	**Being Involved**	
Exploration Mana aotūroa	**Persisting with Difficulty**	
Communication Mana reo	**Expressing an Idea or a Feeling**	
Contribution Mana tangata	**Taking Responsibility**	

Review

I have been using chants and singing when interacting with Sherina but hadn't thought of using them in greetings.

Follow-up

Since then, I've used singing when giving instructions and information and Sherina sings them back to me.

What's happening here?

Sherina's teacher knows that Sherina is responsive to music, and her portfolio has lots of examples of her happily involved in musical activities. The teacher records this story because she is excited to find out that Sherina can sing people's names when greeting them. She goes on to use this strategy whenever she wants to give instructions or information to Sherina, helping to promote an inclusive environment where Sherina's unique way of communicating is valued.

What aspects of inclusive assessment does this exemplify?

Good communication between home and the centre is vital for successful inclusive practice. Here, by listening to the parent and recording what she learns from her, the teacher discovers a strategy she can use in communicating with Sherina. The written record demonstrates to Sherina's mother that her input to the curriculum is valued: her voice, along with Sherina's, has contributed to Sherina's programme.

How might this assessment contribute to this child's learning and development?

This teacher's follow-up note shows us how useful this documented assessment has been. She increases the amount of singing she uses, and as Sherina responds, the interactions snowball. Documenting this knowledge shares it with the other teachers who work with Sherina and gives them a strategy for development.

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

This is an example of recognising success at the point at which a child is operating and consequently identifying a powerful teaching strategy. Sherina's teacher tells us how she has gone on to use this strategy and that Sherina has been responsive to it.

Later, she also comments that "More learning took place when there was an emotional impact." This is true for her as well as for Sherina – one of the interventionists had already recommended singing with Sherina, and she and the other teachers had been trying to do so, but it is seeing Sherina's mother doing it successfully that has a real impact.

Reading the portfolio

11 June Writer: Pam

Cameron sat on the floor for 15 minutes till tidy- up time, looking at his folder. He turned the pages right to left and most of them one at a time, although not always. When a photo was on a different angle, he turned the page to look at it. He leaned over photographs he specially wanted to look at, saying "Ooh, ooh" at photos of him with babies. He verbalised while he looked – sometimes babbling as he pointed to photos – but he also pointed at the written words and moved his finger from left to right across the page. When he finished the book, he turned it over and started again – over and over

again till he was satisfied and tidy-up time started.

What's occurring here?

Cameron loves looking at the story told in pictures of himself. He has the ability to stay concentrating for a long while. He can turn pages correctly and seems to have some idea that the words accompany spoken language and that when you speak the words, you point to the page.

What's happening here?

Cameron reads his portfolio, looking intently at pictures of himself interacting with a visiting baby. Often his interest in activities is short-lived, but this time, he becomes completely involved in what he is doing, displaying great concentration.

What aspects of inclusive assessment does this exemplify?

Cameron's education support worker recorded this assessment and took photographs of him reading his portfolio.

Cameron’s voice is here, too – the expressive photographs show the value of this learning moment to Cameron himself as he concentrates on his portfolio.

One of the important reasons for documenting this story was that it illustrates skills and a level of concentration that Cameron was not thought to possess. (In formal testing, Cameron did not seem to retain an interest in or memory of objects once they were out of his sight.) Consequently, the documentation interests and challenges members of Cameron’s early intervention team.

How might this assessment contribute to this child’s learning and development?

This assessment particularly interested Cameron’s early intervention teacher because she wondered whether her own assessment had underestimated Cameron’s skills. She retested very carefully, ensuring she had his attention, but got similar results. This does not mean that the information from either of these assessments is “wrong”. It means that on this occasion and with this content – lots of pictures about himself – Cameron becomes absorbed in an activity that is an important learning experience for him. From here, his teachers could build on similar experiences, perhaps reflecting what he is doing each day and showing him photographs of this. Such documentation may also provide opportunities for Cameron and other children to look at his portfolio together.

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

Cameron’s education support worker noticed that he was absorbed in his portfolio and recognised the early literacy skills he demonstrated, particularly in the way he handled a book.

"I can't tell you how amazing it is!"

Child: Kian
Date: 5/6
Writer: Sue

A Learning Story

Taking an Interest	Kian is on a resonance board surrounded by rattly things and a blue cheerleader's pompom. The gold mobile is hanging above him within reach. Kian is enjoying touching the pompom and the strands of the gold mobile. He has his boots on but is not making any movement with his legs to make noise contact with the board.
Being Involved	I start to stimulate some movement by creeping my fingers down his leg from the hip and finish with lifting his foot a little, then dropping it onto the board so his boot makes a noise. As I do this, I'm chanting “Kian lifts his foot and goes crash.” I time the word “crash” with the boot landing on the board. I wait for him to copy. After three repeats, with waiting time in between, Kian lifts his leg himself and crashes his boot onto the board. He smiles at me. I leave Kian to a few minutes of exploring on the board. He lifts and kicks his boot one more time and smiles.
Persisting with Difficulty	
Expressing an Idea or a Feeling	
Taking Responsibility	

Parent’s voice

Today a staff member recorded this learning story about your child. It captures a part of your child's day. We invite you to make a comment about this story. We will include this story and your comments in your child's folder, which will be given to you to keep when your child leaves our centre. We would love to hear about your child's experiences at home too.

> *"It is amazing how the smallest thing can be amazing. I was so excited with Kian's story that I went out and bought a bottle of wine to celebrate.*
>
> *I can't tell you how amazing it is to have someone else tell you what your child “can” do instead of all the “cant's”.*
>
> *The processes that the centre uses to encourage Kian to communicate are very good, and since learning those things, I am looking at Kian in a different light and attempting to talk with him rather than at him.*
>
> *Thank you so much, Sue, for taking the time to write down Kian's experience."*

What's happening here?

Kian attends a specialist centre. This five-minute learning story describes his enjoyment and achievement on a resonance board. His mother comments on the story. Her response is in line with comments from parents in the literature on children with special learning needs.

What aspects of inclusive assessment does this exemplify?

This centre's practices facilitate parents' involvement in assessment – the note that accompanies the learning story invites the parents to comment on it and to share the child's home experiences with the centre. As a result, the voices of Kian, his teacher, and his mother are all heard in this assessment.

Kian's learning story demonstrates that the same form of narrative assessment used in mainstream centres can be used effectively with the children across all early childhood settings. In the introduction to this book, a parent is quoted as saying:

> *“They [the learning stories] seemed to bring out the actual enjoyment and the relationships that they [the rest of the team] have with Joe and that made me feel good. It is a compliment that other people enjoy your child … you need more encouragement when you have a special needs child.”*

The comment from Kian's mother illustrates that viewpoint.

How might this assessment contribute to this child's learning and development?

Kian's mother's experiences with the centre, including reading this learning story, help her to see him “in a different light” and to “talk with him rather than at him.” This assessment documents a successful and apparently enjoyable learning moment for Kian, an achievement that his teachers and others can build on.

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

place?

Both the assessment and the parent comment celebrate and focus on Kian's achievement. By deliberately waiting for Kian to copy her, the teacher demonstrates that she recognises an opportunity for learning and responds in a way that leads to a positive outcome.

Fred's stories part 1

A learning story

7 June

Today, Fred and I shared his story scrapbook together.

Fred signed “ball” when we were reading the page about him kicking the ball.

As I was reading, Fred was finishing the sentences.

There was lots of talk about what was happening in the pictures.

Ruby was standing close by, watching while I was reading. When I finished Fred's book, Ruby picked it up and started

reading with him. In the picture opposite, you can see Ruby role-modelling the sign for “fish” and Fred copying her.

Fred listened to Ruby and talked about the pictures with her, too. Fred and Ruby spent quite some time sharing Fred's book and only stopped when it was tidy-up time.

The learning story is recorded onto Fred's videotape so he can revisit it with his friends and family any time.

Short-term review

What a delightful story! Fred and I enjoyed time together sharing his book and talking about the pictures. I was so impressed by Fred's strong interest in his book and the signs he spontaneously did. Fred is showing a strong interest in his name. When he got to the page of him writing his name, he used his finger to write an “F” for Fred on top of his picture. (*Te Whāriki*, Communication, Goals 3.1 and 3.4)

What priceless video footage of Fred with his friend Ruby, sharing time together.

From the video and pictures, it is easy to see Fred's enjoyment as he shared his book with Ruby. Once again, Fred revisited his story and talked about the pictures with Ruby.

What next?

Lots more stories with Fred, sharing and talking about the pictures. Make Fred more books using pictures of his time at kindergarten. He was very responsive to the photos of his family, so perhaps a book including his kindergarten friends. Encourage Fred to use his name card as a writing tool and also introduce him to magnetic letters as an early literary resource. We have some stories in Tongan that Fred may like to take home to share with his family.

Child’s name: Fred

Date: 10 June

Teacher: Karen

A Learning Story

Belonging Mana whenua	**Taking an Interest**		Today, Fred was working with Lyn; he was working from his choosing box. Fred was involved with a writing activity and made patterns. “McDonalds,” he said. “Wow, Fred, you are so clever. You've been writing M's!” I replied. Later on, Fred's friends joined him and he
Well-being Mana atua	**Being Involved**		
Exploration Mana aotūroa	**Persisting with Difficulty**		

Communication Mana reo	**Expressing an Idea or a Feeling**	 	continued to write. He watched Fuka and copied the symbols she had written on her paper. Fuka wrote her name, and Lyn suggested that Fred could write his name, which Fred did. He continued to enjoy this activity for quite some time, and it seems he particularly enjoyed his friends' company, too.
Contribution Mana tangata	**Taking Responsibility**		

Short-term review

From the video and photos, it is clear that Fred is showing an interest in writing.

It is great to see him enjoying the friendships and using his friends as role models. Fred has excellent observational skills and often watches his friends for cues.

(See Fred's videotape for all the footage to this learning story.)

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

What next?

Provide lots of opportunities for Fred to use print in activities that are purposeful and meaningful.

Write down Fred's stories about his artwork as a way of modelling print. Talk about the letters and words.

Share stories.

Use Fred's name card as a tool when activities are involved around print – e.g., magnetic letters.

Questions: How might we encourage this interest, ability, strategy, disposition, story to"

be more complex?
appear in different areas or activities in the programme?

How might we encourage the next "step" in the learning story framework?

Date: 26 June

Teacher: Karen

Recently, we have begun to record some of the children's learning stories onto videotape. Today, I showed Fred his videotape for the first time.

The first story on his tape is about him and Ruby. When Fred saw the pictures, he went and got his file. Then he took his position back in front of the TV, and while he watched his story, he also looked through his file.

Fred then went on to sharing his file with his friends

Fred also enjoyed watching his friends' tapes, but he made sure his videotape was close by. In this picture, you can see Fred had got his tape securely between his feet.

Fred joins in with the children's enjoyment as they revisit the learning story of his friends singing the pizza song.

Fred continues to keep a close hold of his tape.

Short-term review

Recording children's learning stories on videotape is a new development in our assessment process.

Today was the first time Fred saw his tape with his stories on it. Once he began watching his learning experience, he automatically made the connection it has with his file. He found his file and read it while he watched the video footage. As he read along with the tape, he was matching the pictures that were in his file. (*Te Whāriki*, Communication, Goals 3.2).

Fred has a strong connection with his file (recently he was dancing with it clutched under his arm), and he has automatically transferred this sense of ownership to his videotape as sell.

Having some of Fred's stories on tape gives Fred and his family the opportunity to revisit learning experiences and share the learning moment again, and again, and again!

What next?

Use Fred's tape as a tool to revisit learning experiences to develop vocabulary, and encourage Fred to talk about what he is doing to help the development of his expressive language.

Fred can celebrate his stories with his friends. Once again, this is a great opportunity for Fred to use expressive language.

Fred's stories part 2

Child's name: Fred

Date: 27 June

Teacher: Karen

		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.	Fred came with his mum to his IP meetings today. We put Fred's videotape on to celebrate Fred's progress with his IP team. Fred's second story on the tape was about some writing he had done in a book. When the story came on the screen, Fred went to the storeroom and returned with the actual book he had been writing in a few days before. Fred went back to the video and began writing in his book again, writing the same pattern he was doing on the video.
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

Once again, Fred's reaction to his video footage amazed me: I didn't realise how powerful it was going to be for the children to have the opportunity to revisit their learning experiences.

Having his video footage also gave Fred a sense of empowerment and the opportunity to celebrate his success with

adults (the IP Team) that aren't involved in his daily learning experiences.

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

What next?

Continue with last “What next?!”

Questions: How might we encourage this interest, ability, strategy, disposition, story to:

be more complex?
appear in different areas or activities in the programme?

How might we encourage the next “step” in the learning story framework?

Child's name: Fred

Date: 16 July

Teacher: Karen

A Learning Story

Belonging Mana whenua	**Taking an Interest**
Well-being Mana atua	**Being Involved**
Exploration Mana aotūroa	**Persisting with Difficulty**
Communication Mana reo	**Expressing an Idea or a Feeling**
Contribution Mana tangata	**Taking Responsibility**

Today, Fred had been busy creating in the block corner; he had used Mobilo to make a model.

I found Fred in the art area; he had his model alongside him and was now painting a picture.

“Fred, write a story about your model,” I encouraged.

“Fire engine,” Fred replied. Fred watched as I wrote his words down. He then picked up his pen and began to write letters on his page.

I then suggested that Fred could draw his model. Fred looked very carefully at his model. He showed me how the ladder worked. He then drew it onto his paper.

Fred's writing

Fred's model

Short-term review

Fred chose his activity today. He was open to ideas when I extended the activity to involve modelling print for a purpose.

Fred was able to represent his model in another medium and drew his model.

What next?

Encourage Fred to express his ideas verbally and to record his ideas. Model print.

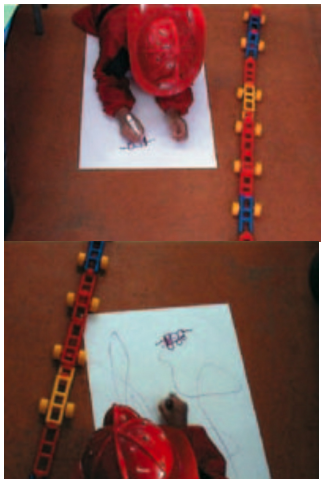
We have some stories in Tongan that Fred may enjoy sharing with his family. The books are in the book corner; you are welcome to use it like a library.

Child's name: Fred

Date: 17 July

Teacher: Karen

A learning story



Fred returned to the block corner today and made another model with the Mobilo. He brought his model to the art area and looked around.

“Do you want paper, Fred?” I asked.

“Paper,” Fred replied.

“On the shelf,” I said, pointing to the paper.

Fred chose a piece of paper and a felt pen and then set about drawing his model. Then he drew lines on his paper.

“What is that?” I asked.

Fred pointed to his car and then traced the lines he had drawn. “Brrrrrrrrrrrrrrrrrrr,” he said.

“Oh, your car is driving,” I said. “Where is your car going?” I asked.

Fred pointed to an area on his drawing. “Shop,” he replied. So I drew an arrow and wrote the word “shop”. Fred watched while I wrote, and then drew his own arrow.

At mat time, Fred shared his drawing with all of his friends. Fred explained his drawing: “Car, shop”.

“What are you going to buy at the shop?” Glynis asked. Fred was quick to reply: “Chocolate!”

Short-term review

Fred drew on his experience yesterday and extended his own learning today. (See last learning story.) This story is one example of Fred being a self-directed learner, choosing his own task and persisting until he has finished. This story also reflects Fred's observation skills and how he copies what is modelled to him – e.g., drawing an arrow. It was great to see Fred celebrating his work at mat time and expressing his ideas.

What next?

Model talking and writing.

When working with or alongside Fred, verbalise what he is doing. This helps Fred to make a connection between his actions and the words he is hearing.

Give Fred opportunities to celebrate and share his creations at mat time and during sessions, and ask open-ended questions to encourage Fred's expressive language. Remember to give Fred time to listen to the question and then reply.

Child's name: Fred

Date: 17 September

Teacher: Karen

A learning story

Tomorrow, we are having breakfast at kindergarten. Today, the children were deciding what food we should have. To do this, they had turns voting, writing their names in the columns. Once Fred had his turn, he found his own piece of cardboard and set about drawing up his own graph.

Short-term review

Yet again, another example of Fred being involved in literacy for a purpose. Fred directed his own learning, and from his involvement in this activity, he was able to transfer this experience into drawing his own graph, even with headings.

What's happening here

This exemplar includes seven excerpts from Fred's assessment file. In these assessments, the teacher focuses on Fred's growing competence in literacy, communication, and relationships. The centre has just begun to record learning episodes on videotape, and Fred connects his file and the videotaped versions.

What aspects of inclusive assessment does this exemplify?

Fred's voice emerges clearly in these assessments, through his actions, speech and signing, writing, and drawing. So too does his teacher's, and his family are included through invitations to borrow the centre's books to build on Fred's emerging interests (7 June and 16 July).

These learning stories show that narrative assessment can be used effectively with all children, including those with special learning needs. These stories document and celebrate Fred's interests and abilities, and the goals for him are in the same domains as the goals for the other children, for example, communication, self- direction, and persistence (17 July) and literacy for a purpose (17 September).

The documentation itself provides Fred with opportunities to participate in the curriculum. For example, Fred shares his assessment port- folio with the teacher and with other children, providing a focus for communication with others. Group learning episodes recorded on videotape (singing a pizza song) also provide Fred with an opportunity and an invitation to join in with others.

How might this assessment contribute to this child's learning and development?

In this set of assessments, we see the working out of a dynamic, ongoing Individual Plan (IP) with Te Whāriki-centred goals and detailed suggestions on how to achieve them. The What next? sections of the assessments document for all the adults in Fred's life (and for Fred) planned experiences that will build on his growing competence. For example, the 26 June entry plans to "use Fred's tape as a tool to revisit learning experiences to develop vocabulary and encourage Fred to talk about what he is doing to help the development of his expressive language". In the same assessment, the teacher comments on how the written and filmed stories provide opportunities for Fred to use language with his peers.

The documentation also supports continuity in Fred's learning. For example, he engages with the IP meeting process (27 June) by linking the videotape to a book he has been writing a few days before, finding the book in the storeroom, and writing in it again. The teacher comments on his sense of empowerment as he "celebrated his success with adults (the IP team)".

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

In these assessments, the teacher recognises aspects of Fred's growing competence and responds in ways that challenge him and further his learning. For example, on 16 July, he is encouraged to tell a story, write, and draw his Mobilo model. The teacher writes to his dictation, and so his interest in the written word and his developing ability with language are not held back by his limited ability to write.

Reflective questions – He pātai hei whakaaro iho

- Who do we involve in our assessments of children with special learning needs? Who else could or should we involve?
- Do our assessments reveal particular assumptions about disabilities or inclusion?
- What aspects of competence and continuity are evident in our assessments of children with special learning needs?
- What do the children value about their assessments?
- What aspects of the learning shown in assessments are valued in the children's homes?
- What do our assessments tell us about noticing, recognising, and responding for children with special learning needs in this place?
- How are whānau voices included in our assessments of children with special learning needs?
- Do our assessments raise questions for specialists and early intervention teams? What do they value about them?
- Do we relate learning pathways for children with special needs to their IP goals? How?
- How does the learning of children with special needs exemplify our understanding of inclusion?

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Book 10: An introduction to books 11-15 – He whakamōhiotanga ki ngā pukapuka 11-15

Introduction - He kupu whakataki

The strands of Te Whāriki

> *"This curriculum is founded on the following aspirations for children: to grow up as competent and confident learners and communicators, healthy in mind, body, and spirit, secure in their sense of belonging and in the knowledge that they make a valued contribution to society."* [1]

This book introduces the section of *Kei Tua o te Pae/Assessment for Learning: Early Childhood Exemplars* that focuses on the five strands of *Te Whāriki*. This section is made up of five books that explore and discuss assessment for learning, taking the lens of each strand as the front frame for analysis while at the same time recognising the integrated nature of the strands. Each strand describes an area of learning and development that is "woven into the daily programme of the early childhood setting" (*Te Whāriki*, page 44).

The five strands of *Te Whāriki* and their associated exemplar books are:

Belonging - Mana whenua (Book 11)

Ways of being that enable a learner to make connections with contexts and communities beyond the early childhood setting and that enable the learner to find the early childhood setting an interesting place to be.

Well-being - Mana atua (Book 12)

Experiences that provide the foundations of wellbeing and trust so that a learner is enabled to "read" a learning environment and to be emotionally engaged and intellectually involved.

Exploration - Mana aotūroa (Book 13)

Ways of actively exploring and responding to challenges and conceptual frames from a range of world views that help a learner make sense of the world.

Communication - Mana reo (Book 14)

Modes of expression for confidently communicating understandings, feelings, and ideas.

Contribution - Mana tangata (Book 15)

Relationships with people who help a learner negotiate meaning, providing alternative perspectives and ways to collaborate.

The strands in te reo Māori represent five realms of mana. Referring to the strands as “achievement aims”, Tilly Reedy commented that these realms of mana ensured:

> *"that the learner is empowered in every possible way. The main achievement occurs in the development of the child’s mana. The child is nurtured in the knowledge that they are loved and respected; that their physical, mental, spiritual, and emotional strength will build mana, influence, and control; that having mana is the enabling and empowering tool to controlling their own destiny."* [2]

The five strand books focus on assessment for learning with these five enabling and empowering realms of mana in mind. There is a connection here to the curriculum principle of Whakamana or Empowerment in *Te Whāriki* (page 14). The curriculum emphasises the role of socially and culturally mediated learning and of reciprocal and responsive relationships between people, places, and things (*Te Whāriki*, page 9). Children are learning to recognise, respect, relate to, orchestrate, and reshape these mediating and enabling resources.

The parallel enabling resources in the English version can be explained further as:

- Belonging: ways of being that enable a learner to make connections with contexts and communities beyond the early childhood setting and that enable the learner to find the early childhood setting an interesting place to be;
- Well-being: experiences that provide the foundation of well-being and trust so that a learner is enabled to “read” a learning environment and to be emotionally engaged and intellectually involved;
- Exploration: ways of actively exploring and responding to challenges and conceptual frames from a range of world views that help a learner make sense of the world;
- Communication: modes of expression for confidently communicating understandings, feelings, and ideas;
- Contribution: relationships with people who help a learner negotiate meaning, providing alternative perspectives and ways to collaborate.

In this section

- Learning outcomes in *Te Whāriki*
- Learning outcomes in the school curriculum: key competencies
- Assessment – Aromatawa
- Research findings – Ngā kitenga rangahau
- Endnotes – Kōrero tāpiri
- Book 10 - An introduction to books 11-15 (full) [PDF, 2 MB]

Learning outcomes in Te Whāriki

Learning dispositions and working theories

In *Te Whāriki*, learning outcomes are combinations of knowledge, skills, and attitudes. *Te Whāriki* summarises them on pages 44–45, describing them as "more elaborate and useful working theories about themselves [the children] and about the people, places, and things in their [the children's] lives" and as learning dispositions. These are holistic outcomes that integrate knowledge, skills, and attitudes and also thinking and feeling.

The Hirini Melbourne oriori (lullaby) in Book 1 includes the lines:

> *"Whāia te māramatanga*
> *O te hinengaro*
> *O te wairua*
>
> *Seek out the secrets of the*
> *hidden well-spring of your mind*
> *and know the sounds and*
> *dreams of your spirit."*

In *Te Wheke*, Rangimarie (Rose) Pere says that "Hinengaro refers to the mental, intuitive and 'feeling' seat of the emotions. Thinking, knowing, perceiving, remembering, recognizing, feeling, abstracting, generalizing, sensing, responding and reacting are all processes of the Hinengaro – the mind."[3]

Learning dispositions and working theories are closely connected to ideas about identity. Étienne Wenger comments that "Education, in its deepest sense and at whatever age it takes place, concerns the opening of identities – exploring new ways of being that lie beyond our current state."[4] *Te Whāriki* describes learning dispositions as "habits of mind" or "patterns of learning" (page 44). Ron Ritchhart,[5] writing about research in schools, also describes dispositions as "patterns" – patterns of behaviour, thinking, and interaction. Ritchhart links these patterns to a learner identity, explaining that the patterns reveal us "as thinkers and learners". He argues for dispositions as outcomes for education because they turn abilities into action:

> *"What kind of learning lasts beyond a given year that we can grab hold of to guide our vision [of education]? I contend that what stays with us from our education are patterns: patterns of behavior, patterns of thinking, patterns of interaction … Through our patterns of behavior, thinking, and interaction, we show what we are made of as thinkers and learners … [I]ntelligent performance is not just an exercise of ability. It is more dispositional in nature in that we must activate our abilities and set them into motion."* [6]

Learning dispositions contribute to working theories about the self as a learner. *Te Whāriki* upholds the image of children as confident and competent learners by quoting on page 3 (opposite the imprint page) Margaret Donaldson and her colleagues reminding us of the critical role early childhood plays in helping young children shape an identity of themselves as confident and competent:

> *"By the time this [early childhood] period is over, children will have formed conceptions of themselves as social beings, as thinkers, and as language learners, and they will have reached certain important decisions about their own abilities and their own worth."* [7]

Assessment also contributes to working theories about the "self" as a learner. (See the research findings on pages 13–14 in this book). In Book 2, *Sociocultural Assessment/He Aromatawai Ahurea Pāpori*, Caroline Gipps comments on the role that assessment plays in identity formation. Writing about learners revisiting and commenting on the work in their portfolios, Ritchhart comments that "Visitors listen as the students explain their work and then ask questions about the meaning of the work for the students. Through the process, students develop an increasing sense of themselves as learners based on the review of their work." [8]

Learning dispositions are more complex than abilities.[9] Inclination and sensitivity to occasion are added to skills and knowledge to become learning dispositions with three aspects: inclination, sensitivity to occasion, and ability. We can think about these three aspects of a disposition as being ready, being willing, and being able. Being ready (kia tatanga) is where a child demonstrates the general inclination, being willing (kia kaikaha) is demonstrated by the sensitivity to the occasion, and being able (kia matau) includes skills (ona pukenga) and knowledge (matauranga).[10] All three aspects are necessary for turning ability into action.

Learning outcomes in the school curriculum: key competencies

There is an alignment between the curriculum strands and learning outcomes in *Te Whāriki* and the key competencies in the New Zealand Curriculum for schools. Key competencies in the school curriculum are similarly dispositional and complex. They too focus on skill or ability, together with inclination/ motivation and sensitivity to occasion or context, and they too are about action.

The term "key competency" was developed within an OECD project, Definition and Selection of Competencies: Theoretical and Conceptual Foundations (DeSeCo).[11] Helen Haste, in an early collection of papers on key competency for the OECD, comments that, in her view, competency "implies effectiveness not only in performance, but in the interpretation of context and meaning".[12] Franz Weinert [13] says that a key competency is an action competence and adds:

> *"Unlike conceptualizations of competence that accentuate either cognitive or motivational aspects, action competence includes all those cognitive, motivational, and social prerequisites necessary and/or available for successful learning and action."* [14]

Writing about key competencies, Dominique Rychen and Laura Salganik say:

> *"In line with DeSeCo's objective to focus on competencies that are of particular importance, the notion of key competencies is used – to start with – as a synonym for critical or important competencies … DeSeCo conceives of key competencies as individually based competencies that contribute to a successful life and a well-functioning society, are relevant across different spheres of life, and are important for all individuals. Consistent with the broad concept of competence, each key competence is a combination of interrelated cognitive skills, attitudes, motivation and emotion, and other social components."* [15]

Key competencies, learning dispositions, and working theories provide the foundations for lifelong learning in any domain. If the educational environments and assessment practices are in place to support them, such competencies, learning dispositions, and working theories will be enriched and will develop in strength.

Assessment – Aromatawa

Assessment principles in Te Whāriki

Guidelines and principles for assessing learning have been set out in the first nine books of*Kei Tua o te Pae*. Each of books 2–9 asks evaluative questions about assessment practice. The four overarching evaluative criteria, based on the four curriculum principles in *Te Whāriki*, are set out as questions on page 19 ofBook 1:

Is the identity of the child as a competent and confident learner protected and enhanced by the assessments? (Empowerment/Whakamana)
Do the assessment practices take account of the whole child? (Holistic Development/Kotahitanga)
Do the assessment practices invite the involvement of family and whānau? (Family and Community/ Whānau Tangata)
Are the assessments embedded in reciprocal and responsive relationships? (Relationships/Ngā Hononga)

These criteria for assessment are described in detail on page 30 of*Te Whāriki*.

Book 1, pages 9–19, sets out additional criteria for assessment for learning with*Te Whāriki* in mind. These criteria are: having clear goals, balancing the documented and the undocumented, citing assessment in everyday contexts, protecting and enhancing the motivation to learn, acknowledging uncertainty, listening to children, including collective assessments, and keeping a view of learning as complex – all features that are demonstrated in the exemplars in books 11–15.

Narrative methods of assessment and portfolios can document the complex weaving together of knowledge, skills, and attitudes into learning dispositions and working theories. Narrative methods of assessment can also note the role of enabling resources in everyday contexts and raise questions about whether they are working well:

> *"The New Zealand model of learning and assessment, and the narrative method at its core, have, I believe, enormous potential for educators in other places. In adopting the dominant metaphor of story, in place of the tape measure (or long jump), educators are committing themselves to taking each child's learning seriously as a process, with its own life and living landmarks."* [16]

At the same time, documented stories about learning dispositions can themselves contribute to children becoming lifelong learners. Narratives are embedded in the relationships and connections of the storyteller's community.

Bicultural assessment

In its introduction on page 2, Book 3 states:

> *"Te Whāriki is a bicultural curriculum that incorporates Māori concepts. The principles of whakamana (empowerment), kotahitanga (holistic development), whānau tangata (family and community), ngā hononga (relationships), and the different areas of mana that shape the five strands provide a bicultural framework to underpin bicultural assessment."*

That book sets out a number of principles for authentic bicultural assessment, and books 11–15 provide some examples of these principles in action. For example:

Some assessments are in te reo Māori The exemplar "Tapahia me ngā kutikuti – Cutting with scissors" (Book 13) is an example from a centre where documented achievements are frequently written in three "languages" – Māori, English, and the visual language of digital photography. They are accessible to a range of audiences.

Some assessments are represented in ways that are consistent with tikanga Māori. The holistic nature of the context may be reflected via narrative. Some of the documentation in the exemplar "Te Tuhi a Manawatere" (Book 11) might be described as of this kind. The documentation forms a learning narrative that begins with a story: "On today's beach trip to Cockle Bay, I told the children the story of Te Tuhi a Manawatere, underneath the actual pōhutukawa tree."

Māori whānau and community participate in the assessment process In Book 15, the exemplar "A grandfather's letter" begins with the grandfather making an introduction in Māori: "Tēnā koutou e ngā kai-whakaako ki te kura. Kei konei waku whakaaro e pā ana ki te ripoata mō Taylor. He mokopuna nōku." The grandfather then continues with his interpretation of the learning, in English.

Contributions from the home and the community are in the children's and the centre's assessment documentation. A contribution about "Tāwhirimatea" (in Book 11) was sent to Tia's early childhood centre by her grandmother. The What next? section included the grandmother's comment, "I would like the centre to be aware of this so staff can reinforce her knowledge base of Tāwhirimatea, the wind." An early childhood centre community's distress at, and response to, a fire at the local marae is described in "Fire at the marae" (in Book 13), together with a parent's voice, comments from Whaea Taini at the marae, and reflections from one of the teachers.

Assessments include the collaborative and the collective. The exemplar "Drawing and chanting together" (Book 14) describes Mūmū Te Āwha and Mira drawing at the whiteboard and chanting together in tune with their drawing.

Assessments show respect in seeking advice and interpretation from whānau The story of one early childhood centre's preparation for a marae visit, "Te marae" (in Book 14), outlines the role of Whaea Pip, their "pouaka mātauranga". In a multicultural context, the exemplar "Rahmat and the snakes", also in Book 14, is eloquent about the value of interpretation from speakers of the home language.

Children's voices are heard in the assessments In "Whakapai kai" (Book 15), Anthony and Remy recite the whakapai kai karakia that Anthony had been taught at home; his father had written the words out for the teachers, and Anthony had taught it to Remy. Sometime earlier, the teacher had consulted the family about the tikanga of their iwi.

Book 3 sets out a continuum towards bicultural practice that is dynamic (in that it is about moving forward) and allows for multiple points of entry as centres build bicultural understandings and practices. Book 3 provides a reference for all assessment practices that support *Te Whāriki*.

Learning dispositions, dispositions-in-action, and learning stories

Many of the assessments in *Kei Tua o te Pae* (books 11–15) are learning stories. Learning stories integrate learning dispositions into a story framework and include an analysis of the learning. They frequently include Possible pathways or What next? suggestions. In the original research with teachers,[17] five dispositions-in-action followed a story sequence: taking an interest; being involved; persisting with difficulty, challenge, and uncertainty; expressing a point of view or feeling; and taking responsibility.

Each of these dispositions-in-action can be seen to represent some aspects of more abstract learning dispositions. Over time, teachers have also begun to consider these dispositions on their own merits, not as part of a story sequence. For example, *taking an interest* has been useful in noticing and recognising aspects of courage and connectedness inside the Belonging/Mana Whenua strand; *being involved* has represented aspects of trust and playfulness inside the Well-being/Mana Atua strand; *persevering with difficulty, challenge, and uncertainty* has given voice to aspects of resilience and curiosity inside the Exploration/Mana Aotūroa strand; *expressing a point of view or feeling* has relevance to aspects

of communication and resourcefulness inside the Communication/Mana Reo strand; and *taking responsibility* has enabled many aspects of responsibility and collaboration to be documented in the Contribution/Mana Tangata strand. These learning dispositions have been defined in each learning community.

Possible pathways for learning

Teachers' reflections on how learning dispositions and working theories can be strengthened are exemplified in the What next? sections of the learning stories and narratives described throughout books 11–15. Teachers are developing local examples of dimensions of strength, and these provide opportunities for discussion and debate. On page 6 of Book 7, *Assessment and Learning: Continuity/ Te Aromatawai me te Ako: Motukore*, competence that progresses over time is described as becoming "more *secure*, more widely *applicable*, and more *complex*".

In a 2004 article, Guy Claxton and Margaret Carr described these same features of strengthening learning dispositions as: "robustness, breadth and richness".[18] The principles of *Te Whāriki* could also provide a guide for identifying dimensions of strength. Learning dispositions become more frequent (secure, integrated into the everyday life of the centre); frequency can be aligned with Holistic Development. They can become more *distributed* (complex, related to, and stretched across a widening range of reciprocal relationships with people, things, and other enabling resources); distributed learning can be aligned with reciprocal Relationships. They can become more *connected* (appearing in other places and social communities); connectedness can be aligned with Family and Community as an integral part of the curriculum. They can become more *mindful* as children begin to take responsibility and make up their own minds.[19] Urie Bronfenbrenner has described this as allowing the child "sufficient balance of power to introduce innovations of her own".[20] Mindfulness can be aligned with the principle of Empowerment.

Sociocultural links are more likely to be maintained when teachers notice and recognise features in the educational setting that enable or disable the development of learning dispositions and the narratives around them.

> *"Dispositions to learn develop when children are immersed in an environment that is characterised by well-being and trust, belonging and purposeful activity, contributing and collaborating, communicating and representing, and exploring and guided participation."*
>
> *Te Whāriki*, page 45

There is a dynamic two-way link: the learning dispositions and narratives will also influence the features of the educational setting. The four dimensions of strength (outlined above) are mirrored in the enabling or disabling features of the educational setting. The cultural norms and regular events in the setting make it easier or more difficult for dispositions to become more *frequent*, robust, and practised. The accessibility of people, materials, and diverse ways to represent meaning make it easier or more difficult for dispositions to become more richly *distributed*. The connections developed with families and a diversity of social communities make it easier or more difficult for dispositions to achieve more breadth and become more widely *connected*, and the flexibility of the power balance between adults and children makes it easier or more difficult to reshape and consider new possibilities – to become more *mindful*.

Assessment plays a key role in this two-way process as teachers notice, recognise, respond to, record, and revisit learning stories and learning dispositions.

Possible pathways with learning dispositions in mind: an analysis of an exemplar

"The three friends" exemplar in Book 15 provides excerpts from the portfolios of three children, Tane, Sarah, and Leon, over a period of time when they collaboratively developed their interest in sewing.

Frequency *and regular events*

The children's learning repeated the learning story framework several times as they adapted their original *interest* in a number of ways, sustained their *involvement* over time, *persisted with difficulties* (with the adults often providing more assistance), negotiated with each other, and took *responsibility* in order to make the project their own.

The children's individual portfolios include many stories about their deep involvement in projects that either they or others initiated and in which they became enthusiastic and interested participants. Sarah, for instance, was part of "The mosaic project" described in Book 2. These enterprises have become routine and regular events at this early childhood centre – it is what they do there, and spaces (in terms of place and time) are provided for such projects to develop. Children often observe events for some time before they become involved. The teachers have developed a "culture of success" in the way that they notice, recognise, respond to, record, and revisit learning.

Distribution *across helpful people and enabling resources*

Tane, Sarah, and Leon were learning about the distributed nature of pursuing an interest over time, becoming increasingly sensitive to which fabrics might be best for the task and which adults have particular expertise. They became particularly skilful at marshalling and adapting the support they needed in order to persevere with difficult

enterprises and to achieve complex aims. They discussed their plans with each other, and the teachers made suggestions as well. The teachers provided a range of interesting materials and brought in a sewing machine when the project seemed to need it. They found that patterns were useful, and they combined drawings with sewing. Photographs reminded them of their learning journey. The teachers stepped up their direct assistance when a sewing machine was needed.

Connection to a *diversity of social communities*

These particular stories may have begun with the story from home about Tane sewing with his grandmother (it included a photograph). That story emphasised Tane coping with difficulty. Ideas and intentions came from the children's knowledge about the work (and uniforms) of ambulance drivers and police officers. The social communities inside the early childhood centre became more diverse – extending from one child to include this group of three and then expanding to include other children (some of whom were initially visible on the periphery of the photographs). Connections continued to be made with home. The teacher commented to the children that Sarah's mother sewed (and therefore might have a pattern for trousers). The children were reminded that sewing stories happen elsewhere.

Mindfulness *and flexible power balances*

The three friends (Book 15)

The children frequently took the initiative and became more capable at negotiating ideas with others (for instance, discussing how different fabrics might be used). Sarah resisted Tane's suggestion that she make an apron as he did and followed up on an imaginative idea of her own (creating a noticeboard for her bedroom at home). Tane has an imaginative idea of his own – to create a bicycle helmet from black lace (not included in the exemplar).

How can assessments contribute to an understanding of continuity and to the growing strength of learning?

Many of the exemplars in books 11–15 directly document the continuity of learning in some way. A key strategy for mutual understandings about continuity and increasing strength is revisiting the documentation with children and families. Not all revisiting conversations with children and families are documented, but these conversations are also important pedagogical opportunities. Assessment for learning becomes assessment as learning. A teacher comment in the exemplar "O le matamatagā tusi" (Book 13) points to the value of portfolios being accessible for revisiting and reflecting on the learning. Fergus and William revisiting their folders is documented in the exemplar "Fergus and William take their folders outside" (Book 11).

Revisiting invites children to identify their own progress and to develop their own goals. (See Book 4 for a discussion about children contributing to their own assessment.) In Book 13 Amy states that she is "getting better and better … It used to be hard", and in the same book, children contribute their prior knowledge about camping before going on a camping trip, and a parent documents the value of the camping experience for one of the children. The What next? sections in learning stories provide cues for discussion when a portfolio is revisited as well as being guides for planning.

A common way to represent continuity is to document progress through a series of notes, photographs, and/or learning stories. The sewing project of "The three friends" exemplar was documented in this way. In the exemplar "Jedd's increasing participation" (Book 11), Jedd's participation is described as it increases from July through to March of the next year. Layne's developing curiosity is documented in "The acrobat" (Book 13).

The exemplar "Suelisa's sense of belonging" (Book 11) is set out in a series of learning stories, and the inclusion of photographs of her family from earlier documentation (two years previously) allowed the assessment folder to become a powerful resource for strengthening Suelisa's sense of belonging.

The continuity of children's developing curiosity and working theories in a lengthy project has been documented in the exemplar "What's over the fence?" (Book 13).

In Book 14, there are three connected series of learning stories in the exemplar "Fuka, Colette and Fea". The continuity for each child in terms of communication and participation is clearly set out in the stories. In this exemplar, a learning story was turned into a book, which became a mediating resource for social interaction since English was an additional language for this child.

Continuity of a different kind is illustrated in "A budding archaeologist" (Book 13), when a teacher responds to a child's interest and sets up an exploration of archaeology and history by contributing her photos from China. Similarly, in the exemplar "Te Tuhi a Manawatere" (Book 11), Helen reads the story of Te Tuhi a Manawatere to the children under the pōhutukawa tree where, according to historical records, the event occurred.

Families frequently provide continuity across time and place. The exemplars "Zachary dancing" (Book 15), "Osmana's view" (Book 15), and "Making a card for Great-grandad" (Book 12) are examples of this. Teachers sometimes invite these connecting comments in the documentation (in "The acrobat" in Book 13, for instance). The families' responses are, of course, not always recorded; nevertheless, they are of great importance for developing mutual understandings about continuity pathways. The exemplar "Caroline spreads her wings" (Book 12) begins with Caroline's mother's comment that she would like Caroline to "have a sense of independence". The teachers document Caroline's learning from March to December (interspersed with information from home, for example, when Caroline crawled for the first time), and the parent comments on the difference at the end. ("She is happy, independent, fun, and knows her mind.") Likewise, a parent adds some detail to the continuity of children coping with a difficult situation in "Fire at the marae" (Book 13), and a teacher adds reflection, too.

Teachers comment on continuity in learning stories or narratives. A good example of this is in "Finn's dragonfly" (Book 12), where the teacher comments to Finn on the continuity of his capacity to persevere: "This learning story reminds me of two that I have written for you previously … I noticed then your technique … This is exactly what you were doing today when you were drawing your dragonfly." A home-based carer comments in "Hannah goes without a nappy" (Book 12) that "Today was the second day [without a nappy]" and tells a story about how well the day went.

In "Phoebe's puzzling morning" (Book 14), a teacher introduces a story about Phoebe by commenting that she "often enjoys setting herself the task of solving puzzles" and then documents observations and discussions with Phoebe that

support this statement. In “Alexander and the trees” (Book 12), the teacher records, through comments, photographs, and conversations, how Alexander’s paintings of trees, and his commentaries on them, have become more complex over time.

In “Becoming part of the group” (Book 15), the teacher refers back to the events of the previous two days to highlight the new learning; and in the same book, the teacher documenting the exemplar “Teaching others” comments that “Today, however, was different from the last time.”

Perhaps the last word should go to “Issy’s new role” (Book 15), where continuity is recognised between Eden (a toddler) caring for baby Issy, and then (over a year later), Issy caring in the same way for five-month-old Jimmy The earlier photographs are added to the later learning story for Issy. This exemplar also illustrates some important continuities of practice at the early childhood centre.

Kei Tua o te Pae demonstrates that learning will be strengthened only if the environment can afford its strengthening and if teachers notice, recognise, respond to, record, revisit, and reflect on multiple learning pathways.

Research findings – Ngā kitenga rangahau

The most comprehensive review of research on formative assessment in recent years was carried out by Paul Black and Dylan Wiliam at King’s College, London.[21]

Black and Wiliam define formative assessment as follows:

> "In this paper, the term “assessment” refers to all those activities undertaken by teachers, *and by their students in assessing themselves*, which provide information to be used as feedback to modify the teaching and learning activities in which they are engaged. *Such assessment becomes “formative assessment” when the evidence is actually used to adapt the teaching work to meet the needs*. "[Emphasis is included in the original].[22]

They conducted a detailed analysis of 250 sources of robust research or reviews of research on formative assessment.

> "All of these [most careful] studies show that innovations which include strengthening the practice of formative assessment produce significant, and often substantial, learning gains … *Many of them show that improved formative assessment helps the (so-called) low attainers more than the rest, and so reduces the spread of attainment whilst also raising it overall*. [Emphasis is included in the original]."[23]

Although these findings refer originally to the primary, secondary, and tertiary education sectors, they are relevant to the early childhood setting as well. The findings highlight the role of empowering processes and of reciprocal and responsive relationships in formative assessment. The review concludes that the following practices are important for effective formative assessment: meaningful and interesting tasks, the active involvement of learners, a culture of success, the opportunity for all learners to express their ideas, and self-assessment.

Meaningful and interesting tasks

Black and Wiliam,[24] writing about strategies and tactics for teachers’ formative assessment work, include a discussion of the nature of educational tasks that form the basis for assessments. They cite research that concludes that tasks should: be interesting; offer reasonable challenge; help learners to develop short-term, self-referenced goals; focus on

meaningful aspects of learning; and support the development and use of effective learning strategies. In early childhood settings where children have a sense of belonging, tasks/activities/projects will encourage learning goals through which children understand and "own" the questions and problems.

The active involvement of learners

Black and Wiliam emphasise the need in effective formative assessment to secure the responsible and thoughtful involvement of all learners. They highlight the importance of the nature of each teacher's beliefs about learning. If the teacher assumes that knowledge is to be transmitted and understanding will develop later, "formative assessment is hardly necessary":

If, however, teachers accept the wealth of evidence that this transmission model does not work, even by its own criteria, then the commitment must be to teaching through interaction to develop each pupil's power to incorporate new facts and ideas into his or her understanding.[25]

Early childhood teachers characteristically teach through interaction and develop a number of strategies to encourage the involvement of every child (including knowing the children well, which is an outcome of listening as well as noticing, recognising, responding to, and revisiting documentation about the child).

A culture of success

Black and Wiliam comment that:

What is needed is a culture of success, backed by a belief that all can achieve.[26]

A culture of success should be promoted where every student can make achievements by building on their previous performance, rather than by being compared with others. Such a culture is promoted by informing students about the strengths and weaknesses demonstrated in their work and by giving feedback about what their next steps should be.[27]

Such a culture avoids the idea that the capacity to learn is a fixed inner quality that cannot be changed by effort. In classrooms where the culture focuses on feedback in the form of rewards – "gold stars", grades, or class ranking – then "where they have any choice, pupils avoid difficult tasks … Many are reluctant to ask questions out of fear of failure."[28] A key issue here is the beliefs that teachers hold about the learning potential of all their students.[29] Also, Black and Wiliam state, "There is evidence from many studies that learners' beliefs about their own capacity as learners can affect their achievement."[30] The narrative formats for assessment being developed in New Zealand early childhood contexts, learning stories for instance, are designed to contribute to a culture of success. They need to be accompanied by the teacher's belief in the potential of all children.

The opportunity for all learners to express their ideas

Black and Wiliam also conclude that all learners should have an opportunity to express their ideas:

The dialogue between pupils and a teacher should be thoughtful, reflective, focused to evoke and explore understanding, and conducted so that all pupils have an opportunity to think and to express their ideas.[31]

In early childhood, assessments frequently include, or follow on from, children expressing their ideas. Teachers ensure that all children have this opportunity to express themselves and that discussions are genuinely reciprocal.

Self-assessment where learners take responsibility for their own learning

> *"What this [research] amounts to is that self-assessment by pupils, far from being a luxury, is in fact an essential component of formative assessment."* [32]

An essential element is for teachers to provide "the stimulus and help for pupils to take active responsibility for their own learning".[33] A number of exemplars provided in the *Kei Tua o te Pae* series include children commenting on and evaluating their own learning. Revisiting documented assessments with peers, teachers, family, and whānau provides further opportunities for the children to do this.

These research findings on effective formative assessment can be seen to parallel the five strands of *Te Whāriki*:

Belonging – meaningful tasks
Well-being – active involvement by learners
Exploration – a culture of success
Communication – the opportunity for all learners to express their ideas
Contribution – self-assessment.

Endnotes – Kōrero tāpiri

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

[2] Tilly Reedy (1995/2003). "Toku Rangatiratanga na te Mana-matauranga: Knowledge and Power Set Me Free …". In *Weaving Te Whāriki: Aotearoa New Zealand's Early Childhood Curriculum Document in Theory and Practice*, ed. J. Nuttall. Wellington: NZCER, p. 68.

[3] Rangimarie Turuki Pere (1997). *Te Wheke: A Celebration of Infinite Wisdom*. Gisborne: Ao Ako Global Learning New Zealand, p. 32.

[4] Étienne Wenger (1998). *Communities of Practice: Learning, Meaning and Identity*. Cambridge: Cambridge University Press, p. 263.

[5] Ron Ritchhart (2002). *Intellectual Character: What It Is, Why It Matters, and How to Get It* San Francisco: Jossey-Bass, p. 7.

[6] ibid., pp. 9–18.

[7] Margaret Donaldson, R. Grieve, and C. Pratt (1983). *Early Childhood Development and Education: Readings in Psychology*. Oxford: Basil Blackwell, p. 1.

[8] Ritchhart (2002), p. 171.

[9] In a 1999 paper entitled "Rethinking Transfer: A Simple Proposal with Multiple Implications", John D. Bransford and Daniel L. Schwartz summarise their research group's findings on what they call a Preparation for Future Learning (PFL) perspective on learning outcomes and learning transfer. They comment as follows (p. 84): "Overall, one of the important lessons of the PFL perspective is that it moves 'affective' and social concepts such as 'tolerance for ambiguity' (Kuhn,

1962), courage spans (Wertime, 1979), persistence in the face of difficulty (Dweck, 1989), willingness to learn from others, and sensitivity to the expectations of others from the periphery toward the center of cognitive theories of learning. These factors can have a major impact on people's dispositions to learn throughout their lives." References in this quote: T. S. Kuhn (1962), *The Structure of Scientific Revolutions*, Chicago: University of Chicago Press; R. Wertime (1979), "Students' Problems and Courage Spans", in *Cognitive Process Instruction*, ed. J. Lockhead and J. Clements, Philadelphia: Franklin Institute Press; Carol S. Dweck (1989), "Motivation", in *Foundations for a Psychology of Education*, ed. A. Lesgold and R. Glaser, pp. 87–136, Hillsdale, N.J.: Erlbaum. The primary reference is: John D. Bransford and Daniel L. Schwartz (1999), "Rethinking Transfer: A Simple Proposal with Multiple Implications", *Review of Research in Education*, vol. 24, pp. 61–100.

[10] See Margaret Carr (2001), *Assessment in Early Childhood Settings: Learning Stories*, London: Paul Chapman Publishing, pp. 21–47. See also pp. 123–124 for an example of the learning in a technology project in an early childhood centre analysed in these terms as being ready, being, willing, being able (having funds of knowledge), and being able (having skills). Being "ready, willing and able" to learn was also used by Guy Gaxton in his 1990 publication *Teaching to Learn* (London: Cassell) in which he argues that "in a society where knowledge, values, jobs, technology and even styles of relationship are changing as fast as they are, it can be strongly argued that the school's major responsibility must be to help young people become ready, willing and able to cope with change successfully: that is, to be powerful learners" (p. 64).

[11] Two volumes of papers were published in 2001 and 2003 respectively. These volumes were as follows: Dominique Simone Rychen and Laura Hersh Salganik, eds (2001), *Defining and Selecting Key Competencies*, Göttingen: Hogrefe and Huber; and Dominique Simone Rychen and Laura Hersh Salganik, eds (2003), *Key Competencies for a Successful Life and a Well-Functioning Society*, Göttingen: Hogrefe and Huber.

[12] H. Haste (2001). "Ambiguity, Autonomy, and Agency: Psychological Challenges to New Competence". In*Defining and Selecting Key Competencies*, op. cit., chapter 5, p. 94.

[13] Franz E. Weinert (2001). "Concept of Competence: A Conceptual Clarification". In*Defining and Selecting Key Competencies*, op. cit., chapter 3, pp. 45–65.

[14] ibid., p. 51.

15 Dominique Simone Rychen and Laura Hersh Salganik (2003). "A Holistic Model of Competence". In*Key Competencies for a Successful Life and a Well-Functioning Society*, op. cit., chapter 2, pp. 41–62.

[16] Mary Jane Drummond (2003). *Assessing Children's Learning*. London: David Fulton, p. 186.

[17] Margaret Carr (1998a). *Project for Assessing Children's Experiences: Final Report to the Ministry*. Wellington: Ministry of Education. These "key dispositions" are adapted from Margaret Carr (1998b), *Assessing Children's Learning in Early Childhood Settings: A Professional Development Programme for Discussion and Reflection* (support booklet and three videos), Wellington: NZCER, pp. 14–15. For a detailed discussion of the theory and application of learning stories in early childhood settings, see Carr (2001), op. cit.

[18] Guy Claxton and Margaret Carr (2004). "A Framework for Teaching Learning: The Dynamics of Disposition".*Early Years*, vol. 24 no. 1, March, p. 89.

[19] The label "mindful", replacing "powerful", was developed during a Ministry of Education Teaching and Learning

Research Initiative project (2004–05) entitled Key Learning Competencies across Place and Time/Kimihia te Ara Tōtika Hei Oranga mō tō Ao. See also Ellen J. Langer (1989), *The Power of Mindful Learning*, New York: Addison Wesley.

[20] Urie Bronfenbrenner (1979). *The Ecology of Human Development: Experiments by Nature and Design*. Cambridge, Mass.: Harvard University Press, p. 205.

[21] This review was published in detail as "Assessment and Classroom Learning" in the journal *Assessment in Education*, vol. 5 no. 1 (Paul Black and Dylan Wiliam, 1998a). A summary, entitled Inside the Black Box, was published in the same year (Black and Wiliam, 1998b), and a book about putting the ideas into practice in schools was published in 2003 (see note 27 below). The ideas in the book were summarised in Paul Black, Christine Harrison, Clare Lee, Bethan Marshall, and Dylan Wiliam (2002), *Working Inside the Black Box*, London: School of Education, King's College. The relevant references are listed below as notes 23, 25, and 28. The research study on tasks referred to here is as follows: Carole Ames (1992). "Classrooms: Goals, Structures, and Student Motivation". *Journal of Educational Psychology*, vol. 84 no 3, pp. 261–271.

[22] Paul Black and Dylan Wiliam (1998b). *Inside the Black Box: Raising Standards through Classroom Assessment* London: School of Education, King's College, p. 2.

[23] ibid., pp. 3 and 4.

[24] Black and Wiliam (1998a), p. 31.

[25] Black and Wiliam (1998b), p. 13.

[26] ibid., p. 9.

[27] Paul Black, Christine Harrison, Clare Lee, Bethan Marshall, and Dylan Wiliam (2003). *Assessment for Learning: Putting It into Practice*. Maidenhead, Berks.: Open University Press, p. 46.

[28] Black and Wiliam (1998b), p. 9.

[29] ibid., p. 14.

[30] Black and Wiliam (1998a), p. 24.

[31] Black and Wiliam (1998b), p. 12.

[32] ibid., p. 10.

[33] ibid., p. 15.

Book 11: The strands of Te Whāriki: Belonging – Ngā taumata whakahirahira ki Te Whāriki: Mana Whenua

Introduction - He kupu whakataki

When a child moves from a family to a classroom, when an immigrant moves from one culture to another, or when an employee moves from the ranks to a management position, learning involves more than appropriating new pieces of information. Learners must often deal with conflicting forms of individuality and competence as defined in different communities … I am suggesting that the maintenance of an identity across boundaries requires work and …[t]his work … is at the core of what it means to be a person.[1]

This book collects together early childhood exemplars that illustrate the assessment of learning that is valued within the curriculum strand of Belonging/Mana Whenua, keeping in mind that:

> *"Exemplars are examples of assessments that make visible learning that is valued so that the learning community (children, families, whānau, teachers, and beyond) can foster ongoing and diverse learning pathways."* [2]

Although these exemplars have been annotated with a Belonging/Mana Whenua lens, in many cases, the lens of another strand could have been used. The principle of Holistic Development or Kotahitanga set out in *Te Whāriki* is a reminder that the curriculum "strands" are a construction, and in any episode of a child's learning, these areas are inextricably intertwined and interconnected.

In this section

- Assessment for Belonging – Aromatawai mō te Mana Whenua
- The four domains of Belonging – Ngā rohe e whā o te Mana Whenua
- Exemplars in other books – Ngā tauaromahi kei pukapuka kē
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- Endnotes – Kōrero tāpiri

Downloads

- The Strands of Te Whāriki: Belonging [PDF, 277 KB]
- Te Tuhi a Manawatere [PDF, 224 KB]
- Tāwhirimatea [PDF, 467 KB]
- Tyler's day at the office [PDF, 283 KB]
- Jedd's increasing participation [PDF, 321 KB]
- Suelisa's sense of belonging (Part 1) [PDF, 369 KB]
- Suelisa's sense of belonging (Part2) [PDF, 297 KB]
- Farewell to a taonga [PDF, 195 KB]
- The meeting [PDF, 92 KB]
- Fergus and William take their folders outside [PDF, 79 KB]
- Reflective questions and Endnotes [PDF, 79 KB]
- Book 11 - The strands of Te Whāriki: Belonging (full)[PDF, 3.4 MB]

Assessment for Belonging – Aromatawai mō te Mana Whenua

The exemplars in this book illustrate some ways in which assessing, documenting, and revisiting children's learning will

contribute to educational outcomes in the curriculum strand Belonging/Mana Whenua.

- Assessment contexts and tasks are “varied in interest, offer reasonable challenge, help [learners] develop short-term, self-referenced goals, focus on meaningful aspects of learning and support the development and use of effective learning strategies.” Tasks/activities/projects as sites for assessment encourage learning goals that allow children to understand and “own” the questions and problems.[3]
- Portfolios can become an artefact of belonging, signifying the relationship between the learner and the setting.
- Documented assessments contribute to a positive transition for children, families, and whānau into the early childhood setting and invite their ongoing participation in the community of the early childhood service.[4]
- Assessment collections document the interests and funds of knowledge[5] that children bring from home, as well as the interests that they develop in the early childhood setting.
- Opportunities for children to discuss rights, responsibilities, rules, and fairness are provided by revisiting assessment episodes that relate to these topics.
- Teaching about the environs of the early childhood setting and the history of the local area, if included in the assessment record, enhances the reader’s knowledge in this area.
- Portfolios document children’s belonging journeys and suggest possible ways forward for teachers, families, whānau, and children.

The four domains of Belonging – Ngā rohe e whā o te Mana Whenua

Te Whāriki elaborates on the Belonging/Mana Whenua strand as follows:

> *"Ko te whakatipuranga tēnei o te mana motuhake, te mana tūrangawaewae, me te mana toi whenua o te tangata … ngā tūmanako mō te mokopuna. Kia mōhio ia ki ōna tūrangawaewae, ki ōna marae, ki ngā pepeha hoki o ōna iwi … ki te mana o te whenua … Kia mōhio ia ki te manaaki, ki te tiaki i te whenua, nō te mea i ahu mai te oranga i te whenua …*[6]
>
> *Children and their families feel a sense of belonging … [They] experience an environment where:*
>
> - *connecting links with the family and the wider world are affirmed and extended;*
> - *they know that they have a place;*
> - *they feel comfortable with the routines, customs, and regular events;*
> - *they know the limits and boundaries of acceptable behaviour."*[7]

The four interwoven domains of Belonging/Mana Whenua are described (as goals) in the English text of*Te Whāriki*, and each domain includes indicative learning outcomes.

The exemplars presented in this book can each be allocated to one of these four domains.

Belonging to wider learning communities beyond the early childhood setting

Children are developing a wider horizon of interest beyond the early childhood setting and beyond their home settings.

Learning dispositions and working theories include developing an interest in and a recognition of new learning identities or “possible selves”[8] and a capacity to “read” the environment and therefore to navigate between different forms of

individuality and competence as defined in different communities. For some children, this involves navigating between te ao Māori and te ao whānui.[9]

Mason Durie commented that “of the many determinants of educational success, the factor that is uniquely relevant to Māori is the way in which Māori world views and the world views of wider society, impact on each other.” [10] Children can be helped to make connections across learning communities, and often they bring interests and “funds of knowledge” that may provide an anchor for them.[11]

> *"[T]he child’s interests often represent an anchor that helps in managing the critical transition from home life to preschool or kindergarten. The child’s interests delineate the types of objects and possibilities of action with which the child is familiar and feels competent … Childhood interests, therefore, may be described as independent variables that help to explain a more or less successful adaptation to a new life situation."* [12]

Learning includes knowing stories of local places that have been handed down through the generations. In the exemplar “Te Tuhi a Manawatere”, the children are learning about the history of the local area around the early childhood centre. The legend of Te Tuhi a Manawatere had been passed down through the generations and was finally written up in a local historical society publication, which the teachers have accessed. The children revisit the legend, and their efforts to represent it in a range of media have been recorded.

In “Tyler’s day at the office”, Tyler, his teachers, and his parents use the fax machine to connect a workplace, the home, and two early childhood centres. The fax messages that made these connections have been collected together in Tyler’s portfolio, mapping out the progression of Tyler’s belonging journey.

In “Tāwhirimatea”, Tia’s grandmother adds a story to Tia’s portfolio that makes connections between the early childhood centre’s community and the “figured world”[13] important to the home community.

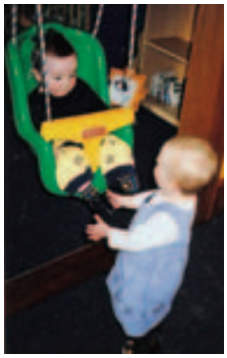
Assessment for learning can assist learners to make connections with their families and to participate in communities in the wider world. These communities might be built around connecting ties of interest, kinship, social role, occupation, history, or place as, for example, in the excerpt from an early childhood centre’s group learning story provided below.

From a group learning story in an early childhood centre

> *"Today was our bus trip to the Roger Hamon Bush. We’ve been counting the sleeps. We have also been practising our mihi and waiata and looking at posters, books, and photos so we would know what to look for.*
>
> *Our kindergarten mihi acknowledges Pirongia te Maunga, Waikato te Awa, Kirikiriroa te Papa e. So we talked about Hamilton as we rode along in the bus. We saw the river as we rode next to and over it, and best of all, we saw Pirongia as we got off the bus. We sang our mihi to Pirongia, which helped make our mihi more meaningful to us all."*

Belonging in a particular early childhood setting

Children bring interests to their early childhood settings, and they also develop an interest in a range of the tasks, activities, cultural artefacts, languages, and ways of doing and knowing that are features of their early childhood setting. This domain is important because it supports a developing disposition towards lifelong learning and a commitment to an educational setting beyond the home.



An OECD report by Jon Willms suggests that engagement with education, defined as participating and having a sense of belonging in a particular learning community, can set up a developing disposition towards lifelong learning.[14]

Assessments give value to children being ready, willing, and able to find a point of connection in a topic, an activity, a person, or an object. Working theories for making sense of the world include children's understanding that they have a place here. "Jedd's increasing participation" is an account of Jedd's learning strategies and dispositions in relation to participation. It demonstrates how these strategies and dispositions become more frequent, more connected, more distributed, and more mindful, a view of continuity outlined in Book 10. In this exemplar, Jedd's teachers revisit the documentation in order to recognise and build on the continuity.

In "Suelisa's sense of belonging", Suelisa's assessment portfolio is an artefact of belonging, apparently signifying for Suelisa the relationship between herself, her family, and the early childhood setting.

Belonging situated in routines, customs, and regular events

Routines, customs, and regular events from a range of contexts enrich children's learning. Children learn that routines, customs, and regular events will be different in different places. They also learn that these routines can be considered and sometimes changed. Children learn strategies for coping with a moderate amount of change and transition.

The exemplar "Farewell to a taonga" documents a centre's development of practices and customs around the departure of a staff member and her "being gifted" to another centre.

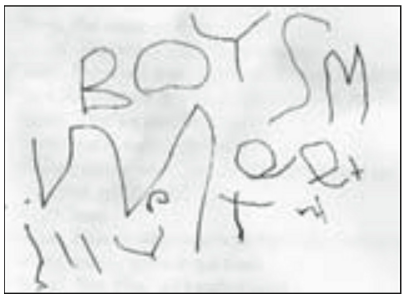
Belonging situated within rules, rights, and responsibilities

Experiences in early childhood settings can encourage children to puzzle over questions of responsible behaviour, the

rights of others, and fairness. (Aspects of this domain are also found in Goal 1 of the Contribution/Mana Tangata strand).

Documented assessment can have a role to play here, especially if the assessments are accessible to children, families, and whānau. Opportunities to reflect on these topics are frequently provided by revisiting events with other people and considering a range of viewpoints.

The exemplar “The meeting” records just such an opportunity for reflection. Working theories for making sense of the world include a recognition that playing and working in a group includes considering the interests and rights of others. Having a sense of belonging also includes children recognising the right of all children to have a say in matters that concern them.[15]



In “Fergus and William take their folders outside”, the teacher offers her own opinion about whether the two boys should take their portfolios outside, but she acknowledges the two boys’ right to have a say in the matter.

Exemplars in other books – Ngā tauaromahi kei pukapuka kē

There are a number of exemplars from other books in the Kei Tua o te Pae series that could also be useful in considering assessment within the Belonging/Mana Whenua strand. These exemplars are as follows:

Book 2: Becoming a friend, becoming a learner; Zahra and the donkey; Letters from the teacher, letters from the parent; Assessments in two languages

Book 3: Making jam; Te Aranga responds to a photograph; Jace and the taiaha; A bilingual “parent’s voice”

Book 4: Emptying the supervisor’s bag; Tayla and “what next?”

Book 5: All seven exemplars

Book 6: Growing potatoes; Readers, carers, and friends; “Did they have alarms at your centre?”; Alex the writer

Book 7: Greer’s increasing confidence; “Like something real”

Book 8: Adam determines the routine; Haere mai, Sam; Michael: A helper, friend, and brother

Book 9: Fred’s stories

These additional exemplars provide teachers who wish to reflect on the analysis and assessment of learning outcomes within the Belonging/Mana Whenua strand with a comprehensive collection of exemplars for discussion.

Exemplars – Ngā tauaromahi

In this section

- Belonging to wider learning communities beyond the early childhood setting
- Belonging in a particular early childhood setting
- Belonging situated in routines, customs, and regular events
- Belonging situated within rules, rights, and responsibilities

Belonging to wider learning communities beyond the early childhood setting

Te Tuhi a Manawatere

Group learning story

On the foreshore to the east of Howick grows a large pōhutukawa tree known by the Ngāi Tai people as “Te Tuhi a Manawatere” – the mark of Manawatere.

It is said that this ancestor came from Hawaiki. Tradition states that he did not come by canoe, but that he glided on the ripples of the waves on the back of a taniwha. He came by way of Thames and Maraetai and then to what is now known as Cockle Bay. There he landed by the large pōhutukawa tree and made his tuhi (mark) thereupon using a red ochre substance known to the Māori as karamea. The mark he made was a sign to those following that he had come that way. Hence the proverb in respect to things or persons being lost and being searched for by Ngāi Tai: “Ma te tuhi rapa a Manawatere ka kitea” (by the vivid mark of Manawatere it will be found). The pōhutukawa on this spot maintains the rich red ochre when in flower.

I copied this from The History of Howick and Pakuranga, a Howick and Districts Historical Society publication. The story was told by Anaru Makiwhara of Ngāi Tai.

This story is the one Helen told the children when sitting under the old poōhutukawa tree on one of the trips to Cockle Bay beach. When the story was finished, the children climbed onto the tree and began to search for the mark. Micah was convinced he had found the mark and to this day will insist that it is so. Helen continued with the story of the two giant lizards and the death of Manawatere that shows up in Amy’s story. The children returned to the centre and began to draw the mark.

Amy’s learning story

5 February

Teacher: Helen

On today’s beach trip to Cockle Bay, I told the children the story of Te Tuhi a Manawatere, underneath the actual

pōhutukawa tree.

When we returned to the centre, Amy came up to me outside and said, “Do you know what happened to that little mark?”

I replied, “No, what?” Amy proclaimed, “Someone cut it off.”

We then went inside because Amy decided that she wanted to draw the mark and stick it on a tree in the centre and search around for it. We had all become involved in looking for Manawatere’s mark or tuhi at the beach, but we didn’t find it.

What’s happening here?

The teachers have researched stories about the history of the land around the early childhood centre. One of these stories of place is told to the children as they explore the local environment.

What does this assessment tell us about the learning (using a Belonging/ Mana Whenua lens)?

These children are learning about the history of the local area where the early childhood centre is sited. Te Tuhi a Manawatere is a story about place that has been handed down from one to another and was finally recorded in a local

historical society publication. It is part of an ongoing project at this centre, in which the children explore places of interest and significance to the local community and especially, in this case, to the tangata whenua of Ngāi Tai. Amy knows this story and can represent it in her own way by drawing her version of the tuhi and re-enacting its placement on a tree at the centre.

How might this documented assessment contribute to Belonging/Mana Whenua?

There are many stories of the local area that are documented at this centre. They form a layering of documented learning – for the centre community as a whole, as group learning stories that are included in a number of children's portfolios, and as individualised stories (like this one in Amy's portfolio). This excerpt from Amy's portfolio is not analysed, but it is included with other stories about Amy's growing sense of belonging (in this case, becoming interested) in the local environment beyond the boundaries of the early childhood centre. Revisiting the documentation at all levels with the teachers and her family and whānau enriches Amy's understanding of the place she knows as the early childhood centre. It also provides her with a tool for developing a sense of belonging: finding out the local history from the stories passed down from those who have gone before.

What other strands of *Te Whāriki* are exemplified here?

As well as being a story of belonging, this exemplar is typical of stories of exploration. Exploring the history of a place in a vivid way, by hearing the story in the exact place that it relates to, integrates the strands of Belonging/ Mana Whenua, Exploration/Mana Aotūroa, and Communication/Mana Reo. Amy has represented the tuhi described in the story for herself in order to re-enact the story and communicate it in another way back at the centre.

Tāwhirimatea

Child: Tia

Date: 16 August

Teacher: Grandmother

		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.	Tia and I were travelling out to Whitecliffs and the wind was blowing very strongly. Tia asked, "What's that?" I told her that it was Tāwhirimatea and he was blowing very hard today. She asked, "Where?", meaning "Where is it? I can't see it." I explained that we can't see Tāwhirimatea but we can hear him and we can feel him blowing. "This is how he blows," and I pursed my lips and blew. Tia imitated me. I told her that we can see what he does, "Look at the trees bending. Tāwhirimatea is making that happen," and she blew through pursed lips.
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).	For the rest of her stay with us, whenever Tāwhirimatea was mentioned she would purse her lips. For example, when she was trying to sleep, it was blowing hard and things were banging outside her window, and even in her tired, sleepy state, when I explained that it was Tāwhirimatea, she would purse her lips and blow.
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.	

Analysis/interpretation

Tia now has the perception that Tāwhirimatea is invisible but we can hear and feel what is happening and this causes movement in the trees etc.

What next?

I have told her the traditional name for the wind and want her to become familiar with it and to learn of the many moods of the wind. Eventually she will learn the whakapapa of the realms and the links to the whole.

I would like the centre to be aware of this so staff can reinforce her knowledge of Tāwhirimatea the wind.

What's happening here?

This is a grandmother's story, written for the staff at her granddaughter's childcare centre.

What does this assessment tell us about the learning (using a Belonging/ Mana Whenua lens)?

This story, added to Tia's portfolio, enables the teachers to make connections between the community of the early childhood centre and the community at home. Tia's learning is about Tāwhirimatea. For Tia's whānau, the wider world includes atua. If we think of a community as a "figured world", then the figure of Tāwhirimatea belongs in this whānau's community – "we can't see Tāwhirimatea but we can hear him".

How might this documented assessment contribute to Belonging/Mana Whenua?

Tia's grandmother adds this story to the portfolio to make connections between the community of the childcare centre and the community at home, enhancing Tia's sense of belonging. We don't have a record of follow-up by the staff at the centre, but if the story had not been documented, they may not have been aware of Tia's knowledge and of the meaning of the gesture (Tia's pursed lips) that symbolises that knowledge.

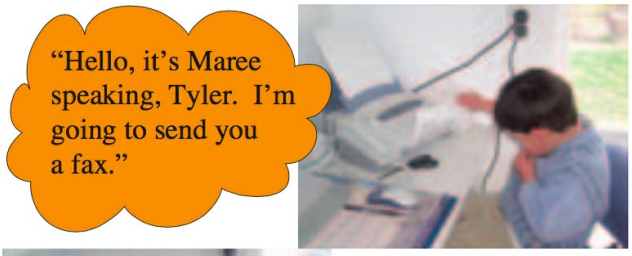
What other strands of *Te Whāriki* are exemplified here?

The Māori term for Well-being is Mana Atua, and as well as Belonging/Mana Whenua, this exemplar demonstrates the sharing of the spiritual side of a child's development – contributing to the child's mana atua. In this case, the whānau has provided information to assist with the development of Tia's mana atua. At the same time, this story could be interpreted as exploring te aotūroa, the wider world.

Tyler's day at the office

Tyler has shown huge interest in using the fax machine as a way to communicate with Mum and Dad while he is at the centre.

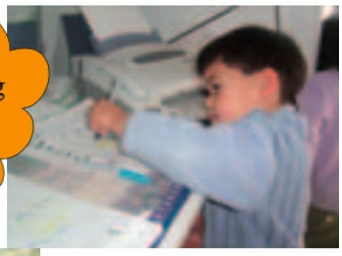
This picture seems to be upside down. OOPS. (I guess Dad still appreciated it.)



Dear Tyler.
I was sending a fax today and remembered how much you enjoyed receiving those faxes from Mum and Dad, so I thought I would send you one from the baby centre. I hope you are all having fun today. It is a nice day at the baby centre.
Maree
Is the sun shining there?
Aisha
Trudi
Jay
Juliette

"Maree, I got your fax."

"I have some news to tell Maree. I'm going away for a few days with my mum to Nelson."



Lucy shows an interest in what is happening.

The office has never been a child-free zone. Now, it is our COMMUNICATION CENTRE.

Tyler's interest in the fax machine has introduced another aspect of communication technology and how it can be used in a learning environment.

Tyler's faxes have:

increased his sense of security;
made links to the outside world;
stimulated other children's interest;
created an awareness of children as competent users of technology equipment.

What's happening here?

Tyler becomes very interested in using the fax machine to communicate with his parents while he is at the early childhood centre.

What does this assessment tell us about the learning (using a Belonging/ Mana Whenua lens)?

Tyler has discovered that he can send faxes to his parents, and he can imagine his father waiting at the office for his fax to arrive. So the workplace, the home, and the early childhood centre have been connected together by the fax machine. Tyler faxes his father to tell him that he is going away with his mother for a holiday, and his father faxes back: “Hey Dude, you have the best time in Nelson ...”. Then Maree at the “baby centre” of this early childhood service sends Tyler a fax, saying “I ... remembered how much you enjoyed receiving those faxes from Mum and Dad, so I thought I would send you one from the baby centre ... It is a nice day at the baby centre.” Thus the place that Tyler belongs to is shown to extend beyond the over-twos centre, and connections are made with the baby centre. A number oF other children have become interested in the possibilities of the fax machine.

How might this documented assessment contribute to Belonging/Mana Whenua?

This exemplar is an example of ICT contributing to the Belonging/Mana Whenua strand. It is about documenting messages. These messages have been collected in a book (with captions) so that the ongoing communications story that weaves connections between workplaces and homes and the early childhood centre can be told, retold, and expanded.

What other strands of *Te Whāriki* are exemplified here?

This exemplar is also about the Communication/ Mana Reo strand and how communication contributes to a sense of belonging; and it is about encouraging imagination, a capacity that Tyler is probably developing in other activities as well. When he sends or receives a fax, Tyler has to imagine the sender or the receiver, and indeed, one of the photographs shows him “being” Dad at his office, waiting for a fax.

Belonging in a particular early childhood setting

Jedd's increasing participation

At 5 months of age Jedd is able to express his wants and needs verbally. He will cry when hungry, tired or when he wants to be picked up. He will laugh and smile when spoken or sung to, showing his delight to his teachers Nadine (primary caregiver) and Shaz.

Jedd can sit unassisted for brief periods and will reach out purposely for objects, sometimes bringing his hands together to grasp objects. Jewellery and people’s faces are of special interest to Jedd.

Jedd recognises familiar people, showing his recognition and excitement by shaking his head, waving his arms, through his facial expressions and by vocalising.

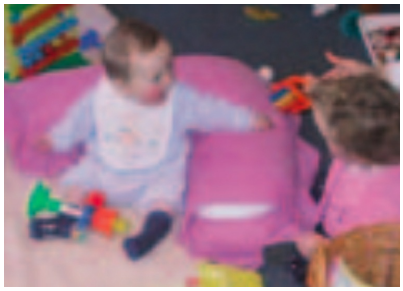
At the same time that Jedd is communicating more actively with the adults around him, Nadine and Shaz notice that Jedd has started to show a new awareness of the other children he shares the under-twos area with. His new-found physical skills are supporting his interest as he is able to reach out and touch others more than ever before.

July

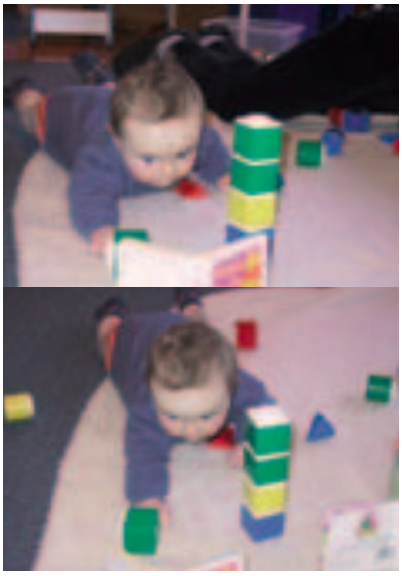
Recently Jack has begun showing an interest in interacting with Jedd. Jedd is just beginning to gain confidence with Jack and the other children being near him without an adult nearby. Jedd enjoys Jack's smiles and language and responds by reaching out to touch Jack.

Jedd is gradually gaining confidence in being on his tummy. Jedd plays a game with the ball, sharing with us his pleasure in discovering the sounds and movements the ball makes.

Jedd's teachers discuss their observations of Jedd and decide to provide experiences for Jedd that will challenge him physically. They also plan to support Jedd to play near or interact with other children. Gradually Jedd builds trust and confidence in playing near other children.



Jedd is involved in a shared story with other children.



Things that interest Jedd are placed strategically near him to encourage him to use his body to support himself while on his tummy.

At 7 months of age Jedd regularly participates in small-group experiences.

September

Jedd participated in our music session this morning. He sat very contentedly amongst his friends, observing Nadine who was singing a song about butterflies. He watched, mesmerised, as Nadine waved the coloured butterflies around the children, including Jedd. His eyes grew bigger as Nadine landed a butterfly on his knee. He was quick to pick the butterfly up while still keeping a close eye on Nadine. Jedd reached up with the butterfly as if he was going to mouth it but seemed more fascinated with Nadine who was continuing to sing and float the butterflies around.

The next day we used the butterflies and sang the same song to follow up on Jedd's interest. Again he was mesmerised by this experience and cried when Nadine started to put the butterflies away in the box so we gave them to Jedd to play with until he was satisfied.

Jedd's interactions with other children are becoming longer and Jedd now uses more strategies to interact with them and adults, for example, his expanding verbal skills, in combination with his non- verbal skills.

October

This morning, Jedd was sitting on the rug and busily playing with the stacking rings when Nadine laid Elizabeth next to him. Jedd looked at her and Elizabeth started smiling, and they watched each other for ages. They shared beautiful smiles and conversation.

November

Jedd can now support himself with confidence. He is able to make his body move more freely to reach the objects and people that interest him. Nadine recorded some of these events in a learning story.

A learning story

Belonging - mana whenua

Recently Jedd had begun to enjoy spending time on his tummy. Today, when most of the children were outside, I put Jedd on the floor without setting up toys around him and left him, explaining that I was going to get Harrison changed, then I would return.

Well-being - mana atua

When I came back, I saw for one of the first times Jedd showing confidence and happiness with being on his tummy. Looking around eagerly to see what he could reach, he found a push along frog. Stretching out he grabbed hold of it and moved it from side to side. Looking very pleased with himself as he experimented with manoeuvring this toy, he was moving backwards without realising.

Exploration - mana aotūroa

I continued with other things, watching Jedd with interest, intrigued as to what he would do next. Occasionally, he would rest his head on the floor, then on hearing my voice, he would quickly look up, smile, laugh, and kick his legs. It was as if he was saying “Look at me and what I’m doing!”

Communication - mana reo

Reaching out for toys Jedd continued to manoeuvre himself around on his tummy. As he came across different toys, he somehow managed to keep hold of or come back to the same push along frog toy.

Contribution - mana tangata

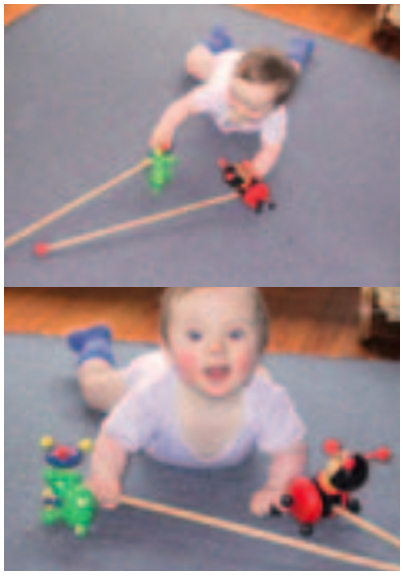
Another interesting moment was when Jedd found himself at the edge of the carpet, where there is a wooden strip of floor before the next piece of carpet begins. At this point there was a metal car. Jedd discovered that it was great to bang the car on the strip of wood, listen to the noise and then compare it to the sound the car made on the carpet. Squealing with delight and vocalising the whole time, he was expressing his enjoyment in his own initiated activity.

Analysis/interpretation

Jedd spent at least 30 mins on the floor on his tummy.

He appeared to thrive on this opportunity for freedom and space to explore and develop his physical skills.

Jedd is rapidly gaining confidence in and control of his body.



22 November

Wow! Jedd is now crawling. It took such a short time for him to develop the necessary motor skills – from becoming confident on his tummy to gaining control on his tummy (e.g., getting onto his front independently and sitting back up) to moving on his hands and knees.

26 November

Jedd has been very confident crawling today, everywhere! He is really starting to explore the environment, enjoying his new mobility. He is definitely very excited and proud of himself, panting, vocalising and smiling as he crawls along. This morning during music he was able to move away from the group to get closer to the tape player, following his curiosity as he tried to find out where the music was coming from.

Back in our room, he followed some children across the room to the beds, watching with interest what they were doing.

Jedd smiles back at Rosie who is enjoying giving him a gentle push. Rosie has taken a special interest in Jedd recently becoming a very kind friend to him.

Jedd's interest in other children is growing and he is beginning to develop another friendship, this time with Elizabeth. Where previously Jedd had enjoyed Elizabeth pushing him while in the swing, he is now able to approach her to initiate play.

5 December

Jedd has had a great day. He has become very fond of Elizabeth, crawling over to her at any chance he could and talking to her and touching her face while they both smiled.

Jedd is now also initiating and taking the lead during play with teachers.

When Jedd finished his bottle this afternoon he sat up smiling and saying "Dad, dad, dad" while looking at the song posters on the wall. I began to sing, "See how I'm jumping," and Jedd bounced on my knee, laughing with a real chuckle. Once finished, I asked him if we should sing it again. Jedd bounced eagerly, like "Yes, yes," many times over.

13 December

Jedd was very interested in the balls this morning. After he had been sitting playing with one, he threw it to me, initiating a game between the two of us. When I threw it back, Jedd would smile and laugh and throw it straight back. This went on for ages.

Jedd also started some pretend play this morning. Twice he pretended to feed me with different objects. The first time was with a spoon and the next with a toy elephant; holding it to my mouth, he made eating noises and smiled.

Jedd's teachers recognise Jedd's growing communication skills. They see how these new skills are supporting his interactions with other children and with them, and they recognise their role in utilising any opportunities they see to

allow him to practise the new words he is beginning to use, as well as his growing range of non-verbal skills. Some of these times were recorded in his profile book.

After the Christmas break, Nadine and Shaz noticed a big change in Jedd. Usually it had been other children initiating play or interactions with Jedd, but in the month or so before the holidays they noticed how gradually he had started initiating these. Now after the holidays, at 11 months of age, Jedd is able to confidently play a part in a small group.

January

Wow Jedd has grown so much over the Xmas break! It has been great to see him again and he seems happy to be back with his friends. A favourite game at the moment seems to be a “ta” game, where he shares toys with me and other children. When we were playing with the cars and planes today (with Elizabeth and Jimmy), Jedd would make car noises and then copied an aeroplane noise that I made, showing the others what to do.

Jedd’s involvement in dramatic play has continued to develop in the past two months, as shown in the following example when Jedd is playing with his friend Elizabeth. He is also pulling himself up to stand a lot more recently.

February

Jedd was standing at Elizabeth’s high chair, role- playing feeding her with Elizabeth responding beautifully by playing along with Jedd’s game.

From their observations of Jedd’s and other children’s involvement in dramatic play, the teachers decide to shift some of the equipment around to form a home-like dramatic play area for the children to support their play. This area included highchairs for feeding “babies” and opportunities to use water with the tea set. Water was provided outside for the children to wash and bath “babies”.

A Learning Story

Robert was the first to arrive this morning, noticing the newly set up family play area almost immediately.

Becoming deeply involved in play with the tea set, Robert was very busy using a spray bottle (a very important tool in Robert’s play) to “pour” into the cups, drinking from the cups himself and offering them to Lisa (another teacher) and to me by placing the cup onto a saucer and carrying them over to us carefully.

When Chris arrived he joined Robert at the table, giving him a gleaming smile before playing alongside him and with him at times, giving each other drinks they had stirred.

After a while Jedd joined Chris and Robert, smiling at them as he used the spoons to stir in the cups and talking and watching the others.

After a few minutes, Jedd decided it was time to “unset” the table by sweeping it all onto the floor!

While Jedd's teachers take action to support his dramatic play, they also recognise his growing repertoire of interests in the programme and how his ever-increasing mobility supports this.

Jedd's enthusiasm and delight for music grow every day as he confidently participates in our music times. To introduce music this morning Shaz used the big purple bird puppet to sing "Hello". Jedd smiled and laughed eagerly when the puppet went close to him and we sang his name. We were singing "What do you think my name is?"

March

Jedd's interest in music continues. This week Jedd especially loved singing and doing peek-a-boo with scarves, moving the scarf up over his face and down again. Another favourite is listening to "Peace Like a River" while lying down underneath a big blue moving scarf. Jedd lay down after watching the other children, moving himself closer to the group.

In this story and as seen in the story with Robert and Chris playing with the tea set, Jedd is beginning to use strategies to make sense of group experiences. Nadine and Shaz notice how Jedd first watches other children before copying what they do.

At 13 months of age Jedd is practising walking, supporting himself with equipment or furniture to do this. Jedd's teachers make sure these objects are available to Jedd at all times. Within the following group story it is evident how Jedd uses the outdoors equipment to support himself as he explores the environment.

A Learning Story

Playing outside has become very popular, with the children enjoying the freedom of the large space, initiating and choosing their own interests. This morning was a prime example.

Harry went over to the storage box and implied to me that he wanted something out. "What would you like, Harry?" I asked. At this point James rushed over saying "bike". As I opened the lid they both waited patiently for the bikes to come out.

Jedd enjoyed practising walking by holding onto the back of a bike and pushing it along – looking very proud of himself as he did so. As he drove the bike along he came across a tin hanging from a tree at perfect standing height for him. He stopped for a while, banging the tin with his hand and smiling and singing still, while holding onto the bike with his other hand for support. He later went on to play peek-a-boo in the big cube.

From being able to explore the wider environment of the centre by his own means, other children and teachers help Jedd to explore environments outside the centre. On an outing Rosie, Jedd's friend, shows how she is able to take special responsibility for him.

A Learning Story

Our Friday afternoon walk

Rosie amazed us by very confidently walking the whole way holding onto Jedd's pram. Every now and then she talked to Jedd enthusiastically, telling him about what she could see. Rosie was very proud to be walking with Jedd and introduced him to people walking past! She took on a sense of responsibility for Jedd, giving him a walnut to look at when we stopped to look at them and letting us know when his hat dropped, etc.

As we walked along the path beside the river behind the school Rosie spotted some children playing in the schoolyard. As she ran up to the fence chatting away Rosie made sure that Jedd saw the children too by turning around to tell him, pointing at them.

Sarah and Jack sat in the double buggy together, playing wee games and communicating to one another. Jack was in front so he took responsibility for pointing things out to Sarah as he came across them, smiling and talking.

Jedd was very excited about being in the buggy, waving his arms and kicking his legs about. He thoroughly enjoyed Rosie's attention, showing this again later by responding to Rosie at the afternoon tea table, touching and talking to her excitedly.

On the final part of our walk we stopped at the side of the river to throw bread to the ducks. Rosie would tear the bread up and throw it over her shoulder to the ducks, jumping up and down with excitement. An enjoyable walk for all!

What's happening here

This exemplar includes excerpts from Jedd's portfolio over ten months. The first entry relates to when Jedd was aged five months, and further entries document his progress in participating with activities at the centre.

What does this assessment tell us about the learning (using a Belonging/ Mana Whenua lens)?

This is a documented account of Jedd's increasing participation in the life of the centre. The continuity of Jedd's developing interests can be described using the four overlapping dimensions of strength discussed in Book 10.

Frequency and regular events: Over the period documented in this exemplar, Jedd appears to routinely set himself physical challenges as he practises physical skills and achieves more mobility. Frequently he participates in and then initiates games and interactions with adults and other children, often watching other children before copying what they do. He has a growing repertoire of interests in the programme, and "his ever-increasing mobility supports this" (February).

Distribution across helpful people and enabling resources: Early in the record, Jedd begins to communicate more actively with the children and adults around him. He also explores an increasing range of objects of interest – stacking and nesting toys, books, a push-along frog, and props for stories (for example, the butterflies). By March, at thirteen months of age, he is "practising walking by holding onto the back of a bike and pushing it along".

Connected to a diversity of social communities: Within the centre's community, Jedd is developing special relationships: with Jack in July, with Rosie in November, and with Elizabeth in December. Perhaps one of these "social communities" is the group of people making music that Jedd is attracted to in November. The following February, it is noted that

“Jedd’s enthusiasm and delight for music grow every day as he confidently participates in our music times.”

Mindfulness and power balances: The teachers comment on Jedd’s new ability (once he can crawl) to “follow his curiosity”, and later he begins to pull himself up to stand, widening his horizons considerably. During this period, Jedd gains confidence in interacting with other children. In July, he was “beginning to gain confidence with Jack and the other children being near him without an adult nearby”; by the end of November, he is beginning to approach other children to initiate play. Early in the record, Jedd begins to explore the sounds and movements that a ball at the centre makes; later, the teacher describes Jedd initiating a ball game with her. A teacher also notes his initiation of pretend play, pretending to feed the teacher with different objects. Jedd’s participation in dramatic play continues to develop in the new year; by now it includes other children (he role-plays feeding Elizabeth).

How might this documented assessment contribute to Belonging/Mana Whenua?

The documentation notes the way that the teachers have noticed, recognised, and responded to Jedd’s learning journey, looking back on the record in order to look forward. They introduce toys and activities to respond to the developing interests that have been noted in Jedd’s portfolio. From their observations of Jedd’s and other children’s involvement in dramatic play, they decide to shift some of the equipment around to form a “home-like” dramatic area to support their play.

Although Nadine is Jedd’s primary caregiver, other teachers build on observations in the record. Photographs provide a vivid communication tool for Jedd and his family to revisit this story of belonging.

What other strands of *Te Whāriki* are exemplified here?

The documentation describes Jedd’s growing confidence and trust (the Well-being/Mana Atua strand). This exemplar is a record of actions that reflect Jedd’s widening sense of this community, especially of the people and things but also of the places as he begins to play outside and goes for walks in the local area (the Exploration/Mana Aotūroa strand). Here too is a record of a widening horizon of other children and groups in which Jedd feels comfortable to initiate social interactions and contribute play themes. His increasing communication skills, verbal and non-verbal (the latter especially in pretend play), are documented (the Communication/Mana Reo strand) as are his explorations of artefacts and territory.

Suelisa's sense of belonging part 1

Child’s name: Suelisa

Date: 19 February

Teacher: Karen

	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.
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.

Recently Suelisa has been unhappy when she comes to kindergarten. She has just started morning sessions and due to sickness has not been coming regularly.

Today Suelisa was upset when it was time to say goodbye to her dad. I gave her a big hug and took her to the book corner. Tama joined us and chose stories for me to read to Suelisa and him.

I asked Suelisa if she would like to stick the photos of her family into her file. Suelisa said, "Yes," and we went and found her file. Together, we stuck her photos in and I wrote beside each photo. Other children came and watched and this gave Suelisa the opportunity to share her family with her friends. Suelisa was smiling from ear to ear and carried her file around with her for the rest of the session. Suelisa showed her file at mat time, while I explained the pictures.

Photos of Suelisa's dad and brothers.

Suelisa sharing her file with Jane.

Short-term review

It was great to see Suelisa smiling today. Using photos of her family at kindergarten has begun to create a sense of belonging for her.

What next?

It's important that Suelisa comes to kindergarten every day so that she can form friendships; this will give her a greater sense of belonging.

Encourage Suelisa to choose her own activities by giving her choices.

Suelisa has also shown a great interest in the video camera. We could use this tool to replay Suelisa's play to her and to add photos to her file so she can take it home and share her fun times at kindergarten with her family.

Child's name: Suelisa

Date: 21 February

Teacher: Karen

A Learning Story

Today, Suelisa brought her file back to kindergarten.

We had a look at the photos of her brothers and when it was time to say goodbye to her dad there were a few tears. However, Suelisa's sadness was short-lived as there were more of her friends wanting to look at her file.

Today, Suelisa chose her own activities. She worked close by me with her file not far away.

Suelisa had lots of fun doing puzzles and a painting. In between puzzles Suelisa checked out her file and arranged her front picture again.

Short-term review

It is great to see Suelisa feeling happy at kindergarten.

Yesterday Suelisa wasn't keen to choose her own activity and when I offered options she shook her head – "No!" Today I feel Suelisa had a greater sense of belonging, perhaps because she had her file with her. This has empowered Suelisa

to choose her own activities and work independently.

What next?

Continue to use Suelisa's file as a tool to further develop her sense of belonging.

Suelisa to take her file home and share her stories with her family.

Give Suelisa time to direct her own learning. It is OK for Suelisa to watch the other children playing. She will know when she is ready to join their play.

Child's name: Suelisa

Date: 22 February

Teacher: Karen

A Learning Story

Today after mat time Suelisa wanted to hold my hand. I said, "You can't hold my hand because I need to help Lachlan but you can hold your file." Suelisa went and got her file and continued to watch Eric and Lachlan.

A while later I turned around and spotted Suelisa in the block corner, watching her friends. I noticed that she had left her file behind.

I went and helped Suelisa to join the group by role modelling the words to use, “Can I play?”

Suelisa joined the small group and continued to play with Andrew for quite some time. They took turns and shared the fun of watching the marbles go down the run. Other children joined the group and Suelisa included them in her play, making sure everyone had enough marbles.

Short-term review

It was fantastic to see Suelisa choosing her own activity and being fully involved in a small group. (Te Whariki, Contribution, Goal 3.1)

Suelisa’s sense of belonging is growing each day and it is great to see her smiling and having fun with her friends at kindergarten. She is now taking a more active role in the programme.

What next?

Continue to foster and strengthen Suelisa's sense of belonging.

Continue to use her file as a tool to develop a stronger relationship with Suelisa.

Suelisa may like to play the marble game again with her friends.

March - A Learning Story

Suelisa is reading the puppet book, and Tapaita is reading Suelisa's file.

Suelisa shows Tapaita the photos of her brothers. Suelisa finds Tapaita's file.

Suelisa and Tapaita pore over Suelisa's file chatting about the photos.

Suelisa asks Tapaita, "Have you got a brother?"

Tapaita is too busy reading Suelisa's file to answer so Suelisa flicks through Tapaita's file looking for photos.

Short-term review

Today I spotted Suelisa and Tapaita sharing and reading each other's file. This story is a great example of the interest Suelisa has in her own and other children's files and of how proud she is to share her family with her friends. Using

Suelisa's file as a tool to help her settle into kindergarten has helped Suelisa to develop a greater sense of belonging, form friendships and take an active role in the kindergarten programme.

Child's name: Suelisa

Date: 13 March

Teacher: Karen

		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.	 As the weeks go by, Suelisa's sense of belonging continues to grow. Occasionally, she is sad at the beginning of the session but this is soon forgotten as she becomes involved in the session. Today I spotted Suelisa fully involved in a group music session that the children had initiated themselves. Jasmine was the leader who directed the game, and Suelisa looked to her for guidance and copied the actions of the other children
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

From the photo you can clearly see the level of involvement Suelisa enjoyed in this activity. Suelisa's enjoyment is clear by her big smile.

It is great to see Suelisa independently joining groups and being involved in small-group play. (*Te Whariki*, Well-being, Goal 2.1)

Suelisa has an expectation that music can amuse and delight. She took cues from her friends and was able to experiment with ways to move to the music. (*Te Whariki*, Communication, Goal 4.8)

What next?

Continue to foster Suelisa’s sense of belonging.

Foster Suelisa’s enjoyment and interest in music and dancing.

A long-term project is planned for next term; this is a common interest for many children in the morning session. (See planning board).

Discover Suelisa’s other interests.

Suelisa's sense of belonging part 2

Teacher: Glynis

Date: May

Suelisa's Pictorial Learning Story

Today Suelisa came to the woodwork area, a part of the kindergarten that she hasn’t spent much time in until today. She watched some children using the glue guns and decided that she would like to make something too!

She chose two pieces of wood and proceeded to glue them together being very careful where she placed the glue. When she finished doing that I suggested she look in the baskets on the shelves to see what else she could decorate her creation with, which she did.

Suelisa spent a long time choosing the pieces she wanted to place on her creation and then placing them, using just the right amount of glue. When she had finished with her creation she put her name on it so she would not lose it. I then suggested that she could paint the creation with dye. She agreed and did so. When she had finished I told her to put it on the “amazing creations” trolley so that she could show it at mat time. Suelisa did that and she stood up the front and showed all her kindergarten friends her great work.

Short-term review

Suelisa is gaining more and more confidence in herself and her abilities at kindergarten. She has developed a greater

sense of belonging and is making more friends. It is great to see Suelisa challenging herself in an area of the kindergarten that she hasn't used before and feeling confident enough to show her creation on the mat.

What next?

Continue to foster Suelisa's sense of belonging and her confidence and encourage her to challenge herself even more.

Date: Week 6, August

Teacher's name: Jane

Suelisa and Tessa's Block Creation

Today whilst inside, I noticed two very focused children, Suelisa and Tessa, working on something in the block area. I went over to get a closer look.

Suelisa and Tessa were working very co- operatively, building a tall tower with the blocks. They were using the narrow blocks and carefully took it in turns to add a block to their creation.

Suelisa and Tessa kept adding the blocks until eventually their building became too unstable and collapsed. Although this is not shown in the photos, their building broke about four times. Suelisa and Tessa kept persevering and rebuilt their creation.

After their creation fell down a second time, Suelisa and Tessa's frustration turned into enjoyment as they began to have fun watching their building break. Suelisa would get more and more excited as she added each block, waiting for her building to tumble down.

Suelisa and Tessa began adding the block people to their creation. Soon more children came to see what was happening in the block corner.

Here is Myra showing Suelisa her block person.

Suelisa and Tessa continued to work together. Tessa collected some more blocks and block people, and Suelisa carefully continued to build her tower. “Watch out, Suelisa – down comes your tower!”

Short-term review

I do not usually see Suelisa playing in the block area, so it was lovely to see her so involved and focused with block play.

Suelisa was able to work co-operatively with Tessa, in a joint project, whilst still feeling competent and confident enough to express her own ideas and feelings.

Suelisa showed perseverance when rebuilding her creation. (Te Whariki, Exploration, Goal 3.3) Self-management and Competitive Skills:
“as children explore, they show initiative, commitment, perseverance, courage, and enterprise and they adapt to new situations.” (*Te Whariki*, page 98)

Suelisa chose to turn what could have been a frustrating experience (i.e., having her building fall down) into an enjoyable and challenging experience. Well done, Suelisa!

What next?

Read this story with Suelisa.

Ask Suelisa to talk about her block creation.

Invite Suelisa to become involved in the block area again.

What’s happening here?

This exemplar records Suelisa’s developing sense of belonging, with her assessment portfolio playing a central role in this development.

What does this assessment tell us about the learning (using a Belonging/ Mana Whenua lens)?

The teacher comments: “Using Suelisa’s file as a tool to help her settle into kindergarten has helped Suelisa to develop a greater sense of belonging, form friendships and take an active role in the kindergarten programme.”

This is primarily a story about Suelisa’s widening range of reciprocal relationships with people and other enabling resources. The file provides the initial scaffolding that can sometimes be left behind as other “enablers” are added. (New relationships are developed with other children, and a new activity is initiated and encouraged.)

The photograph of Suelisa and Tapaita sharing and reading each other’s assessment portfolio is a nice example that illustrates Suelisa’s sense of belonging distributed across a resource and a relationship with another child. The connection with Suelisa’s wider community that the teachers make through the assessment portfolio, by adding photographs of Suelisa’s family to her file, is a key feature of Suelisa’s early belonging journey. Stories and photographs of Suelisa joining a small group at the marble run, becoming involved in a group music session, and working collaboratively with Tessa, demonstrate that Suelisa is beginning to join the social community of the kindergarten. Her increasing mindfulness and agency are also in evidence.

Later stories describe Suelisa challenging herself in an activity that she hadn’t previously tried (carpentry), feeling confident enough to show her creation to the other children at mat time, and becoming involved in a focused task with Tessa. She is developing a number of strategies to enter and engage in play with others: watching and copying, asking

"Can I play?" (modelled by the teacher), working with one other child at a time to complete tasks (Andrew and Tessa), and ensuring fairness (with the marbles).

How might this documented assessment contribute to Belonging/Mana Whenua?

Here is an exemplar in which the assessment portfolio (called a file in this centre) has played a central early role in developing a child's sense of belonging. When Suelisa finds some photographs of her brothers and her father, the teacher imaginatively responds to Suelisa's joy by adding the photos to her file. This file then becomes Suelisa's "security blanket" as she carries it around with her and keeps it nearby while she begins to engage in activities. The teachers encourage Suelisa to take the file home to make connections between the home environment and the kindergarten. This also allows them to send a message to the family (in the What next?, 19 February): "It's important that Suelisa comes to kindergarten every day so that she can form friendships; this will give her a greater sense of belonging."

They recognise the file as a "tool to further develop her sense of belonging", and they note the day that Suelisa leaves her file behind when she goes to the block corner to watch others and then joins in marble play with Andrew and a group of children.

What other strands of *Te Whāriki* are exemplified here?

When Suelisa plays with the marble run, "Other children joined the group and Suelisa included them in her play, making sure everyone had enough marbles." This interest in fairness and inclusion is a feature of both the Belonging/Mana Whenua and Contribution/Mana Tangata strands and is always worthy of note. Suelisa's home language is not English, and the file has also proved important in allowing her to communicate with adults and other children.

Belonging situated in routines, customs, and regular events

Farewell to a taonga

		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.	
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).	Over the last few weeks the children have been listening to the story, Māui and the Sun. The children were so interested in Māui's story that they began to screen-print ideas that evolved from it. When the children learned that Trish, our supervisor, had a new job and was going to be leaving, they began to think about what they could give her as a present. Excited by their recent screen-printing experiences, they decided they would like to do some special screen- printing and so developed the idea of a unique "korowai" cloak. Each child selected materials from Papatūānuku (ferns, leaves, feathers, etc.), and soon a magnificent cloak was unfolding in front of our eyes. It was very hard keeping it as a surprise. When every child in the childcare centre had printed a square, Sue sewed the backing on the cloak and all the children and teachers then completed the cloak by sewing feathers and wool as the finishing touches. Throughout this experience, the children and teachers learned new waiata to support Trish's farewell. We were all amazed at how quickly the children responded to our new waiata.
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 a wonderful learning experience this was for our children. They were all so absorbed and involved with the making of the "korowai" and demonstrated such a high level of persistence as well as expressing wonderful creativity.

Every child in the centre participated in making Trish's "korowai". It was fantastic to see all the children taking responsibility and contributing so fully to this experience.

It was especially positive to provide an experience like this that reflected some of the values of our tangata whenua.

What next?

Prepare for the farewell event.

Whanau Farewell

The day arrived; it was Trish's time to leave our centre. Children and staff began the day by making scones to share at the farewell. For many days prior to this, the children had been busy learning new waiata ("Ehara", "E Toru ngā Mea" and "I'd Like to Teach the World to Sing").

During the final morning, the children were feeling overwhelmed by the prospect of Trish leaving. We got out the tissues and talked with the children about feeling sad and letting Trish go. We also talked about how we could support each other at this time.

We then hopped on the bus, taking Trish with us to her new job. Trish's new colleagues and some of the students she will be teaching greeted us all when we arrived at her new workplace. Everyone said a mihi, including Sue, who told the people how much we would miss Trish, and then we handed her over. Her new colleagues promised to look after her in her new job, and then the children sang their hearts out. Trish was overwhelmed. In fact, we all were. We cried, wiped our noses, and laughed together.

At the end of the presentation, we all gathered together and shared a meal before we got back onto the bus and returned to our centre, leaving Trish to begin her new challenge.

Short-term review

What a wonderful day we have all experienced. The concepts of taha wairua (spiritual well-being), taha hinengaro (mental well-being), taha tinana (physical well-being), and taha whānau (social well-being) are inextricably linked in the learning of tamariki Māori. It was so amazing to be involved with the children in a farewell that reflected so much the importance of hauora (total well-being).

There is no doubt that all those who were involved will remember this experience in the days and months to come. It was an opportunity for all of us to experience challenge and success and to enhance the children's and teachers' sense of themselves as capable and competent learners.

What's happening here?

These two pictures and the commentary describe the community of an early childhood centre farewelling their supervisor and gifting her as a taonga to her next place of work. Associated with this gifting is the collaborative making of a cloak by the children and a collective farewell ceremony accompanied by waiata.

What does this assessment tell us about the learning (using a Belonging/ Mana Whenua lens)?

This exemplar provides a vivid picture of children's experiences in the domain of Belonging situated in "routines, customs, and regular events" (*Te Whāriki*, page 54). The collaborative activities it documents form part of the centre's development of practices, customs, and codes of behaviour for special occasions. Māori protocol and waiata and the concept of taonga have been incorporated into the learning community's understanding of "what we do here".

How might this documented assessment contribute to Belonging/Mana Whenua?

Documenting and revisiting some of the participation repertoires and protocols in an early childhood centre is an important aspect of establishing a community of learners and a sense of belonging. This record has been included in all the participating children's portfolios, enabling families to revisit, remember, and reflect on key values and meaningful practices in the centre.

What other strands of *Te Whāriki* are exemplified here?

Ceremonies like this mark important events in the history of the centre and acknowledge the weaving together of aspects of the Well-being/ Mana Atua as well as of the Belonging/Mana Whenua strand.

Belonging situated within rules, rights, and responsibilities

The meeting

12 May

This morning Isaac came to me and said, "We need to have a meeting for boys only. We want to plan something only for boys."

"Sounds like a good idea," I said. "When would you like to have the meeting?"

"Today," responded Isaac. "What time?" I asked. "Nine o'clock," said Karl.

"Well, we have already had nine o'clock, today," I said. "How about twelve-thirty this morning? After we've tidied up?"

"Yes. That will be okay," said Isaac.

"You'll need a notice so that all the boys know about the meeting," I said.

Isaac found a piece of A3 paper and a felt-tip pen.

“Do you want me to write it or do you want to write it yourself?” I asked.

“You write it on a piece of paper, and I’ll copy it,” he said.

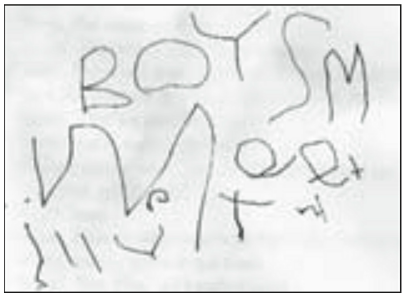
Isaac wrote on the paper and then stuck it to the front door.

I discovered later that Ben had copied it as well.

A bit later, Douglas told Sue, “I’m going to join the girls’ club because the boys’ group is going to do things that my mum will not be pleased about.”

Sue asked, “What are they going to do?”

Douglas said, “Hit each other, so I will join the girls’ club.”



What’s happening here?

Two boys approach a teacher about holding a meeting for boys only in the centre. We don’t know what the boys plan at the meeting, but we do know that Douglas is rather pessimistically imagining the agenda (or perhaps he has inside information) and has decided not to join the boys’ club. This is the beginning of a story about the connection of gender to “what we do here”.

What does this assessment tell us about the learning (using a Belonging/ Mana Whenua lens)?

The children here are developing the inclination and the ability to have a say in the curriculum. The teacher is implicitly supporting this notion when she responds that a meeting “sounds like a good idea”, so the children are also learning that this kind of initiative is appropriate here.

The children are also exploring a working theory to do with gender-based communities. Isaac wants a “boys only” meeting as he wants to plan something only for boys.

Planning meetings are events associated with a sense of place, and the boys’ holding one indicates a values system that includes children being permitted to have a say in the curriculum.

In this case, the children are proposing community memberships (a boys’ club and a girls’ club) to which they will invite,

or from which they will exclude, other children. We don't know what the boys planned at the meeting.

Interestingly, however, we know that Douglas is basing his decision on where to belong on the (probable) agenda rather than on whether he is a boy or a girl. He says, "I'm going to join the girls' club because the boys' group is going to do things that my mum will not be pleased about." He appears to be developing the capacity to take a mindful or critical approach (a dimension of strength outlined in Book 10), resisting a very powerful gender-related invitation. This might well become a topic of ongoing dialogue at the centre, among both teachers and children.

How might this documented assessment contribute to Belonging/Mana Whenua?

This could well indicate the beginning of a series of discussions about gender-related activities in the early childhood community, a debate that children and adults could return to, to reflect on possible directions.

What other strands of Te Whariki are exemplified here?

Preparations for the meeting included writing for a purpose (preparing a notice to announce the meeting), which is a feature of the Communication/ Mana Reo strand. Fairness and inclusion, key aspects of the Belonging/Mana Whenua and Contribution/Mana Tangata strands, were also evident.

Fergus and William take their folders outside

21 October

Today I was sitting at the puzzle table and several children were looking through their folders. Fergus was watching the other children and then asked me to help him look for his folder.

"Where's my folder? I've got two folders now, cause Mum paid for another one," he said.

He found both folders and got out his new one first. "Where's my other one?" he asked. "Cause this one's only got one page and I want to look through my other one."

Fergus found his folder, and then he and William went and sat at the table together. I observed the boys from the puzzle table, and they were both busily looking back and forth through their folders.

I then went to join them and listened to their conversation.

"You've got one of those Māori ones, William. No, not there, but back there – turn the pages."

"Hey, yeah! Look, there you are, Fergus, on the stage."

"That's when we went to the museum," replied Fergus.

Both boys glanced at the two photos, which were very similar.

"But they're not the same, that's the one when we were in the spaceship," said Fergus, pointing to the photo in William's folder.

Both boys then closed their folders and tucked them under their arms. Fergus asked, “Is it all right if we take them outside?”

“Well, if it was my nice book, I wouldn’t take it outside,” replied Anne.

“Well, Shelley does sometimes – takes books outside,” replied Fergus.

“Well, it’s your book, so it’s your decision,” replied Anne.

Both boys ran off with their books tucked under their arms.

What’s happening here?

Fergus and William are revisiting their portfolios (called folders in this centre).

What does this assessment tell us about the learning (using a Belonging/ Mana Whenua lens)?

Fergus and William may be developing the inclination to take a critical or mindful approach to rules (“mindful” is a dimension of strength outlined in Book 10). There is evidence here that they have the ability to do this and of their sensitivity to occasion. In this example, the children’s folders are artefacts of belonging: they “belong” to the children, and although the teacher may be concerned that they might get dirty or damaged, she acknowledges that the boys have the right to move their folders from place to place.

How might this documented assessment contribute to Belonging/Mana Whenua?

This story centres around the folders that contain the children’s documented assessments. It illustrates the view at this centre that these books belong to the children, and although as a general rule such folders don’t get taken outside (presumably because they might get dirty), what children do with the folders is ultimately their decision.

What other strands of *Te Whāriki* are exemplified here?

The ability of children to make their own choices is part of the Well-being/Mana Atua strand (Goal 2); children’s rights and those of others feature in the Contribution/Mana Tangata strand (Goal 1) as well.

Reflective questions – He pātai hei whakaaro iho

- How do our documented assessments contribute to the transition of children, families, and whānau into, within, or beyond the early childhood setting?
- How do our assessments reflect the children’s sense of belonging to this place?
- How do we ensure that the family or whānau voices are reflected in the children’s assessment portfolios and contribute to the curriculum?

- Is the learning in relation to routines, customs, rituals, and regular events visible in our documented assessments?
- What examples do we have of discussions about rights, responsibilities, and fairness being documented and revisited? If this is a gap, why is this, and how might we contribute more of these?
- Do our assessments include developing knowledge about features of the area that are of physical and/or spiritual significance to the local community? How can we ensure that children, families, whānau, and teachers revisit this aspect of the curriculum?

Endnotes – Kōrero tāpiri

[1] Étienne Wenger (1998). *Communities of Practice: Learning, Meaning, and Identity. Cambridge*: Cambridge University Press, p. 160. Wenger describes this bridging process as one of "reconciliation", which he explains is about "finding ways to make our various forms of membership coexist".

[2] Early Childhood Learning and Assessment Exemplar Project Advisory Committee and Co-ordinators, 2002.

[3] See Paul Black and Dylan Wiliam (1998). "Assessment and Classroom Learning".*Assessment in Education*, vol. 5 no. 1, p. 31. See also Book 10.

[4] Bronwen Cowie and Margaret Carr write about the way in which assessments can act as a "conscription device" (a recruitment) into the early childhood community. See B. Cowie and M. Carr (2004). "The Consequences of Socio-cultural Assessment", in *Early Childhood Education: Society and Culture*, ed. Angela Anning, Joy Cullen, and Marilyn Fleer. London: Sage, pp. 95–106.

[5] N. González, L. Moll, and C. Amanti (2005). *Funds of Knowledge: Theorizing Practices in Households, Communities, and Classrooms*. Mahwah, NJ: Lawrence Erlbaum.

[6] Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa/ Early Childhood Curriculum*. Wellington: Learning Media, p. 36.

[7] ibid., p. 54.

[8] See Hazel Marcus and Paula Nurius (1986), "Possible Selves",*American Psychologist*, vol. 41 no. 9, pp. 954–969. Ann Haas Dyson has argued that being eager to read includes the learner "seeing themselves as a reader". She has also described how the process of being a writer is embedded in their social lives and their "feeling of belonging" to a community. (See Ann Haas Dyson, 1989. *Multiple Worlds of Child Writers: Friends Learning to Write* New York: Teachers College Press, p. xvii).

[9] Russell Bishop and Ted Glynn recommended developing learning and teaching relationships in which "culture counts – classrooms are places where learners can bring 'who they are' to the learning interactions in complete safety, and where their knowledges are 'acceptable' and 'legitimate'". (Russell Bishop and Ted Glynn, 2000. "Kaupapa Māori Messages for the Mainstream". *SET: Research Information for Teachers*, no. 1, p. 5).

[10] Mason Durie (2003). *Māori Educational Advancement at the Interface between Te Ao Māori and Te Ao Whānui* Paper presented at the Hui Taumata Mātauranga Tuatoru, Tūrangi/Taupō, 7–9 March, p. 5. On p. 4, Durie comments that identity means little if it only depends on an abstract sense of belonging without actually sharing cultural, social, and

economic resources.

[11] See Norma González, Luis Moll, and Cathy Amanti (2005). *Funds of Knowledge: Theorizing Practices in Households, Communities, and Classrooms*. Mahwah, NJ: Lawrence Erlbaum, p. 398. See also the argument for constructive partnerships with community and family in Fred Biddulph, Jeanne Biddulph, and Chris Biddulph (2003), *The Complexity of Community and Family Influences on Children's Achievement in New Zealand: Best Evidence Synthesis*. Wellington: Ministry of Education.

[12] Andreas Krapp and Benedykt Fink (1992). "The Development and Function of Interests during the Critical Transition from Home to Preschool". In *The Role of Interest in Learning and Development*, ed. K. Ann Renninger, Suzanne Hidi, and Andreas Krapp. Hillsdale, NJ: Lawrence Erlbaum, p. 398.

[13] The notion of a community being a "figured world" is a useful one. It is an idea developed by Dorothy Holland et al. (1998), who explain it as "a socially and culturally constructed realm of interpretation in which particular characters and actors are recognized, significance is assigned to certain acts, and particular outcomes are valued over others" (Dorothy Holland, William Jr Lachicotte, Debra Skinner, and Carole Cain, 1998. *Identity and Agency in Cultural Worlds*. Cambridge, Mass.: Harvard University Press, p. 52).

[14] Jon Douglas Willms (2001). *Student Engagement at School: A Sense of Belonging and Participation. Results from PISA 2000*. Paris: OECD. In the report, Willms concludes that a sense of belonging and participation are two important aspects of student engagement not only because of their relationship with student learning but also because they represent a disposition towards schooling and lifelong learning.

[15] The United Nations *Convention on the Rights of the Child*(1989) clarified this idea: "State Parties shall assure to the child who is capable of forming his or her own views the right to express those views freely in all matters affecting the child, the views of the child being given due weight in accordance with the age and maturity of the child" (p. 5). Retrieved 8 August 2006 from the Internet at www.unesco.org/education/pdf/CHILD_E.PDF(external link)

Book 12: The strands of Te Whāriki: Well-being – Ngā taumata whakahirahira ki Te Whāriki: Mana Atua

Introduction - He kupu whakataki

In 2001, Mason Durie set out a framework for considering Māori educational advancement. He set out three goals in this framework (discussed in Book 1). Goal 3 relates to well-being:

> *"A third goal for education is linked to well-being. Education should be able to make a major – if not the major – contribution to health and well-being and to a decent standard of living. Educational achievement correlates directly with employment, income levels, standards of health, and quality of life. Where there is educational underachievement, health risks are higher, length of life is reduced, and poor health is a more likely consequence … A successful education therefore is one that lays down the groundwork for a healthy lifestyle and a career with an income adequate enough to provide a high standard of living."* [1]

This book collects together exemplars from early childhood settings that illustrate the assessment of learning that is

valued within the curriculum strand of Well-being/Mana Atua, keeping in mind that the following definition of exemplars was developed by advisers and co-ordinators during the exemplar project:

> *"Exemplars are examples of assessments that make visible learning that is valued so that the learning community (children, families, whānau, teachers, and beyond) can foster ongoing and diverse learning pathways."*

Although the exemplars have been annotated with a Well-being/Mana Atua lens, in many cases the lens of another strand could have been used. The principle of Holistic Development or Kotahitanga set out in *Te Whāriki* is a reminder that the curriculum "strands" are a construction, and in any episode of a child's learning, these strands are inextricably intertwined and interconnected.

In this section

- Assessment for Well-being – Aromatawai mō te Mana Atua
- The three domains of Well-being – Ngā rohe e toru o te Mana Atua
- Exemplars in other books – Ngā tauaromahi kei pukapuka kē
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- Endnotes – Kōrero tāpiri

Downloads

- The Strands of *Te Whāriki*: Well-being [PDF, 280 KB]
- Hannah goes without a nappy [PDF, 193 KB]
- Today in the playroom [PDF, 351 KB]
- Dreaming the day away [PDF, 258 KB]
- Fish pie, please [PDF, 111 KB]
- Making a card for Great-grandad [PDF, 218 KB]
- Finn's dragonfly [PDF, 257 KB]
- Caroline spreads her wings [PDF, 340 KB]
- Powhiri for the new principal [PDF, 126 KB]
- Alexander and the trees [PDF, 567 KB]
- Leora cares for others [PDF, 223 KB]
- Acknowledgments [PDF, 190 KB]
- Book 12 - The strands of Te Whāriki: Well-being (full)[PDF, 3.5 MB]

Assessment for Well-being – Aromatawai mō te Mana Atua

The exemplars in this book illustrate possible ways in which assessing, documenting, and revisiting children's learning will contribute to educational outcomes in the curriculum strand Well-being/Mana Atua.

- Assessments secure the responsible and thoughtful involvement of all children (for very young children, photographs of learning episodes can be revisited, and families will provide a proxy involvement for their children).
- Assessments reveal the nature of the teacher's belief about learning and determine their commitment to "teaching

through interaction to develop each pupil's power to incorporate new facts and ideas into his or her understanding".[2]

- Portfolios become artefacts of well-being, signifying the competence of the learners and celebrating learning identities in a spirit of "appreciative inquiry".[3]
- Opportunities for children to discuss health, emotional well-being, and safety are provided by revisiting assessment episodes that relate to these topics.
- Teaching about health, emotional well-being, and safety, when included in the assessment record, enhances the reader's knowledge in this area.
- Documentation provides all teachers with information about a child's well-being cues, enhancing sensitive and well-informed relationships between teachers and children.
- Portfolios document children's well-being journeys, including their strengthening confidence in a range of areas while suggesting possible ways forward for teachers, families, whānau, and children.

The three domains of Well-being – Ngā rohe e toru o te Mana Atua

Te Whāriki elaborates on the Well-being/Mana Atua strand:

> *"The health and well-being of the child are protected and nurtured. Children experience an environment where: their health is promoted; their emotional well-being is nurtured; they are kept safe from harm.*[4]
>
> *Ko tēnei te whakatipuranga o te tamaiti i roto i tōna oranga nui, i runga hoki i tōna mana motuhake, mana atuatanga … Kia rongo ia i te rangimārie, te aroha, me te harikoa, ā, kia mōhio ki te manaaki, ki te atawhai, me whakahirahira i a ia me ōna hoa, me ōna pakeke."* [5]

The three interwoven domains of Well-being/Mana Atua are described (as goals) in the English text of *Te Whāriki*, and each domain includes indicative learning outcomes. The exemplars presented in this book can each be allocated to one of these three domains.

Health

This domain emphasises the physical indicators of health: knowledge, skills, and attitudes to do with eating, sleeping, toileting, and keeping warm. One of the foundations of health and well-being is teachers' attunement to the children's cues, which enables sensitive and well-informed relationships. In "Dreaming the day away", Lewis's caregiver describes her strategies for "reading" Lewis's cues for being tired and needing a sleep. This record will be useful for other teachers getting to know Lewis and for reassuring the family that Lewis's health and well-being are in safe hands. In "Fish pie, please", Nicholas is involved in choosing the lunch menu. The teacher writes up the chef's story, and Nicholas's parents add more information to the record. In "Hannah goes without a nappy", Hannah's caregiver describes Hannah's first experiences at the centre without a nappy and how she stayed calm when they had to travel some distance to find a toilet.

Dispositions and working theories include developing ways of coping with fears and anxieties (and interests) to do with health services, sometimes through stories and drama. A hospital playroom, the setting for the "Today in the playroom" exemplar, provides more examples of children exploring the daunting mysteries of health services. These stories will travel with the children between home and hospital, making a point of connection for other children and offering a catalyst for discussing potentially frightening topics.

Vygotsky explains that children are able to explore, in play, issues that are beyond their usual range of understanding:

> *"In play a child always behaves beyond his average age, above his daily behaviour; in play it is as though he were a head taller than himself."* [6]

Emotional well-being

Well-being/Mana Atua develops in a safe and trustworthy environment where all children are valued and enabled to be involved. Enjoyment too is a feature of such an environment.[7] Well-being requires integration of the emotional with the cognitive, the social, and the physical. Health includes the attunement of the body to the mind and the spirit. Mason Durie explains this in his model of te whare tapa whā as four domains – taha wairua, which relates to identity; taha hinengaro, which is about knowledge, information, and behaviour; taha tinana, which relates to physical health; and taha whānau, which refers to the place of the child within whānau and the wider social context or community.[8] A key aspect of Well-being is the principle of Empowerment or Whakamana, where children are enabled increasingly to make their own choices and to remain focused on a task for a sustained period.

Kayoko Inagaki's early childhood research discusses a number of studies that strongly suggest that, when children

acquire intensive knowledge about some topics or domains that they have chosen as their own and thus are deeply involved in, they can go beyond the topics or domains … such knowledge may serve as the basis for reasoning and acquiring knowledge in related areas as well.[9]

Assessments give value to being "deeply involved" – the capacity to be ready, willing, and able to pay attention, maintain concentration, and tolerate a moderate amount of change, uncertainty, and surprise. In "Finn's dragonfly", Finn is deeply involved in drawing a dragonfly. The teacher reminds him of previous occasions when he was equally focused and concentrated and offers specific detail about what he did to keep going. Book 4 includes examples of children contributing to their own assessments. These are good examples of how assessments themselves can enable children to be engaged in their own learning, make thoughtful choices, and determine their own actions. In "Caroline spreads her wings", photos and comments document Caroline's progress towards independence, something that her mother is eager to encourage.

Working theories include developing ways of making sense of emotional events, sometimes through stories and drama. Working theories about the world include a sense of being of value in a particular setting. They also enable children to develop an understanding that they can help others to cope with distress and in turn can rely on others to help them cope with experiences of grief and anxiety.

In "Making a card for Great-grandad", Zachary talks about making his great-grandfather a card to "cheer him up". The teacher and another child, Monique, are involved in his conversations about death and dying. The assessment portfolios at that centre provide a place for a Parent's voice that adds useful information for the teachers in developing an understanding of Zachary's situation.

"Pōwhiri for the new principal" illustrates that well-being and a sense of belonging are closely aligned. It records (for the children, the families, and the whānau) an episode in which the childcare centre's community is greatly valued and the children's "exemplary" behaviour is clearly described: sitting quietly, standing to waiata when required, and remaining respectful for the whole hour.

Safety from harm

Children develop a sensitivity to place and occasion that provides them with capacity to "read" the environment and to recognise places where they trust the people, places, and things to keep them safe while they become focused and involved over a sustained period. Revisiting stories about learning can assist with this development, to the point of their recognising that the resources available to help them overcome their fears[10] and to keep themselves safe in their early childhood education centre may be different from the resources available in their homes.

Being safe is a value that encompasses physical, cultural, spiritual, and emotional safety and the idea that children should feel safe to "speak out" and be safe from exclusion. The opposite of a child feeling safe to speak out is the

concept of whakama, where some children exhibit a humility that limits their full participation. This can be misconstrued as being a lack of interest or apathy. Connections with Belonging/Mana Whenua are clear in this Well-being/Mana Atua strand. We can talk about a safe environment that enables a safe and trusting child. This is an absolutely central goal for early childhood education; young children do not have the power to create their own safe environments.

Research by Iram Siraj-Blatchford and Kathy Sylva, for the Researching Effective Pedagogy in the Early Years (REPEY) project, describes some of the features of a “safe” environment:

> *"The quality of adult–child interactions in the most effective (excellent) settings in terms of the cognitive outcomes was particularly striking. The quality of interaction in one setting in particular (an inner-city nursery school), for example, was very high. The ECERS-R [Early Childhood Environmental Rating Scale] Adult/Child Interaction Scale showed a high degree of consistency in staff behaviour with a strong emphasis on positive responses to children and their emotional and learning needs. The staff clearly enjoyed being with the children and engaged with them in a respectful, caring way, without criticism or harshness. They encouraged the children to try new experiences and were very enthusiastic about their efforts …"* [11]

This enthusiasm can be reflected in assessments. Assessments also give value to being ready, willing, and able to take increasing responsibility for safety. Dispositions include respect for rules about harming others and the environment and an understanding of the reasons for such rules. In “Alexander and the trees”, Alexander’s interest in trees includes taking action to protect them when he perceives that they may not be safe from harm. When this story goes home and is read by others, Alexander will gain a reputation as someone who protects the environment.

Working theories for making sense of the world include recognising that strategies for being safe from harm are different in different places and that safety is distributed across people, places, and things. In “Leora cares for others”, Leora takes responsibility for ensuring that Hannah is involved in what the group is doing and feels safe, and Leora comforts another child, Krystal, with a toy when Krystal is hurt. This kind of documentation sets down some features of this place: children help to keep each other safe from harm. Hannah and Krystal may well copy Leora, and the teacher’s recording will remind her and other teachers to notice and recognise any such acts of caring for others.

Exemplars in other books – Ngā tauaromahi kei pukapuka kē

There are a number of exemplars from other books in the *Kei Tua o te Pae* series that could also be useful in considering assessment within the Well-being/Mana Atua strand. These exemplars are as follows:

Book 2: “Those are the exact words I said, Mum!”; Aminiasi sets himself a goal; “Write about my moves!”

Book 3: Pihikete’s learning; Micah and his grandfather

Book 4: all of the exemplars in this book

Book 5: A gift of fluffy slippers; Sharing portfolios with the wider community; Rangiātea; Growing trees

Book 6: “I did it!”; Growing potatoes; Alex the writer

Book 7: Te rakiraki; Greer’s increasing confidence

Book 8: Adam determines the routine; Haere mai, Sam

Book 9: Eating at kindergarten; “I can’t tell you how amazing it is!”

These additional exemplars provide teachers who wish to reflect on the analysis and assessment of learning outcomes within the Well-being/Mana Atua strand with a comprehensive collection of exemplars for discussion.

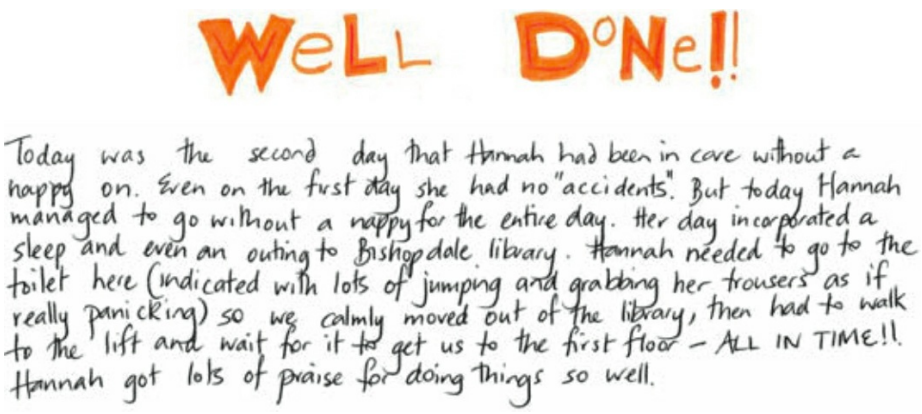
Exemplars – Ngātauaromahi

In this section

- Health
- Emotional well-being
- Safety from harm

Health

Hannah goes without a nappy



Hannah is beginning to recognise the physical feelings or cues her body is giving her about needing to use the toilet.

Hannah used some very creative strategies for communicating her needs to me! Hannah responded calmly to the task of finding a toilet in time.

Kristina

What's happening here?

This story, from a home-based setting, marks a milestone in Hannah's development.

What does this assessment tell us about the learning (using a Well-being/Mana Atua lens)?

This assessment demonstrates self-help and self-care skills at toileting, which are aspects of the Well-being/Mana Atua strand. The carer makes it clear that Hannah is taking the geographical and physical aspects of this process in her stride, staying calm while articulating her need to go to the toilet and while getting to it.

How might this documented assessment contribute to Well-being/Mana Atua?

This assessment is written for Hannah's family. Families are usually interested in progress with toilet training and want to know whether it is proceeding smoothly.

"Well done!!" the record says. Well-being includes being proud of one's achievements.

What other strands of *Te Whāriki* are exemplified here?

The home-based caregiver recognises Hannah's communication cues (in this case, the cues are physical actions), and later stories will no doubt record Hannah's progress in communicating her needs using other forms of language.

Today in the playroom

Veins, wonderful veins

November

This morning in the hospital playroom we talked about veins in our bodies. Jessica dressed up like a doctor and looked to see if she could find Shani's veins ... DISCOVERY! Jessica found a vein on the back of Shani's hand. "Could medicine go into this vein?" she asked.

"Yes," I replied. "The doctors might think that was a good vein to put medicine into."

"OK, I'll be sick, OK?" suggested Shani as she climbed into bed.

"OK – and I'll put some medicine into your vein," replied Jessica as she placed a pretend syringe on Shani's arm.

"Ouch!" Shani exclaimed.

"Sorry about that," said Jessica, "but I need to put this medicine into your vein so you'll feel better."

“OK, now it’s my turn to be the doctor,” Shani suggested. She dressed herself in some dress-up clothes and then looked at the back of Jessica’s hand. ANOTHER DISCOVERY!

“Oh – I can see your veins, too. Mmm ... they’re very nice,” she exclaimed. Both girls laughed!

“I’ll be asleep, OK?” suggested Jessica. She shut her eyes as Shani bandaged her arm. “Whoops,” Shani exclaimed as she finished her bandaging. “Now I can’t see your veins at all!”

Comment from Sarah (Hospital Play Specialist):

Shani and Jessica were very interested in finding out about their veins and the insertion of IVs – a procedure that is commonly used when children are hospitalised.

They appeared to have a lot of trust in each other (despite only meeting each other a few days earlier), showing this by letting each other find their veins and taking turns to explore the roles of doctor and patient.

What next?

During further play sessions, I aim to provide opportunities for Shani and Jessica to re-visit this topic if they choose, and I will be available to answer questions or address concerns that they, or other family members may have in regard to this procedure. Discussion with their parents/caregivers about the impact of hospitalisation and the benefits of supporting their children’s interests in healthcare play (for example, at home and in their early childhood centres) may also be useful in easing the transition process from hospital to home.

Daneka's drip

2 June

Today in the playroom, Daneka asked for the pretend drip-stand to be put out.

She looked at the drip hanging from it and said, “But it’s empty.”

We found a bag of fluid and attached it.

“Where’s the teddy bear bandage? I need a teddy bear bandage to put on me,” she said.

So we found a bandage and Daneka said, “Now I can give myself some medicine.” She taped on the line and then said, “But I need a towel, it’s all running.”

Together we looked at the drip and found the clamps to stop the fluid running through. “Now I can do it,” she said.

She gave herself a (pretend) finger prick. “I need a dolly too.”

She played with the medical equipment until her mum came to get her. “Write a note on it,” she said.

“What shall we write?” I asked. We decide to write:

Please don’t touch. This is Daneka’s drip.

Barbara’s comment:

In her play, Daneka has shown familiarity and confidence with the equipment in the medical play area of the playroom. This has developed from her careful observations of the procedures her brother has experienced during his stay in hospital. She has developed this confidence further by exploring what the drip would feel like if it were on her.

The opportunity for brothers and sisters of hospitalised children to play with real and pretend medical equipment is valuable in supporting and extending their understanding of what is happening to their siblings.

Katy's hospital check-up

April

Children's names: Jake and Matthew

Play Specialist: Sarah

"What's wrong with Katy?" asked Jake, dr in his doctor clothes.

"Don't know," replied Matthew.

"I'll do a check-up!" suggested Jake.

Matthew sat Katy on his knee as Jake loo inside his doctor's bag. Jake pulled out a torch.

"OK. I'll check her eyes," encouraged Jake "Look at the light," he instructed.

Matthew put his hand inside the puppet and turned her head towards the torch. He watched carefully as Jake shone the light into Katy's eyes.

"That's good," encouraged Jake, "Now I'll listen to your heart."

Jake searched his bag once more, selected a stethoscope, and put this on. Matthew held Katy still.

"OK, breathe in," Jake instructed as he placed the end of the stethoscope on Katy's chest.

Matthew used his hand inside the puppet, opening and closing her mouth to indicate she was breathing.

"Breathe out," Jake directed, as he moved the stethoscope around Katy's chest. Matthew looked eagerly at Jake for his diagnosis. "Good. She's OK. She can go now!" he informed Matthew.

"Yay!" laughed Matthew as he jumped up with the puppet. "Bye!" he called, as he carried Katy to a new activity.

A comment from Sarah:

Jake and Matthew participated in a wonderful co-operative healthcare play session, even though these two boys had only spent a brief amount of time together in hospital. It was very interesting and informative to observe how the boys used the puppet in their play. This is an invaluable resource I utilise regularly in order to gain understanding about the meaning that children take from their hospital experiences.

Jake and Matthew's interest in, and knowledge of, the hospital environment was highlighted in this interaction. Jake demonstrated confidence, control, and a good understanding about how some of the medical equipment was used. Matthew played a valuable role in providing comfort and support to Katy during her check-up (for example, by sitting her on his knee and helping her to keep still), highlighting his thoughtful and caring nature.

What's happening here?

The three stories of: "Daneka's drip"; "Veins, wonderful veins!", and "Katy's hospital check- up" come from a hospital playroom. The hospital's play specialists narrate the three play-session stories demonstrating different children's strategies for dealing with health issues.

What does this assessment tell us about the learning (using a Well-being/ Mana Atua lens)?

In all three stories, the children are playing out familiar and potentially anxiety-creating hospital procedures: having a drip put in, finding veins, and "doing a check-up". In their pretend play, the children are in control: Daneka pretends to give herself some medicine; Jessica and Shani take turns at being the doctor; Jake takes the role of the doctor, while Matthew plays the caring parent, and Katy (the puppet) is pressed into service as the patient needing a check-up.

In "Katy's hospital check-up", the boys demonstrate a sense of responsibility for Katy's well-being, and all three stories describe the children collaboratively exploring roles as they attempt to collectively make sense of a community with special purposes (health and well-being), routines, and technologies.

How might this documented assessment contribute to Well-being/Mana Atua?

In "Veins, wonderful veins!", the hospital play specialist comments that she will provide opportunities for Jessica and Shani to revisit this topic, and she will be available to answer questions or address concerns that they, or any other family members, may have about the procedure of injecting into veins. In fact, all three stories provide opportunities for revisiting, further conversations, and enquiry.

What other strands of *Te Whāriki* are exemplified here?

The hospital play specialist notes how much the children already know about the procedures they are acting out – contributing their understandings to their playmates.

Their involvement in the play scenarios also encourages them to explore the topics further.

Dreaming the day away

Lewis went to sleep early but only for a little while before he let us know that sleep wasn't what he wanted just then. So up to play and we set up a blanket outside for him to enjoy the sights and sounds of the children around him. Some older ones came over straight away as Lewis is a favourite baby. They offered him toys and for a while he was interested but not offering his usual delighted interactions.

So we tried a sleep again but "No way" said Lewis. What about a bottle then and we settled down outside but, oh no, too much action out there. So we went to have a drink in our very quiet inside room. What a difference! No busy attending to everything else. Straight to the business at hand. And when he'd finished, he looked at me in that dreamy way nodding his head slightly as if to say, "Tuck me in please, I'm so full I can hardly hold myself up."

Then snuggling in, dummy and musical toy in place, he instantly went to sleep.

What learning was happening?

Well, the learning was all mine as I tried to figure out what Lewis wanted. In the end, it was a nice warm bottle, a quiet place to drink it and being tucked up snug and warm in bed. I promise I'll try to remember the signs next time, Lewis.

What's happening here?

Lewis is a baby, and his primary caregiver is getting to know his requirements and habits.

What does this assessment tell us about the learning (using a Well- being/Mana Atua lens)?

This is about the well-being of a baby. The caregiver is responding to Lewis's cues in order to "figure out what Lewis wanted", and presumably Lewis is on the way to developing a disposition to relate to others and to enjoy his experiences at the childcare centre.

How might this documented assessment contribute to Well-being/Mana Atua?

In this centre, learning stories are regularly shared with other teachers to help all reflect on their practice and to assist them as they get to know the children. When this story is shared, the opportunity arises to reflect on appropriate responses to babies' non-verbal cues. Families are particularly interested in stories like this that demonstrate their children's well-being.

In reading this assessment, Lewis's family will be reassured that Lewis's health and well-being are being considered carefully and attentively.

What other strands of *Te Whāriki* are exemplified here?

This story is also a good example of an adult interpreting non-verbal cues communicated by a baby. The teacher

describes behaviour: “he looked at me in that dreamy way nodding his head slightly”; interprets it: “as if to say ‘Tuck me in please, I’m so full I can hardly hold myself up’”; and responds accordingly.

Fish pie, please

May

Teacher: Fran

Nicholas loves all the smells, sights and workings of the kitchen at the centre. He often enquires about what we are having for lunch or afternoon tea. The following conversation about the lunch menu was recorded by Alison, the centre chef.

On Friday Nic asked me if we could have smoked fish pie for lunch as it was his favourite dish. I replied that we were out of milk, so I couldn’t make it. Nic then asked me if we needed milk to make fish pie. Not hearing his statement correctly, I once again said that we didn’t have any milk. Nic’s reply: “No, I’m asking you if you **need** milk to make the fish pie.” I told Nic about all the ingredients that were required to make the white sauce – flour, milk and butter.

Today was Monday and after the weekend Nic had not forgotten. “Alison, can we have fish pie today now that we have milk? You can make it if you stir it.”

And so the menu for Monday reads as follows:

Fish pie on a bed of rice.

Alison, Tots Centre Chef

Nicholas, your interest in all things around you is apparent in your everyday interactions with others and the environment. When Alison told me about her conversation with you, it reminded me of how much you love to converse with others, enquiring, asking questions and making discoveries. I wonder if you like to cook at home? Does your interest in cooking stem from watching your mum and dad in the kitchen making special meals for you or just from your love of good food?

Fran

Parents’ voice

Our kitchen is the focal point of our living area and much time is spent there during our time together at home as a family. Nic always has an interest in what we are cooking or doing in the kitchen. More recently he has started to get more involved in the goings-on in our kitchen, and has helped Mum cook a banana cake with chocolate chips, and last

weekend, a chocolate cake. He is especially helpful when it is time to eat it! Maybe we could all make smoked fish pie in our kitchen.

Mum and Dad

What's happening here?

The story of Nicholas requesting fish pie for lunch was originally told to Fran, the teacher, by Alison, the chef at the childcare centre.

What does this assessment tell us about the learning (using a Well-being/Mana Atua lens)?

This exemplar is about Nic's interest and involvement in preparing food. It is also about Nic having a say in the menu – this is an opportunity for him to learn that his opinion is valued and that the adults at the centre will act on it.

How might this documented assessment contribute to Well-being/Mana Atua?

As a result of this documentation and two prompting questions from the teacher, the parents contribute to continuity between home and the centre. They add information about Nic's involvement in food preparation at home and suggest that they might make smoked fish pie at home as well. Nic expresses a desire for a particular meal at the centre. His parents recognise his interest and enthusiasm in planning the centre's lunchtime menu and may extend this process of choosing the menu beyond the centre to their own home.

What other strands of *Te Whāriki* are exemplified here?

The teacher comments on the way Nic loves "to converse with others, enquiring, asking questions and making discoveries", and these are all strategies for communication and exploration. Moreover, Nic takes part in deciding the direction for one of the centre's routines, which is evidence of his sense of belonging in the centre's environment.

Emotional well-being

Making a card for Great-grandad

Child: Zachary

Date: February

Teacher: Mary

Taking an interest	“I’m making a card for my great-grandad,” Zachary told me.
Being involved	“He’s really sad!” I asked him why.
Persisting with difficulty	“Because Great-grandma died. We go and see him and cheer him up.”
Expressing an idea or a feeling	“My great-grandma died before I was born.”
Taking responsibility	“My daddy said when I’m a daddy, I might die, so I don’t want to be a daddy because I don’t want to die. I don’t want to grow up ...”
	(Monique was sitting listening to this wonderful chatting. She told him that everyone has to grow up!)

Short-term review

This was a wonderful way of expressing a feeling that he has picked up.

His great-grandad is obviously very important to him and he wants to make him feel happy. He was able to talk in a very relaxed manner with little prompting from myself or Monique – very grown up! How important families are.

Parent comment

When I dropped Zachary off in the morning I mentioned to one of the teachers that it was Zach’s great- grandad’s birthday and we were going to visit him after crèche. I suggested to Zach that if he felt like doing a picture, he could make one for Great-grandad. The teacher suggested they make him a birthday card.

When I arrived back at crèche to collect Zachary, I was told about the conversation he had had with Mary and Monique while making the birthday card. It was really nice to hear that he had been talking about Great-grandma, who died last year, and that he was talking about looking after Great-grandad. We talked about Great-grandma dying a lot after she died – what it meant for us and for Great-grandad. I was pleased to see that he seemed to have understood it and was comfortable talking about it.

I was unable to catch up with Mary for a few days and then his learning story appeared in the portfolio with more details in it, which was very helpful. When I spoke with Mary it was also good to follow up with her about him not wanting to be a daddy because he would have to die. In a way the learning story has acted as a catalyst for discussion with the teachers about what is going on in Zachary’s life and his reactions to it.

Because I was not able to catch up with Mary straight away, it was good to have the learning story there. It let me know what was said and it also served as a reminder to me to discuss it further with her. Having the story in Zachary’s portfolio really illustrates to me that the teachers are picking up on who Zachary is.

What’s happening here?

Zachary’s parent suggests that Zachary draw a picture for his great-grandfather’s birthday while he is at crèche. The teacher encourages Zachary to make it into a birthday card, and the teacher records the learning story conversation they have with Zachary about Zachary’s great- grandfather and death, including the point of view added by another

child, Monique.

What does this assessment tell us about the learning (using a Well-being/ Mana Atua lens)?

Sustained conversations between children and between adults and children are valuable on a number of levels. In this case, the conversation enables Zachary to explore, with the teacher and another child, two aspects of Well-being/Mana Atua: human development (growing up and dying) and emotion (being sad when someone dies). Zachary thinks about the connection between growing up (and therefore becoming a father) and dying. His logic is impeccable: his father has told him that when you become a “daddy”, you could die, “so I don’t want to be a daddy because I don’t want to die.”

Zachary also appears to be recognising that he can help make a sad person happier.

How might this documented assessment contribute to Well-being/Mana Atua?

The Parent comment makes it clear that the parent values this story being written down.

“It was good to have the learning story there.

It let me know what was said and it also served as a reminder to me to discuss it further with [the teacher].”

Earlier in the comment, the parent expresses satisfaction that Zachary had understood what the great-grandmother’s dying meant for the family and “was comfortable talking about it”. She also feels that “Having the story in Zachary’s portfolio really illustrates to me that the teachers are picking up on who Zachary is.” The parent describes the learning story as acting “as a catalyst for discussion with the teachers about what is going on in Zachary’s life”.

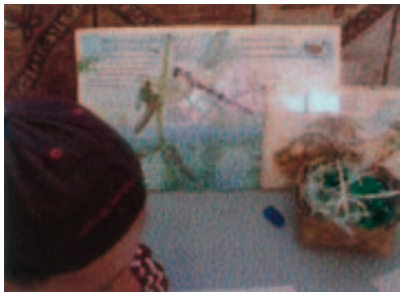
What other strands of *Te Whāriki* are exemplified here?

This learning story conversation is an example of the interconnections between Well-being/ Mana Atua, Communication/Mana Reo, and Exploration/Mana Aotūroa.

Finn’s dragonfly

May

I approach you Finn as you are working at the art table; you are deep in thought and using a lot of concentration while you work. I wait quietly for a bit and then ask, “What are you doing there, Finn?” “A dragonfly.”



Finn, you have such attention to detail and you take time to study the book, which is open at the end of the table, before you go back to your drawing. I ask you if you have ever seen a dragonfly and you tell me, “At my friend Olivia’s, she lives away way in Tauranga. She always has a little dragonfly buzzing around her pool.”

You go back to your drawing and your concentration on this artwork is amazing.

“They are pretty special aren’t they – dragonflies?” I say.

“Yes,” you say after some thinking.

You continue to draw and then you talk to me about the green thing on your page and how you were going to draw a fish and then you decided to do a dragonfly.

I ask you if it is hard to draw and you say, “Yes, I have to concentrate,” and I can see you concentrating on your artwork.

I tell you that you are an artist and you say to me, “I do like doing art.”

When I ask you why, you tell me, “I like doing it for my mum and dad. I think it is pretty hard to do in noise, once I did it in the quiet.”

“Is it easier in the quiet?” I ask.

“Yep,” you say.

You continue with your drawing and then move on to outlining your dragonfly with PVA glue.

Finn, I can tell from your face that you are not as happy with this part of your artwork as you were with the pencil drawing. Your face is so expressive that it is hard to hide disappointment. I tell you that I think it looks great and that we can still recognise your name, but I don't think you are entirely convinced.

Finn, as I have said before, you have the ability to persevere with tasks that you set for yourself until they are completed. This learning story reminds me of two that I have written for you previously: the one about the woolly jumper that you made – do you remember how long it took you to make that piece of artwork? And more recently you were very interested in drawing a map to show the way to the zoo. I noticed then your technique of looking closely at the map and then drawing a bit and then having another look at the map on the wall. This is exactly what you were doing today when you were drawing your dragonfly. I like being able to have conversations with you Finn. I really enjoy hearing your thoughts on different things and I especially like that you are able to answer my questions: "Is it hard to do?" and "What do you like about art?" and so on. You are so right that it is hard to do artwork when it is noisy, and today was a very noisy day inside the kindergarten! I think you did really well. And I do think you are an artist.

Finn, you tried so hard not to get that sleeve of yours in the PVA glue and when I looked at the video (don't forget to have a look at this yourself), it wasn't until the very end that you got your sleeve in that glue!

This is a three-step process and you have completed two of the steps. When your artwork is dry you might like to do the next step and paint different coloured dye over your drawing.

Jo

What's happening here?

As Finn draws dragonflies, his teacher discusses his drawings with him.

What does this assessment tell us about the learning (using a Well-being/ Mana Atua lens)?

This is about a child's deep involvement in a project. The teacher comments that Finn uses a lot of "concentration" while he works, which is confirmed when she asks him if it is hard to draw and he acknowledges, "Yes, I have to concentrate."

How might this documented assessment contribute to Well-being/Mana Atua?

The teacher documents some of the features of Finn's deep involvement: attention to detail, taking time to study the book, and Finn's statement that for him it is easier to draw while being "in the quiet". The teacher also refers back to earlier written stories to remind Finn of how long it took to make some of his previous pieces of art and offers Finn the encouraging reminder that this is a "three-step" process and he has now completed two of the three steps.

What other strands of *Te Whāriki* are exemplified here?

Persistence or perseverance is a disposition associated with the Exploration/Mana Aotūroa strand.

Caroline spreads her wings

20 May: I'd like Caroline to have a sense of independence – i.e., not always needing to be with me or her caregiver – time alone, or with other children and no caregiver close by would be good. Not sure how to develop her independence but I don't want to have created a "clingy" baby either!! **Jennifer**.

Margaret and the other teachers at the centre had noticed that Caroline preferred to be held by adults and Jennifer agreed that this was not a new issue for Caroline. Jennifer and Margaret also discussed their observations of Caroline's expanding locomotor skills as well as her increasing social play.

Some of these observations by teachers were recorded in Caroline's profile book.

---

19 March: Caroline is making more of an effort to move when on her tummy. Today she succeeded in moving backwards a short distance.

23 April: Caroline crawled at home for the first time!

30 April: Caroline has been crawling today! July: Caroline and Brecht were determined to get the toy out of the cot.

1 August: Caroline is trying very hard to stand unaided, letting go of her support for a few seconds.

2 August: Caroline and David played in and out of the tunnel laughing at each other as they met in the middle – then one would turn around and they'd follow each other through the tunnel. This play lasted at least 5 mins.

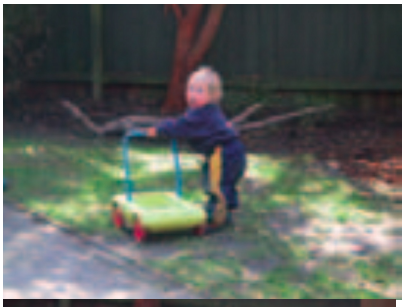
24 August: Caroline has mastered standing unaided and she can also climb in and out of the car – she is really proud of her accomplishments.

3 September: Caroline is learning to walk. She investigated the ride-on bike, but eventually chose the trolley, which

offered stability and support as she walked. Caroline spent a lot of her time pushing trolleys about as she practised walking.

Caroline using her legs to push herself up.

16 October: Caroline was determined to get onto the spring bug today despite someone else being on it already. She became quite frustrated, threw herself backwards for a few seconds, then got up, looked at the child on the bug and walked away to another toy. She kept an eye on the bug though and as soon as it was free, she went back to it and climbed on.



Caroline wanted the trolley to face the other way so she manoeuvred it around.

23 October: Caroline is learning to assert herself when she wants a toy. Today she and William both had hold of the teeter totter. They both wanted it and were quite vocal to each other.

In the end Caroline walked away with a frown. Later she wanted to stand on a crate next to Allen. She got up on the crate and successfully moved Allen along until there was enough room for her to be comfortable.

Caroline seems to be taking time to assess a situation before acting or reacting, which is enabling her to attain a positive rather than negative result.

Plan – to note such moments and praise the positive interactions.

December: Caroline has become very confident and competent on her feet and is in control of her body. She can climb onto and off the small chairs with no difficulty.

Several months after her note to Margaret, Jennifer recognises a number of significant changes in Caroline:

What's happening here?

This exemplar is a series of entries in Caroline's portfolio. It begins with Caroline's mother, Jennifer, expressing her desire to see Caroline develop a sense of independence while she is at the childcare centre.

What does this assessment tell us about the learning (using a Well-being/ Mana Atua lens)?

This series documents Caroline "spreading her wings" and developing her independence (as well as, and associated with, interdependence).

Frequency and regular events: There are two frequently occurring aspects of Well-being documented here: physical independence, as Caroline learns to walk and begins to climb, and a growing confidence in interacting and "negotiating" with other children.

Distribution across helpful people and enabling resources: Caroline is calling on a growing range of resources for problem solving – trolleys and other children feature in these examples.

Connection to a diversity of social communities: Caroline is growing confident in a range of places within the centre, both inside and outside.

Mindfulness and power balances: In October, the teacher comments that Caroline "seems to be taking time to assess a situation before acting or reacting, which is enabling her to attain a positive rather than negative result". At the end of this series of observations, Caroline's mother writes: "Caroline has suddenly turned from being my baby to a wee girl. She is happy, independent, fun and knows her mind!"

How might this documented assessment contribute to Well-being/Mana Atua?

Only some of the teacher's observations of Caroline are recorded in Caroline's portfolio – many are relayed verbally to her parents when they come to collect Caroline at the end of each day. The documented observations are accompanied by photographs and provide the family with a record of Caroline's development at the centre. Her development is paralleled in her home environment, and news of this significant milestone has been added to the portfolio: "23 April: Caroline crawled at home for the first time!" This contribution from home is supported with a photograph of Caroline crawling at the centre a week later. The teachers follow up on this observation by providing opportunities for Caroline to pull herself up to stand and to learn to walk.

These observations also provide a record of Caroline's interests in interacting with other children and becoming less dependent on adults. The teachers assist her with this by encouraging, modelling, guiding, and responding when she successfully negotiates with others.

What other strands of *Te Whāriki* are exemplified here?

Caroline's confidence in interacting and "negotiating" with other children is also an aspect of the Contribution/Mana Tangata strand.

Belonging Mana whenua	The centre was delighted by the invitation to attend the pōwhiri for the new principal. Significantly we sat at the front, reflecting that we are valued. The kaupapa of the centre – to encourage respect and understanding of Māoritanga – was evident in our children who sat quietly, stood to waiata when required and remained respectful throughout the hour-long pōwhiri. Two children who were tired simply leaned against adults and fell asleep – no grizzling, no testiness. The kaumātua for the tāngata whenua and the kaumātua for the manuhiri acknowledged the children as taonga of the college. As usual our children maintained the wairua of the occasion through their exemplary behaviour. The essence of the kaupapa and kawa were retained.
Well-being Mana atua	
Exploration Mana aotūroa	
Communication Mana reo	
Contribution Mana tangata	

Short-term review

The children's attitudes are inspiring. May they be lifelong.

What next?

Strengthen our link to Te Puru. Continue to foster involvement in official college occasions. Forge a reciprocally valuable relationship with the new principal.

What's happening here?

This early childhood centre is located on the site of a secondary school. In this example of a group story for the children's portfolios, "The centre was delighted by the invitation to attend the pōwhiri for the new principal."

What does this assessment tell us about the learning (using a Well-being/ Mana Atua lens)?

This documentation records reciprocal and responsive relationships and attitudes of respect and esteem. The children's respectful behaviour during the pōwhiri is described and is reciprocated by the kaumātua's explaining that the children are valued as "taonga" of the college, further cementing the children's self-esteem and sense of respect. The teacher expresses the desire that the attitudes and respect exemplified here be "lifelong" for the children.

How might this documented assessment contribute to Well-being/Mana Atua?

This event is documented for the children, the families, and the whānau. The documentation records that the childcare centre's community was seated at the front, "reflecting that we are valued". In the short-term review, the teacher records that the children's attitudes are "inspiring" and, in the learning story, she concludes that "As usual our children maintained the wairua of the occasion through their exemplary behaviour." The assessment clearly defines the attributes of this "exemplary behaviour": sitting quietly, standing to waiata when required, remaining respectful for the whole pōwhiri, and not grizzling or showing "testiness".

What other strands of *Te Whāriki* are exemplified here?

This exemplar illustrates the close connections between the Well-being/Mana Atua and Belonging/Mana Whenua strands – the children are valued as taonga in this place. Forward planning indicates that the childcare centre community will find ways to forge a reciprocally valuable relationship with the new principal, contributing to the centre's belonging to a wider educational community that includes the college.

Safety from harm

Alexander and the trees

Alexander loves painting

Child's name: Alexander

Date: December

Teacher: Rosie

The Child's Voice

Learning Story

Alexander and I were having a conversation about things that really scare us.

“Dad has an axe at home. It is the best axe in the world. It chops trees – and wood ... and MONSTERS!”

Big Forest by Alexander

“There was a big forest and it had seven trees! It’s got a**big** tree – it’s got a mouth, eyes, ears and hair – HEAPS of leaves. The tree got big because it ate heaps of sharks!”

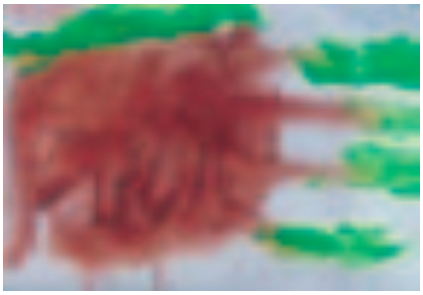
Tree Number Two by Alexander

“That tree didn’t eat anything – and no little trees – no – nothing at all!

There’s some dots and I just did a stripe in the sun. There’s blue sky – it will make the sun a little bit cold – and make the tree REALLY cold – and that’s all about the story.”

July

“I said to Alexander – UGH – your sun is very close to your tree – won’t it BURN it? That’s when he explained about the cool blue sky!”



More wonderful trees!

Alexander painted more wonderful trees today!

He is really enjoying them as a subject for his paintings. His trees are getting fatter by the day.

I told him about Tane Mahuta and he looked at me and laughed disbelievingly – no doubt he thinks I'm tricking him – AGAIN!

The trees and Alexander

Alexander was into painting trees at kindergarten. His trees were becoming bigger, more colourful and more exciting every day. Then one day Julie said to him that she had seen a huge tree, too big to put her arms around. Alexander didn't believe her but kept talking about this huge tree and his paintings became even larger.

We needed to visit Tane Mahuta.

Our first day at the kauri forests was a visit to Trounson kauri forest. Alexander thinks the kauri is amazing to have special bark which it sheds to stop climbing plants growing on it. Especially impressive was the age of the trees and trying to work out what was happening in the world when they were young.

We came back for a night time walk sneaking quietly in the dark to try to spot a kiwi. Four excited boys tried hard but no

kiwis were seen. Great excitement though in finding some large kauri snails, koura, native trout, wetas and a particularly long fat eel.

Tane Mahuta was the tree we came to see. I think everyone was more impressed by its age than its size. For Alexander this was more than a tree, this was Tane Mahuta, the God of the Forest. The amazement was written on his face, “Wow, it’s cool, it is humongous. It is so fat!” He had to lie down to see the top.

We had a fantastic holiday, and Alexander’s interest in trees carries on.

For his birthday his request was a feijoa tree which is now growing at the bottom of the garden. All our boys have their own native [to their own countries] trees planted at our holiday home, and these trees are watched closely and cared for as an extension of themselves.

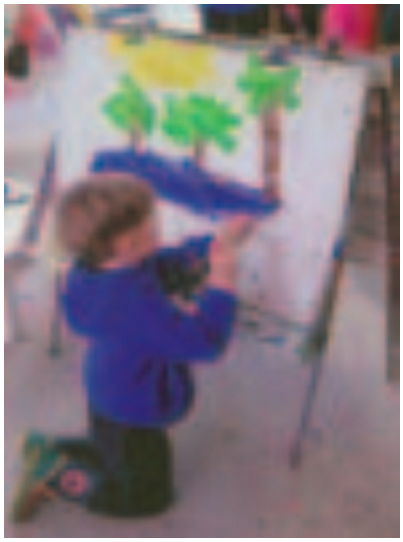
Trees in water!

Today Alexander produced this lovely work.

“The trees are in the water!” he told me and then proceeded to paint the blue. “What sort of water?” I asked. “A river” he told me.

I told him about weeping willow trees and he listened with great interest. “Two small trees – and one BIG one – of those you said!” he said as he painted.

I must get hold of a book on trees and show Alexander. And get him to look at all the different trees in our environment.



Alexander came to me today and said, “Julie – I want to do a tree painting.”

“Great, Alexander – would you like to look at that poster of trees?” I asked. He said he would. We spent quite a while together talking about the various different trees and leaves.

“Cabbage tree ...?” he pondered. “Can you eat it?”

“Ummm – I don’t think so – but I’m not sure – I wonder why it’s called that?” He didn’t know. That might be something we think about another day.

Alexander and I had looked at this tree poster before, a couple of weeks ago when he was in full flight with his tree painting. He was very drawn to the pōhutukawa tree – and today he decided he would paint it.

He drew several branches then joined them together.

“I’m making a big branch,” he said. I told him new pōhutukawas often have lovely big bouncy branches – you can sit on them and ride them like a horse!

He painted a wonderful picture, complete with flowers and waves and big rocks.

Summary

This tree painting interest of Alexander is quite delightful. I really am enjoying watching it develop and spending time with him talking about trees!

I've noticed his paintings are becoming more and more complex. He loves making his branches, rocks and suns bigger and bigger as he paints – and often enthusiastically comments on this as he works.

Julie

"Julie come quick! A man in the park is hurting the trees!"

Alexander took my hand and ran me over to the park to look.

"QUICK – PHONE THE POLICE," he added. "THEY'LL STOP HIM!"

"We're powerful Alexander – let's go over there and see what's going on!" I said. Alexander, Toby and Willie piled at the gate to investigate the goings on!

The man looked a little astonished at first. I explained that my friend Alexander liked trees a lot and was worried he might be hurting some. He told us he wasn't doing anything unkind to the trees – but had put in a new rubbish bin. The boys asked how he had done that and he showed us the cement.

Phew – all was well!

What's happening here?

These excerpts from Alexander's portfolio record his growing fascination with trees – to the extent that he takes action when he perceives that some trees in the local community need protecting.

What does this assessment tell us about the learning (using a Well-being/ Mana Atua lens)?

The well-being of people cannot be separated from the well-being of the environment, and Alexander's interest in trees

leads him to take responsibility for protecting the well-being of the environment. His involvement in a “trees project” includes painting different types of trees and trees in different situations, writing and listening to stories about trees, and responding promptly to a real, and potentially a conservation issue: “Julie, come quick. A man in the park is hurting the trees!”

Alexander’s urgent expression of concern for the safety of the trees also demonstrates his confidence and ability to express his emotional needs and trust that the teachers at the centre will take his concerns seriously.

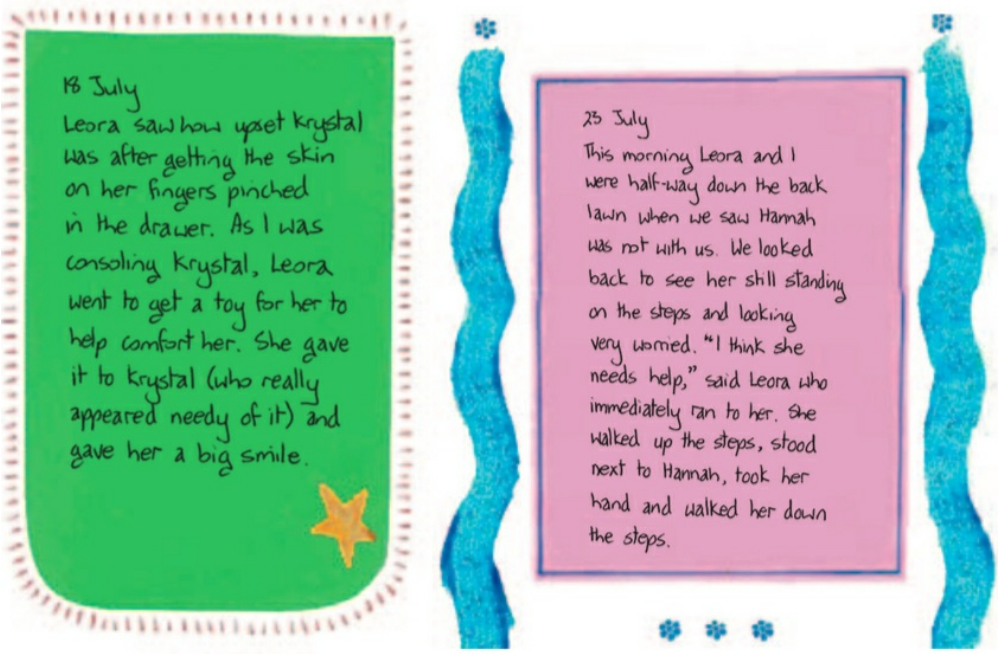
How might this documented assessment contribute to Well-being/Mana Atua?

Part of this exemplar relates to discussions about conservation and about what it means to “hurt” trees. Alexander could revisit this assessment to discuss and explore his experiences further as he develops his sense of responsibility for protecting others from being injured.

What other strands of *Te Whāriki* are exemplified here?

In this assessment, Alexander uses art to explore and communicate some imaginative ideas about trees.

Leora cares for others



What’s happening here?

This exemplar relates to two entries in Leora’s profile book from a home-based setting. They demonstrate Leora’s concern for two other children.

What does this assessment tell us about the learning (using a Well-being/ Mana Atua lens)?

Leora's developing identity as someone who assists others is documented here. In the first story, Leora sees that Krystal is upset when she gets her fingers pinched in the drawer. "I think she needs help," says Leora in the second story, when she and the caregiver look back at Hannah, who is standing looking worried on the steps. In both cases, Leora shows a sense of responsibility for the well-being of others. She finds a toy to comfort Krystal, and she takes Hannah by the hand and walks her down the steps.

How might this documented assessment contribute to Well-being/Mana Atua?

These stories will be retold to Leora and may provide opportunities for the teacher to affirm that this is what happens at this place: children help each other.

What other strands of *Te Whāriki* are exemplified here?

The aspects of inclusion and relationships with others also apply to the Contribution/Mana Tangata strand.

Reflective questions – He pātai hei whakaaro iho

- How do documented assessments contribute to the health, well-being, and safety of children in this early childhood setting?
- Is there a clear understanding of the definition of well-being from a Māori perspective?
- Are assessments clear about some of the strategies children can use to keep themselves safe and to see that others are safe as well?
- Do documented assessments provide staff and children with guidelines about how children have been able to stay involved in a task?
- Do families and whānau contribute to assessments to give teachers information about their views on health, well-being, and safety in this early childhood setting?
- Do assessments provide opportunities to share different cultural viewpoints on the connections between mind, body, and spirit in well-being?

Endnotes – Kōrero tāpiri

Mason Durie (2001). "A Framework for Considering Māori Educational Advancement". Opening address to the Hui Taumata Mātauranga, Turangi/Taupo, 24 February, page 5.

[2] Paul Black and Dylan Wiliam (1998). *Inside the Black Box: Raising Standards through Classroom Assessment* London: School of Education, King's College, p. 13. (See also Book 10).

"A great deal of concern has been expressed about the need to respond further to the behaviour and emotional problems of young children growing up in disadvantaged areas. Some longitudinal studies have shown us that children provided with predominantly direct or 'programmed' instruction sometimes do better academically than those provided with other forms of pedagogy in the short term … But the studies also suggest that, when apparent, these gains are short-lived, with all significant differences having 'washed out' within a year of the provision ending. Highly structured, didactic teaching has also been found to result in young children showing significantly increased stress/anxiety behaviour."

Iram Siraj-Blatchford and Kathy Sylva (2004).

"Researching Pedagogy in English Pre-Schools". *British Educational Research Journal*, vol. 30 no. 5, October, p. 725.

[3] The idea of an "appreciative inquiry" comes from a research project where inquiry proceeds from a positive approach: it "entails looking for what is done well, and finding ways to share strengths with others and develop them further" (Janet Holmes, 2000). *Victoria University of Wellington's Language in the Workplace Project: An Overview* Language in the Workplace Occasional Papers, no. 1 (November), p. 11.

[4] Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa/Early Childhood Curriculum*. Wellington: Learning Media, page 46.

[5] ibid., page 35.

[6] L. S. Vygotsky (1978). *Mind in Society: The Development of Higher Psychological Processes* Cambridge, Mass.: Harvard University Press, p. 102.

[7] Summarising another research project on the optimal conditions for learning, Mihaly Csikszentmihalyi stated that "I developed a theory of optimal experience based on the concept of flow – the state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it." Mihaly Csikszentmihalyi (1991). *Flow: The Psychology of Optimal Experience*. New York: HarperCollins, p. 4.

[8] Mason Durie (2003). *Ngā Kāhui Pou: Launching Māori Futures*. Wellington: Huia Publishers.

[9] Kayoko Inagaki (1992). "Piagetian and Post-Piagetian Conceptions of Development and Their Implications for Science Education in Early Childhood". *Early Childhood Research Quarterly*, vol. 7 no. 1, p. 128.

[10] Vivian Paley wrote eloquently about the role of children's storytelling and the value of encouraging them to revisit those stories. See Vivian Gussin Paley (1988). *Bad Guys Don't Have Birthdays: Fantasy Play at Four* Cambridge Mass.: Harvard University Press.

[11] Siraj-Blatchford and Sylva (2004), op. cit., p. 725.

Book 13: The strands of Te Whāriki: Exploration – Ngā taumata whakahirahira ki Te Whāriki: Mana Aotūroa

Introduction - He kupu whakataki

> *"Teaching children as young as kindergarten age to question relentlessly and learn from their failures is the key to producing world-class scientists … We must stimulate the asking of questions by young people so they grow up in an environment that encourages scientific questioning … The education system must also help young people develop resilience in the face of repeated failure … It is so important to keep trying and trying."* [1]

This book collects together early childhood exemplars that illustrate the assessment of learning that is valued within the curriculum strand of Exploration/Mana Aotūroa, keeping in mind that:

> *"Exemplars are examples of assessments that make visible learning that is valued so that the learning community (children, families, whānau, teachers, and beyond) can foster ongoing and diverse learning pathways."* [2]

Although these exemplars are viewed through an Exploration/Mana Aotūroa lens, in many cases the lens of another strand could have been used. The principle of Holistic Development or Kotahitanga set out in *Te Whāriki* is a reminder that the curriculum "strands" are a construction, and in any episode of a child's learning, these areas are inextricably intertwined and interconnected.

In this section

- Assessment for Exploration – Aromatawai mō te Mana Aotūroa
- The four domains of Exploration – Ngā rohe e whā o te Mana Aotūroa
- Exemplars in other books – Ngā tauaromahi kei pukapuka kē
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- Endnotes – Kōrero tāpiri

Downloads

- Acknowledgments [PDF, 165 KB]
- The Strands of Te Whāriki: Exploration [PDF, 257 KB]
- Negotiations during block work [PDF, 129 KB]
- Dressing up, painting faces and making masks [PDF, 383 KB]
- The acrobat [PDF, 151 KB]
- Tapahia me ngā kutikuti - Cutting with scissors [PDF, 138 KB]
- "I'm getting better and better" [PDF, 144 KB]
- What's over the fence? [PDF, 252 KB]
- Sabine designs a swing [PDF, 282 KB]
- A budding archaeologist [PDF, 245 KB]
- "I thought about it like this" [PDF, 89 KB]
- So, what is camping? [PDF, 209 KB]
- Te haeata - Dawn [PDF, 106 KB]
- Fire at the marae [PDF, 336 KB]
- Self in the mirror [PDF, 143 KB]

- Reflective questions and Endnotes [PDF, 133 KB]
- Book 13 - The strands of Te Whāriki: Exploration (full)[PDF, 4.3 MB]

Assessment for Exploration – Aromatawai mō te Mana Aotūroa

The exemplars in this book illustrate possible ways in which assessing, documenting, and revisiting children's learning will contribute to educational outcomes in the curriculum strand Exploration/Mana Aotūroa.

- Assessments value spontaneous play initiated by children and comment on the learning taking place in such play, for example, making decisions, posing and solving problems, thinking creatively, and using the imagination.

> *"The concept of "what might be" – being able to move in perception and thought away from the concrete given, or "what is", to "what was, what could have been, what one can try for, what might happen" and ultimately, to the purest realms of fantasy – is a touchstone of that miracle of human experience, the imagination."* [3]

- Revisiting documentation enables discussions about how learners have negotiated their way over obstacles and re-established their concentration after they have become stuck or frustrated.[4]
- Assessments of competence include noticing, recognising, and responding to the learner's physical achievements.
- Continuity of the documentation records children's perceptions of themselves as developing "explorers" and refers back to earlier documentation to encourage discussions of this. The document also includes opportunities to acknowledge that "failure", or making a mistake, is part of learning.
- Assessments promote a culture of success, where every child:

> *"can make achievements by building on their previous performance, rather than being compared with others. Such a culture is promoted by informing students about the strengths and weaknesses demonstrated in their work and by giving feedback about what their next steps might be."* [5]

- Assessments include evidence of teachers and children changing their minds and developing more useful working theories over time.

The four domains of Exploration – Ngā rohe e whā o te Mana Aotūroa

Te Whāriki elaborates on the Exploration/Mana Aotūroa strand as follows:

> *"Ko te whakatipuranga tēnei o te mana rangahau, me ngā mātauranga katoa e pā ana ki te aotūroa me te taiao … Ka ako te mokopuna i tōna ōritetanga me tōna rerekētanga ki te taiao. Ka titiro whānui, ka titiro whāiti ki ngā taonga o te ao … Kia mātau ia ki tōna aotūroa mai i te rongo ā-taringa, rongo ā-whatu, rongo ā-waha, rongo ā-ihu, rongo ā-ringa, ronga ā-kiri, ā, mai hoki i ōna whatumanawa.*[6]
>
> *The child learns through active exploration of the environment. Children experience an environment where:*
>
> - *their play is valued as meaningful learning and the importance of spontaneous play is recognised;*
> - *they gain confidence in and control of their bodies;*

- *they learn strategies for active exploration, thinking, and reasoning;*
- *they develop working theories for making sense of the natural, social, physical, and material worlds.*[7]

The four interwoven domains of Exploration/Mana Aotūroa are described (as goals) in the English text of*Te Whāriki*, and each domain includes indicative learning outcomes.

Each exemplar presented in this book can be allocated to one of these four domains.

Exploration through play

Children learn through play – by improvising, randomly exploring, compromising, negotiating, and being playful.

> *"Good scientists, like good artists, must let their minds roam playfully or they will not discover new facts, new patterns, new relationships."* [8]

In *The Ambiguity of Play*, Brian Sutton-Smith lists some features of the "playful", including exaggeration, playing with boundaries, playing with time, playing tricks, teasing, completing puzzles, and playing with sound. He states, "The key is that the playful is disruptive of settled expectations."[9]
The exemplar "Negotiations during block work" discusses how the children learn to negotiate and compromise when exploring ideas as a team during play.

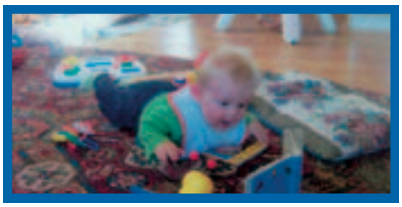
Learning through play includes: symbolic, pretend, or dramatic play; trying out a different identity or role; and exploring how to negotiate a storyline that involves others in the same story, as is shown in the exemplar "Dressing up, painting faces, and making masks".

Assessments document favourite storylines and highlight the learner's developing strategies for exploring working theories and identities while at play.

Confidence with and control of the body

In early childhood, one of the most visible achievements is often a child's increasing control over their body. Children will achieve a range of milestones on the way to this control, sometimes in an idiosyncratic order. Assessments refer to earlier achievements and may highlight the motivation and curiosity associated with physical explorations, as demonstrated in the exemplar "The acrobat".

Assessments give value to sensory ways of knowing and to the developing co-ordination of mind, body, and spirit. In "Tapahia me ngā kutikuti – Cutting with scissors", looking, thinking, preparing, and practising are listed as strategies for tackling a difficult task and are documented in English and Māori. The exemplar "I'm getting better and better" emphasises the importance of self-assessment to physical achievements as well as acknowledging that Amy is developing the useful skill of perseverance.



Strategies for active exploration, thinking, and reasoning

When children have chosen their own activities, or when they have come to "own" an activity or find personal meaning in it, they are more likely to be closely involved in the activity and to ask and follow up on their own questions or questions that interest them. Often these questions will not be expressed in words.

As part of assessment for learning, teachers will ask questions too. Black and Wiliam, however, warn about verbal questioning in schools, commenting that such questioning is often unproductive because teachers don't allow enough quiet time for children to think through their responses. This warning is appropriate for early childhood teachers as well. In group discussions, it is often the same children who answer the teacher's questions. Black and Wiliam argue that the question–answer dialogue then "becomes a ritual in which all connive and thoughtful involvement suffers".[10]

In "What's over the fence?", children use a range of strategies to explore the local environment, including listening to stories of the past and thinking about questions.

Drawing a plan and modifying the design during construction prove to be useful strategies in "Sabine designs a swing". The exemplar "A budding archaeologist" shows Logan being introduced to the research strategies used by archaeologists in the real world. "I thought about it like this" describes Luka imagining a solution and lists the other strategies he uses, including the way he teaches and assists others.

Working theories for making sense of the natural, social, physical, and material worlds

Working theories is another name for knowledge, and the term reflects the dynamic nature of children's exploration. Jane Gilbert writes about new ways to think of knowledge and learning.[11] She suggests that significant knowledge is often important for what it can do, that is, for its usefulness. Working theories are exactly that: they are useful for solving problems or making sense of the world, and when they become less useful, they can be changed.

The world outside education is increasingly valuing the ability to learn – knowing *how* to learn, how to *keep* learning,

how to learn with *others* – over the ability to master specific bits of knowledge. Similarly, the ability to see a number of possibilities for solving a problem is becoming more important than knowing the right answer. Schools need to be able to develop these abilities – in everyone.[12]

The shift in emphasis from *knowledge* to *knowing* is important. Knowing is a process, whereas knowledge is a thing. Knowing is a verb. It involves doing things and acting on things. It involves building relationships and connections.[13]

Te Whāriki is a bicultural curriculum, and mātauranga Māori has distinctive features. A Ministry of Research, Science and Technology paper commented that:

> *"mātauranga Māori is a system which codifies knowledge according to its relatedness to environmental and life issues, rather than to what things are themselves."* [14]

Writing about the development of a national science curriculum in Māori, Elizabeth McKinley commented that it "opened up space to contest whose knowledge and whose ways of knowing are included".[15]

Sources of mātauranga Māori include kaumātua and respected elders in the community, and children learn to respect and listen to their voices. Children learn "old" knowledge, handed down from generation to generation, and "new" knowledge in the form of working theories that are also useful for specific purposes. Exemplars include a grandmother explaining the significance of the morning stars in "Te haeata – Dawn"; a group of children trying to make sense of an arson attack at the local marae in "Fire at the marae"; and children exploring a common New Zealand experience (camping) in "So, what is camping?", investigating a reflection in the mirror in "Self in the mirror", and using assessment portfolios to make sense of the self as a learner in "'O le matamatagā tusi".

Exemplars in other books – Ngā tauaromahi kei pukapuka kē

The following exemplars in other books can also be viewed from an Exploration/Mana Aotūroa perspective.

Book 1: Electricity in the wall; Who knows?

Book 2: Aminiasi sets himself a goal; George gets to where he wants to be; "Write about my moves!"; Monarch butterfly adventure; The mosaic project; Letters from the teacher, letters from the parent; Assessments in two languages; A shadow came creeping

Book 3: Making jam; Pihikete's learning; Micah and his grandfather

Book 4: Dom rebuilds; Louie going out the door; Jak builds a wharenui; A story about clouds; Your brain is for thinking

Book 5: Nanny's story; A gift of fluffy slippers; Exploring local history; Rangiātea; Growing trees

Book 6: Dinosaur exploration; "I did it!"; Growing potatoes; The "mooshy gooey" bus; Skye in a box

Book 7: Te rakiraki; "Like something real"; Fe'ao

Book 8: Jayden's towers; Double-ups

Book 9: John's connecting stories; A father's story; "I can't tell you how amazing it is!"

These additional exemplars provide teachers who wish to reflect on the analysis and assessment of learning outcomes within the Exploration/Mana Aotūroa strand with a comprehensive collection of exemplars for discussion.

Exemplars – Ngā tauaromahi

In this section

- Exploration through play
- Confidence with and control of the body
- Strategies for active exploration, thinking, and reasoning
- Working theories for making sense of the natural, social, physical, and material worlds

Exploration through play

Negotiations during block work

Hannah and Charlotte and Rebecca were working on really complex block structures. Other resources were being added such as cars and wooden people. Hannah sorted through all the people and chose the girls to put on her work. Charlotte also went to put some of the people on her structure but noticed that Hannah had taken most of the girls. Hannah counted hers and told them that she had 6. Charlotte and Rebecca found they had only 2 each. Everyone counted Hannah's. Charlotte then told me that it wasn't fair that Hannah had most of the girls. Hannah told me that she wanted all the girls. They sorted out what was left and could not find any more girls in the basket. Charlotte and Rebecca then suggested a "swap". The children then swapped people until everyone was satisfied.

What learning was going on here?

I was really interested in the complexity of the block structures, but then I became more interested in how the children were going to sort out the minor problem of not having what they each wanted. Although they told me their problem, I did not want to sort it out for them, as I knew that they were capable of working through this situation themselves. And I was right! I think that children often do a better job of conflict resolution than we as teachers ever can, and I am reminded of this nearly every day. Charlotte and Rebecca and Hannah worked out a satisfactory resolution to their problem, one where each still had something they wanted. They had negotiated a good result. I think they are great role models to be able to do this.

Alison
16 June

What's happening here?

Three children are each building their own block structure, complete with cars and wooden people. The children need to work out a satisfactory way of distributing the available girl figures between them.

What does this assessment tell us about the learning (using an Exploration/Mana Aotūroa lens)?

This is an example of three children negotiating and compromising as they work alongside each other. It is a common occurrence in play in an early childhood centre that there are not enough resources to go around when several children want to play at the same activity. In this case, Charlotte and Rebecca solve the problem by suggesting a "swap", and they allocate the valued figures to everyone's satisfaction.

How might this documented assessment contribute to Exploration/Mana Aotūroa?

This assessment highlights, and documents, the process of conflict resolution and negotiation.

The teacher comments that the three children are "great role models". The documentation becomes a public document that can be referred to by teachers and children on other occasions when things are "not fair".

What other strands of *Te Whāriki* are exemplified here?

Equitable opportunities are a goal in the Contribution/Mana Tangata strand of *Te Whāriki*, and aspects of fairness are also a dimension of that strand. The children count the block people in order to establish whether they have been allocated evenly; this stratagem demonstrates a meaningful and purposeful use of number, which is a feature of the Communication/Mana Reo strand.

Dressing up, painting faces, and making masks

Today a group of boys came out from the back room, all dressed up.

They asked if they could use the water paints and promptly got to work with the paint brushes, applying lipstick, rouge, eye shadow and nail polish.

Giving children the opportunity to explore what it might be like to be someone or something else is important in developing their understanding of themselves and how they, and others fit in to the world around them.

The next day ...

I thought that their interest in dressing up could be used to design their own costumes and make them, using the sewing machine.

Wiremu chose to make a Batman costume.

He drew a plan of his design, chose the material he wanted to use and set about transforming himself into Batman!

He designed a cape and a mask with ears sewn on to it.

It was Wiremu's interest in dressing up that led me to reintroduce the sewing machine. It is in this way that children's interests guide the centre programme, encouraging them to extend on their ideas by utilising centre materials and equipment.

Wiremu's planning of his Batman costume design enabled him to think about how he wanted his costume to look and how he would go about making it. He cut the material to his plan and then used the sewing machine to join the pieces together.

Wiremu, I really enjoyed working with you on this project. You had an idea, you considered how you would pursue your task by making a plan, and then you completed your undertaking using the necessary tools.

Jenelle

March

Painting faces and making masks

Painting faces is an activity children have long loved, but it has also raised issues surrounding children's own creative art experiences.

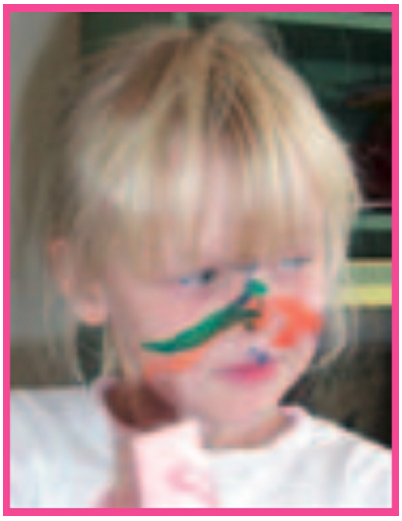
As a team of teachers we have long felt that adults painting children's faces in an early childhood setting, while it may promote some imaginative play, does not encourage or develop children's own art experiences.

As a result of this thinking we moved towards children painting their own, or each other's faces. However, this raised its own issues ... Can they paint faces whenever they want and with whatever they want? Yes and no! We feel children should be able to experiment with and experience this form of art when they show an interest, but they need to take into account the limitations of time and daily routines. Face painting gives children the opportunity to practise fine motor skills, develop artistic and creative skills, encounter the unique sensory experience of having their faces painted, as well as giving them the opportunity to develop this art activity into imaginative social play with their peers.

Painting with any paints available to them throughout the centre, however, would not necessarily be appropriate due to the sensitivity of skin. Providing watercolour paint blocks and a mirror to observe their "living art" as it develops, allows children to take control over this activity – that has long been experienced by children as being teacher directed and "done to" them.

As the children in our centre initiate and participate in this style of face painting, we are noticing a significant leap in their face painting skills and the imaginary play that is evolving from this, in children of all ages.

This interest has led us on to making and decorating plaster-moulded masks of children's faces.



The process of making plaster masks

First we applied cream to protect our skin.

Then we moistened the plaster bandage pieces and laid them over our faces.

After leaving the masks to dry for several days we varnished them with a binder medium so the paint wouldn't soften our masks.

The masks felt funny and we had to breathe through our mouths.

We looked at ourselves in the mirror while we waited five minutes for the mask to dry and go hard.

Finally we decorated our masterpieces.

Jade's mask is complete!

What's happening here?

A group of boys are dressing up and applying water paint make-up, exploring and imagining "what it might be like to be someone or something else". The teachers follow up on the boys' interest in different identities by encouraging them to design and make their own costumes (using the sewing machine), make masks, and paint each other's faces.

What does this assessment tell us about the learning (using an Exploration/Mana Aotūroa lens)?

This exemplar is about imaginary play. The children are involved in choosing and making props for taking on new personas and (as one teacher describes it) "transforming" themselves. They are playing with identity and are also exploring materials and the technology, including a sewing machine, for working purposefully with materials.

How might this documented assessment contribute to Exploration/Mana Aotūroa?

These excerpts from the children's assessment portfolios illustrate for the families, and for the children, how the children's interests and play themes are taken seriously and how play themes can develop in challenging ways: for example, Wiremu "cut the material to his plan and then used the sewing machine to join the pieces together".

The teacher has also taken the opportunity to reflect on the children's painting their own faces as part of their imaginary

play. The question she raises (“Can they paint faces whenever they want and with whatever they want?”), shared with other teachers at the centre, contributes to the centre developing a thoughtful, reflective practice.

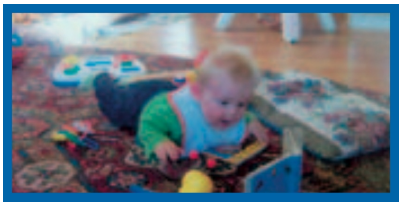
Revisiting these stories invites discussion about the transformation that a different costume and make-up can create. For example, how is the dressed-up character “new”? What might he or she do differently? In what ways might girls be treated differently from boys?

What other strands of *Te Whāriki* are exemplified here?

Aspects of art and drama, and the technology associated with them, are also demonstrated in this exemplar. These aspects relate to the Communication/Mana Reo strand of *Te Whāriki*. Experimenting with being a different person is also an aspect of exploring belonging to a different community.

Confidence with and control of the body

The acrobat



Stretch, kick, roll, push, pull, balance and a press-up for old times’ sake. Well, if I had some of Layne’s energy and determination, an aerobic workout a day would be a breeze. However, I think I will stick to the leisurely strolls down the beach and leave him to the strenuous crawling task he is mastering so well!

What learning happened here?

Our aspiration is to support children to develop a sense of themselves as “confident and capable learners” and this portrays Layne’s efforts so well. His developing curiosity is becoming a significant motivator for his increased physical activity. He is experimenting with the process of moving around in space and through this active exploration he is gaining the confidence to manipulate his body and develop new skills.

What next?

To empower Layne's development we will provide the freedom for Layne to practise his physical skills in safe surroundings, while we offer responsive encouragement.

Please feel free to write a whanau story and tell us about Layne's escapades at home, Nikki and Daniel. We are always interested to hear from you and it will be so special for Layne to look back at the relationships and links that developed between his home and the centre, as he grows and revisits his learning journey.

Jo

Whānau story

Photo brought in from home

What's happening here?

Photographs from the centre document Layne's growing interest in exploration as he manoeuvres himself across the floor, and the documentation is supported by an additional photograph from Layne's home.

What does this assessment tell us about the learning (using an Exploration/Mana Aoturoa lens)?

The teacher comments, "His developing curiosity is becoming a significant motivator for his increased physical activity." The photographs show the things that Layne is motivated to move towards in his attempts to explore.

How might this documented assessment contribute to Exploration/Mana Aoturoa?

The teacher has documented Layne's explorations at a particular time, and photographs taken later will document how his movements change and what motivates him to move. The family is invited to contribute to the assessment by providing details of Layne's escapades at home, and they contribute a photograph for Layne's portfolio. Revisiting the photographs at home and at the centre will enable Layne to "read" his assessments and make connections between the two places.

What other strands of *Te Whāriki* are exemplified here?

The addition of the photograph of Layne's explorations at home illustrates how a portfolio can be an artefact of belonging, making connections between two environments. Photographs are "visual literacy" and are an aspect of communication; they also encourage oral communication by providing a common topic for family–centre dialogue.

Tapahia me ngā kutikuti – Cutting with scissors

10 May

He mahi uaua te whakawhanui i ngā kutikuti, heoi ano ka ako au, titiro ...

Āta titiro, āta whakaaro, whakarite ngā kutikuti. Katahi, tapahia! Anana!

Whaea Mel

Te pai hoki o ou mahi i te rangi nei e Tama!

I kōrero mai a Whaea Re-nee kei te kaha koe ki te parakatihi i o mahi tapahia me ngā kutikuti tēnei wiki Mandela. I kite koe i ahau e tapahia ana i ngā ahau i te taha tepu, kātahi i noho koe ki taku taha hei matakitaki ...

I whakaatu au me pehea te tapahia tika, te mau tika o ngā kutikuti. I whai koe ōku tauira, katahi i mau koe ki nga mahi! Ka rawe tenei ki au, kia kite i to harihoa, to aroha ki te ako. He rite ki te whakaahua whakamutunga nei, he rawe tenei maramatanga hou ki a koe!

Anō te pai o tō mahi i te ata nei Mandela. Kia kaha koe ki te parakatihi tēnei mahi tapahia.

Ma te kōrero ka mōhio, na te mōhio ka mārama, ma te mārama ka mahi, ma te mahi ka matatau!

What's happening here?

Mandela is learning to cut with scissors. This is a bilingual centre, and this assessment is in te reo Māori.

What does this assessment tell us about the learning (using an Exploration/Mana Aotūroa lens)?

A number of Mandela's strategies for tackling a difficult task are described here. They are: watching, looking carefully, thinking carefully, following an example, and practising. The photographs record the process in detail, showing his focused attention and his pleasure at his success with the task.

How might this documented assessment contribute to Exploration/Mana Aotūroa?

Revisiting this story can remind Mandela of a routine for this particular task: looking – thinking – getting the scissors ready – and widening the scissors, while the photographs illustrate each step. In a similar way, some centres have photographs on the wall that illustrate the step- by-step process for baking something. The story reminds Mandela that he has enjoyed practising using the scissors on other occasions this week, emphasising the value of persevering over time at difficult tasks.

What other strands of *Te Whāriki* are exemplified here?

The documentation is a story in te reo Māori about Mandela's achievement. It can be reread to Mandela by his family and the teachers, recognising and respecting the value, in this centre, of communication in te reo Māori. The photographs provide an example of visual literacy, telling the story in pictures.

This exemplar also represents the Well-being/Mana Atua strand in the recording of Mandela's success.

"I'm getting better and better"

It was so good to have the camera handy to catch the magnificent effort of perseverance by Amy today!

The first thing that Amy said to me as I approached was, "I'm getting better and better."

"What are you doing?" I inquire. "I'm learning to go over here."

Amy climbs up on top to the platform to show me what she has been teaching herself to do.

Holding onto the ropes, which I have tied up a day or so earlier, Amy is using these to help her walk across the red ladder. This is not an easy thing to do as the ropes are very loose and this makes balancing somewhat difficult.

I ask you, Amy, if it used to be hard for you to get across, and you tell me that "Yes, it used to be hard." We talk together about how with practice it has got easier for you.

Amazing!!

Now you can go both ways!

Short-term review/What next?

Amy, I really liked the way that you are able to see that you are a learner, that sometimes it does take practice to get something right! Even now as an adult it takes me lots of practice to get some things right!

I would love to see this disposition taken into other areas at kindergarten. It is good knowing that you can succeed when you find things difficult.

Jo

30 April

What's happening here?

Amy has been practising walking across a ladder. She is recognising her ability to learn a new skill and comments to the teacher, "I'm getting better and better."

What does this assessment tell us about the learning (using an Exploration/Mana Aotūroa lens)?

The teacher emphasises Amy's perseverance in "teaching herself" to walk the ladder. The teacher and Amy talk together about how, with practice, the challenge got easier. The teacher discusses with Amy whether this project used to be difficult, and she comments on Amy's progress ("Now you can go both ways!") as well as on the process that got her there (practising).

How might this documented assessment contribute to Exploration/Mana Aotūroa?

This documentation affirms Amy's self- assessment: "I'm getting better and better", and the teacher provides a general rule about learning: "sometimes it does take practice to get something right!"

The short-term review describes Amy as a "learner", and the reader understands that, in the teacher's view, a learner practises and continues "getting better and better".

The teacher suggests that Amy might apply this learning process to difficulties she encounters in other areas, and all the

teachers will no doubt now be alert to recognising such occasions.

What other strands of *Te Whāriki* are exemplified here?

An aspect of *well-being* is self-management, and self-assessment (as shown in this exemplar) indicates of an ability to self-manage.

Strategies for active exploration, thinking, and reasoning

What's over the fence?

A journey: Discovering the past

0-HUIARANGI

Known also as Pigeon Mountain or Pigeon Tree Mountain.

An extinct volcano, which has been partially destroyed by quarrying.

Exploring our mountain. O-Huiarangi

Getting the feel of the mountain. Sliding on the steep slopes inside the rubbish bags.

Shooting down at speed on the slippery grass.

Climbing the old trees

The weight of the rocks!

Making connections
Asking questions
Researching
Investigating

Looking for answers that lead to new understandings.

My volcanoes

Matthew came to the centre with a big egg tray. He ran to show me and to tell me all about his volcanoes. I looked and every peak on the tray had an orange spot on the top and wriggly yellow lines running down the sides. Matthew explained to me that the lines on each volcano were the lava flows. I was so impressed! What thoughtful and creative work and no doubt influenced by the books on volcanoes that Matthew has been looking at all week.

Matthew was part of the group who walked to 0-Huiarangi this morning. When we came back I found him sitting at the table with his volcano tray and the stack of volcano books. He was waiting for someone to talk to and so I sat down beside him. He found the diagram of a volcano that shows the magma rising up through the core of the mountain and the discussion began!

He looked for photos of the orange lava running down the mountainside. Matthew asked me why the rock was running like that.

We talked about how hot it was and how heat melted the rock. He wanted to know where the lava had come from. After listening to my explanations of how hot the centre of the earth was he kept asking me, "Why can't we go down that hole?"

Short-term review

It was hard for him to accept just how hot the crater of the volcano was. Finally he pointed to the picture of the crater lake and the steam coming out of it and he laughed and he said, "I could cook my dinner in it!"

We giggled together. It was lovely to enjoy Matthew's joke at the end of a very intense learning situation.

Matthew was taking responsibility for his own learning. He knew what he wanted to research. He had already explored some ideas at home. He sought out an adult to help him. He understood about lava running down volcanoes and he was searching for the answers to his questions about why the rock was hot and melted and where had it come from. When he commented about cooking his dinner it seemed that he had accepted the heat that was coming from the crater but was still struggling to understand about the centre of the earth being so hot. I appreciated the humorous way he ended the session.

Inquisitive minds

Today we experimented again with making replica models of our mountain 0-Huiarangi.

Cameron was very keen to try again, because last time the sawdust dough we made became very thick and hard to mould.

Today we tried using finer sawdust.

Micah and Cameron became very focused on making their mountains straight away and I really enjoyed being with them as they shared their theories on the mountain. Revisiting the activity stimulated their thinking and they continued to develop what they knew about mountains.

Micah proclaimed, "I'm making the mountain when it used to be a volcano, because I was alive and I was very little, my brother was bigger and he used to walk to the rugby field."

Micah was very intrigued with the shells he had seen at 0-Huiarangi, and asked why were they there.

Cameron was able to answer that. He believes that there used to be a big stream, and it all 'drowned', and it is not there anymore, and the shells are left behind. (Great theory, Cameron.)

Micah liked that idea, and put it into his own words, "What is it when it all sinks into the ground?" he asked.

I tried to work through what word Micah was looking for; he talked a lot more and became happy with the words 'it soaks away'.

Micah also talked about the Māori people, and he asked, "Why did they just live there on the mountain and not down

here where our houses are?"

Cameron focused on putting the shells on his volcano, and making the steps again. Micah still believes that he followed a path, not steps; but Cameron says he had to climb steps to get up to the top!

What next?

Micah is asking about why the Māori people lived on the mountain. Now that we have found out what is relevant to Micah and Cameron, we can find out how to answer their questions. It would be very useful to read our Māori legend books, so Micah can soak up some more information.

This is Micah's mountain.

Comment from Robyn.

We can find other ways for Micah to find out about early Māori villages and pa sites. We can return to 0-Huiarangi so that he can look more carefully and see the signs of early habitation and use Geoff Fairfield's book16 as a source of information. We can share this story with Micah's whānau so that together we can learn so much more.

This is Cameron's mountain.

Drawing 0-Huiarangi

Leah's story time had finished and the children were all looking at and discussing the shared drawing they had done to show Leah what our mountain looked like.

Suddenly they just had to draw their own, and they spread out onto the floor and began to draw the most amazingly detailed pictures of that awesome mountain 0 -Huiarangi.

Grace's amazing mountain with the big pohutukawa tree there on the edge of the drawing.

Matthew's carefully drawn mountain with the steps and the goal posts and the grass and that high, high mountain!

One of the questions the children asked was "Why are there shells on the mountain?"

Micah identified the shells as being like those he found at the beach.

Verity thought that long ago the beach might have been on the mountain.

Cameron suggested that there had been a river and when it dried up the shells may have been left behind.

Shells up mountains

Recorded by Robyn

Helen, Verity, Micah and I were having a conversation about Pigeon Mountain. Micah wanted to know why the Māori people chose to live on the mountain. When the older children revisit 0-Huiarangi next week he will be able to think hard about that and try to work out the answer.

Verity wondered why there were shells on the mountain. She suggested that the beach might have been up there. Micah suggested that the people may have carried the shells up the mountain and dropped them on the way. Then they began to wonder why the people would want to carry shells up there. We talked about the shells we had found at Cockle Bay. I told them that all shells had shellfish in them and Helen said that Maori people in particular really like to eat shellfish.

Micah said that the shellfish would live in the "mermaid" shells. Micah was referring to the cockle shells we had found at Cockle Bay. I remember him calling them "mermaid" shells. He said that the shellfish would live in them because they closed up and opened. He demonstrated with his hands how a "mermaid" shell opened and shut.

Helen and I were excited listening to these two asking questions and then drawing on their prior knowledge and past experiences to sort things out.

Verity wondered what it would be like to live in a shell. We decided that you wouldn't be able to get out or to walk anywhere. Micah thought that it would be very hot living in a shell. Helen reminded them that a shellfish can bury itself in the sand and come back up to the surface again.

What next?

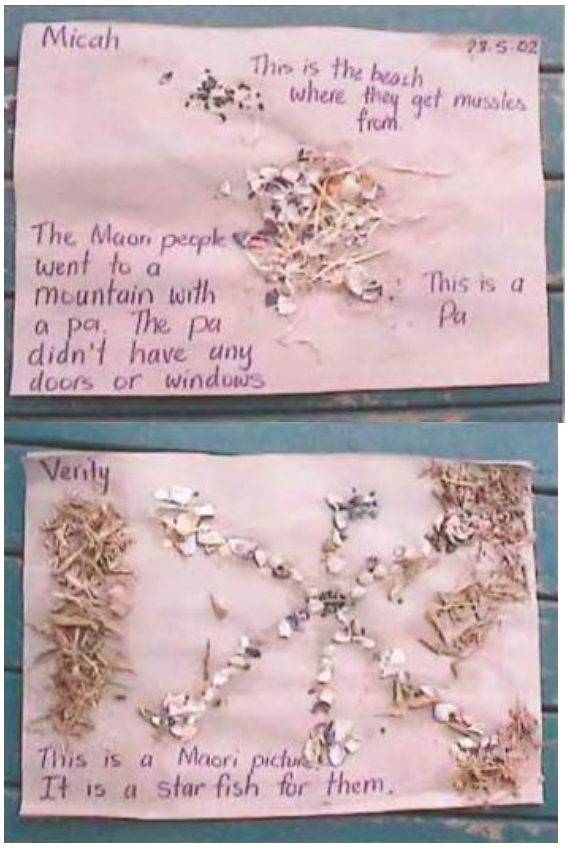
I could bring some mussels to work so we could open them and see the shellfish inside and begin to talk about kai moana. There is a book in Te Reo about kai moana.

What an awesome conversation that was. I learnt so much about what these two are thinking about. Our visit to 0 - Huiarangi has given us the opportunity to learn so much about so many things.

We need to look at the book on Pigeon Mountain again and find out more about the Māori people who chose to live on 0-Huiarangi.

Helen worked with the group of children as they discovered more about kai moana.

This is Micah's drawing after discovering that the shells on the mountain were from the shellfish that the Māori people ate. He discovered that the shells were from the beach and that the people had dumped the empty shells in the rubbish piles - the middens.



Verity made the most wonderful starfish for the Māori people to have.

Evidence was gathering that the children understood the journey the shells had made from the beach to the mountain. There were people involved!

The reason behind why Māori people lived on top of 0-Huiarangi was explored and was compared to keeping ourselves safe in our homes. Jak commented that "You have to lock your house up when you go out." Discussion about the tall fences that they built around the pa drew comments from Jak that strangers would have to ask if they wanted to come in and Georgina added that they would have to say "Please". Matthew thought that they would need a large block to stand on to get over the fence and Jak suggested that throwing rocks might have some effect. Mt Wellington (Mangarei) was discussed in terms of the fact that the Māori people living on 0-Huiarangi would have had relatives that lived on Mangarei.

The children were also interested in looking at pictures in the book that depicted Māori people growing crops of food on the lower slopes of 0-Huiarangi.

Preparing to return to 0-Huiarangi

On Monday a group of four-year-olds: Georgina, Zain, Ryan, Gemma, Sarah, Jak, Amy and Matthew and I gathered to discuss the planned trip for the next day to again explore our local mountain. I read through the trip notice and the children placed the notice in their bags to give to their parents. We went over the questions and interesting points previously raised after our first visit to 0-Huiarangi. The book about 0-Huiarangi was a useful resource as I discussed with them how the shells came to be on the mountain. They enjoyed looking at the shell pictures taken some time ago on the actual mountain. Jak told me that he thought the Māori people lived on top of the mountain "cause they wanted to".

The child's voice

Child: Logan

Teacher: Kerri

Belonging Mana whenua	**Taking an Interest**	Today I had set the table with some interesting books we have on volcanoes. Logan came over when he heard me talking to another child about our visit to 0-Huiarangi. Logan began turning all the pages and finding all the pictures he liked. He was telling me, "**It's going to blow. It's going to blow**." I asked Logan, "How would we know when it blows?" Logan replied, "**The rabbits will go away**."
Well-being Mana atua	**Being Involved**	
Exploration Mana aotūroa	**Persisting with Difficulty**	
Communication Mana reo	**Expressing an Idea or a Feeling**	

Contribution	Taking Responsibility	
Mana tangata		Logan then went back to finding the pictures he liked.

Short-term review

Logan's example of what he believes will happen if Pigeon Mountain explodes again is very true.

Logan is recalling his past experiences; when we visited Pigeon Mountain the first time we were told about wild rabbits.

We also hunted for them, as well as hunting for crater holes up the top of the mountain.

What next?

Logan is fascinated with volcanoes.

Logan becomes very excited when he talks about his volcano. There is so much we can do.

We can play with the playdough and use Geoff Fairfield's book to find out more information.

Logan really enjoys dramatic play. He might like to dress up as a rabbit, and we can re-enact Logan's perception of what happens when a volcano erupts.

Logan this is such an awesome drawing of Pigeon Mountain and Buzz Lightyear looks magnificent on top!

Logan was fascinated by the evidence of rabbits on Pigeon Mountain so I am not at all surprised to see the bunny there at the bottom of the page.

Child: Cameron

Teacher: Leah

A child's story

Belonging Mana whenua	**Taking an Interest**
Well-being Mana atua	**Being Involved**
Exploration Mana aotūroa	**Persisting with Difficulty**
Communication Mana reo	**Expressing an Idea or a Feeling**

Cameron was working alone at the play dough table. He made the volcano out of play dough, coloured plastic, and flat wooden sticks.

This is Cameron's explanation of his volcano:

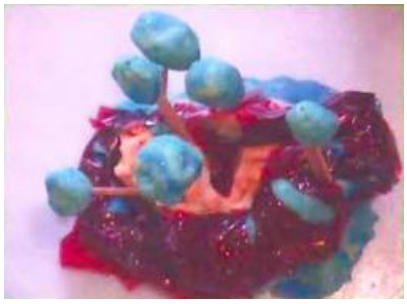
He said, "Leah, when volcanoes get angry they would spit out hot lava all over the ground. The lava actually comes from this (pointing to the hole) and it is very hot. Actually all the trees around the volcano would be hot and will be burnt. It's just like the Pigeon Mountain story a long time ago."

I asked Cameron where he learnt about this story and he said, "Oh Kerri read the book before."

I asked him which book and he said, "Oh it's just there" (pointing to where the book is).

I went to the book corner and he said, "Oh, not there, it's here."

He gave me the book and showed me the picture of the Pigeon Mountain.

Contribution	Taking Responsibility	
Mana tangata		

Short-term review

Cameron understood the Pigeon Mountain story that Kerri read to him a long time ago. He remembered that 0-Huiarangi (Pigeon Mountain) was surrounded by trees, and when the mountain erupted the trees would die. He was able to refer back to Geoff Fairfield's book and relate that information to the mountain he was making.

He is using different mediums (which he accessed independently) to express his understanding about volcanoes. He combined play dough, sticks, and red cellophane and used his imagination to represent them in his play.

Teacher's voice

After hearing his stories about the mountains and volcanoes, I also had a chance to share information about Mount Pinatubo in my country (the Philippines) when it erupted in 1991. I shared with him the stories that my mum told me on the phone. I told Cameron that there was total darkness when the volcano erupted. There were many people who lost their houses and families. Some trees, plants, and roads were covered with ashes.

Cameron asked many questions like "Why was there total darkness?" and "Why were the trees and roads covered with ashes?"

I managed to answer all his queries and had a fruitful sharing of information.

What's happening here?

This exemplar documents some aspects of a project that spans more than one year. It begins as an exploration of "what's over the fence" from the centre and develops into a wider exploration of "our water, our mountain, our people". This exemplar is about exploring a landmark, the local mountain, O-Huiarangi (known in English as Pigeon Mountain). Children and teachers visit the mountain on several occasions and find signs of early habitation. The children discover some shells and ask, "Why are there shells on the mountain?" For many, this is a starting point for an investigation. Among other things, they explore their ideas and understandings about the nature of volcanoes.

What does this assessment tell us about the learning (using an Exploration/Mana Aotūroa lens)?

The learning stories and photographs included in this exemplar show the children as capable and competent learners, who not only ask their own research questions but also use their prior knowledge to form their own working theories. The children are also increasing their knowledge of a feature of the land that is of local significance. The teachers at this centre are encouraging the children to build a relationship with the local environment.

One key question, which the children discuss and theorise over for some time, is "Why are there shells on the mountain?" Cameron suggests that there might have been a river up on the mountain and that the water had sunk and left the shells behind. Micah suggests that people might have carried the shells up the mountain, but this raises the question of why people would want to carry shells up a mountain. In order to help them find the answer to this question, the teachers explain how people eat shellfish. The children discuss this new fact and come to the conclusion that probably the people who lived on the mountain carried the shellfish up and discarded the shells.

Once they realise that people lived on the mountain, the children want to know why the people had left the mountain and why they don't live there now. This leads to a huge investigation about the people who lived on the mountain.

The children plan many of the investigations they conduct, and these are meaningful and engaging activities to an increasing number of children.

Representation and exploration of their ideas about O-Huiarangi were distributed across verbal discussion, drawing, painting, modelling material, collage, and books about volcanoes.

How might this documented assessment contribute to Exploration/Mana Aotūroa?

Because the children's work is documented, they know that the teachers value what they are doing. Because the learning is visible, the teachers and the children can revisit the information and establish more accurately each child's strengths and interests. It is clear from the documentation that opportunities for assessment are constantly presenting themselves. Learning stories record what happens: the moments of discovery, the conversations and, in their art, the children's responses to these discussions and discoveries. The photographs and stories are there to be revisited and discussed. This documentation enables the children to share their experiences more deeply with the families and others at the centre.

What other strands of *Te Whāriki* are exemplified here?

This exemplar integrates all the strands of *Te Whāriki* as the children work individually and in groups to share and develop their ideas about the living world and how to care for it. For example, the work they do on the shells and on seafood leads them to produce artwork that links kai moana with the history of pre-European Māori.

A very holistic picture of learning emerges that weaves together the all strands of *Te Whāriki*.

Illustrated is the increasing complexity of the stories and the many ways in which competence, community, and continuity are being built through the documentation. The horizon for these children is being lifted into a different place so that they can see and experience more of the world in which they live.

Sabine designs a swing

Child's name: Sabine

Date: 30 January

Teacher: Shelley

Belonging

Mana whenua

Well-being

Mana atua

Exploration

Mana aotūroa

Communication

Mana reo

Contribution

Mana tangata

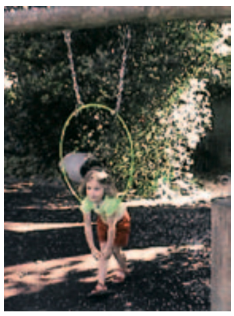
Yesterday Sabine asked me to help her make a swing. She had seen one on *High Five*. Sabine described the swing that Charlie used to swing away. We found a hoop and hooked it up on the swing frame. It was not quite what Sabine wanted but it was time to finish so we decided to work on it the next day.

Sketching the swing

Today Sabine sketched the swing. We collected ropes, clips, and chains and experimented with heights.

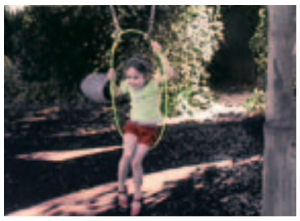
Sitting on the trapeze swing to measure the height.

Sabine wanted to be able to sit on it. She sat on the trapeze swing to measure how high she wanted it. We used the chain and clips. We then lowered it. Sabine then tried it but found it too low to swing upside down on. The swing went up again. Sabine and her friends tried this but Sabine went back to the original idea of what she wanted ... a swing to sit in and swing!



Trying it out

Down came the swing again until the level was just right. Then the hose was hard to sit on so we got some padding and stuck it on.



Sitting. Hurts to sit on it.

Sabine said, “Still hurts the side of my bottom” so we added more padding.

Padding the seat.

This was how she wanted the swing. We talked about how the swing went very narrow once they sat on it.

Swinging!

A final decision was made to put wood at the top. We measured how far the swing was from the top and how long the rope needed to be. The design was redrawn and faxed to Swings and Things to be made.

Short-term review

Sabine was very clear about what she wanted. She experimented and eliminated what she did not want until the outcome matched her idea.

Very much in control with a keen audience. This motivated other children into thinking of swings and using the “Sabine swing”.

What next?

A new swing!!!!!!!

What’s happening here?

Sabine has seen a swing on television and decides to design and make her own at the early childhood centre. The teacher helps her.

What does this assessment tell us about the learning (using an Exploration/Mana Aoturoa lens)?

This exemplar documents a number of strategies for active exploration. The project takes two days, with Sabine starting by sketching a plan. The problem solving involves a considerable amount of measurement, plus trial and error to ascertain the correct height and some adaptation to make the seat softer.

How might this documented assessment contribute to Exploration/Mana Aoturoa?

The short-term review summarises the learning in this exemplar: “Sabine was very clear about what she wanted. She experimented and eliminated what she did not want until the outcome matched her idea.” Both Sabine and the teacher work together to problem-solve, asking “how” questions along the way. The documentation can be used to remind

Sabine of some of the processes involved with being a problem solver, and the accompanying photographs document the processes well.

What other strands of *Te Whāriki* are exemplified here?

This exemplar involves measurement, which demonstrates the purposeful use of mathematics as outlined in the Communication/Mana Reo strand of *Te Whāriki*. At the end of the episode, the design is copied out neatly and faxed to a business that makes equipment for children, so Sabine's work potentially contributes to her sense of *belonging* to a wider community of problem solvers. Authentic problems like this one have exactly this potential; and the faxing indicates that the teachers recognise the relevance to children's learning of *communicating* with the wider community.

A budding archaeologist

Logan, knowing your interest in archaeology, I wanted to share a couple of my photos that I took in January at two archaeological sites near X'ian, in China.

The first one is really old, and what they are finding dates back to 151 BC, still thousands of years after dinosaurs though, and the second is of the second digging site of the famous terracotta warriors. Both of these are active sites, and won't be completed for many years. It's really exciting and interesting, but to my knowledge, they have found a few human bones, but no dinosaurs or fossils.

When I was looking around at the shop Nature's Window at St Luke's, I discovered these blocks with dinosaur bones inside that you have to dig out very, very carefully with a scraper and brush, just like the archaeologists in China, so you don't damage the bones or whatever you are looking for in your dig, or archaeological site. As soon as I saw them, Logan, I thought of you and your love of dinosaurs and I remembered you saying that you wanted to be an archaeologist when you grow up.

You started this archaeological dig on Tuesday, 29 March. You were so excited as you started uncovering bones. When you discovered the second one, you called out and told me, "I've found another bone right over here. It's a triceratops I think." Your friend Matthew was really interested in what you were doing, and filmed some of this video footage before going to the science area to work with Joyce. After you had discovered another bone, which now made three, you took the slab over to show Matthew and Joyce.

I was really impressed with how patient and gentle you were being, and also how you explained to your friends what you were doing. This archaeological dig was taking a very long time, and by the end of the session you hadn't completed it, so you had to continue the next day.

The next morning you arrived fresh and ready to go again. When you completed uncovering all the bones, they were covered in mud, so under your friend Ezekiel's supervision, you scrubbed them very carefully in a bowl of water, using a cotton bud. You were very particular, working to get every scrap of dirt off, and Eze pointed out any specks that you had missed. After cleaning all the bones, but before you threw out your scrapings, you checked the bones by laying them on the table to make sure you had them all.

With all the pieces of the skeleton present and accounted for, you tried putting them together, but it was very frustrating as the legs and tail kept falling off. We tried to think of ideas that might solve this problem, and I suggested that using the glue gun to fix the bones together might do the trick. You thought that was a very good idea, and asked Jewels if she would help you.

When you finished it, you called to me, asking me to come and look at your triceratops skeleton. It was awesome, but looked a bit sleepy because it kept falling over, but you soon sorted out that problem by gluing it to a block of wood.

You were so proud of the result of all your hard work, and took it round the kindergarten to show everyone. You wanted everyone to be able to see your skeleton, but were worried that they might touch it and break it, so you asked if it could be put in the locked display in the science area. You did a great job Logan. We are very impressed with your knowledge and your eagerness to share it with all of us – thank you.

What learning has happened?

Through this activity Logan was able to practise some of the knowledge that he had gained from books and documentaries. Logan's use of language while digging for the dinosaur bones was amazing, as was his prediction of the species of dinosaur very early in the dig. The manner in which Logan shared his knowledge during this activity was inspirational. It was at times similar to that of a lecture or documentary.

Logan discovered that, just as on a real archaeological dig, one has to be extremely gentle and careful, as he found the bones were very easily broken, after breaking one of the leg bones. He was very disappointed when this happened, and immediately slowed down and took much more care.

29 and 30 March

Teacher: Sally

What's happening here?

The teacher, recognising Logan's interest in archaeology and dinosaurs, shares her own photos from archaeological sites in China and provides an interesting experience for him.

What does this assessment tell us about the learning (using an Exploration/Mana Aoturoa lens)?

This long contribution to Logan's portfolio is by a teacher who shares Logan's passion for archaeology. The short-term review describes the aspects of exploration that this exemplar includes: reinforcing knowledge gained from books and documentaries, using scientific language, predicting, sharing the knowledge, being careful, and learning from mistakes.

Logan also uses problem-solving skills to stabilise and protect his fragile construction. He glues it to a block of wood but is aware of the need to make it available for others to see and so requests that it be placed in the locked display cabinet.

How might this documented assessment contribute to Exploration/Mana Aoturoa?

This exemplar documents a sharing of interests between the teacher and the child: the teacher has included her own photographs and communicated her excitement about actual archaeological sites in China. This is a shared story, and both Logan and the teacher (and Logan's family and whānau) will retell the story and add to it in subsequent conversations.

What other strands of *Te Whāriki* are exemplified here?

The teacher reminds Logan that this activity is what archaeologists do in the "real" world, and she clearly implies that through his interest and his skill he belongs to that wider community.

"I thinked about it like this"

Luka was playing on the swings when he went to the shed and brought out the small sawhorse. He put it under the swing and used it to climb up to the wooden bar. He informed me that "I learned how to do this." I asked him how he had learnt this. "I thinked about it like this, hmmm, and then I did this and that's how I got up." Luka showed me how he had tried to put the sawhorse underneath the swing. He showed me how he was thinking, by showing me how he screwed up his eyes and went "hmm".

What learning is going on here?

I was very interested that Luka has an understanding of the learning process. He knows that this involves thinking about something and trying something out. He was able to self-assess this process, which is quite a complex thing to do. Often children are not able to articulate how they “know” something, but Luka is able to clearly explain this process. It is so exciting when children develop metacognition before they go to school as it helps them assess how to do things and what they need to do to learn something new.

Possibilities and opportunities

It was so cool that you could tell me about your learning, Luka. I can see that you tried to do something difficult and managed to do this. That shows great persistence. Being able to explain how you learnt to do something means you can show other children and be a great teacher. Thanks for showing me how you can climb up on the swing.

I was very impressed.

Alison, 27 July

Teaching and learning

Ronan asked me if I could lift him up onto the swing. I explained to Ronan that he could learn to do this by himself and that Luka would be able to help him as Luka had just learnt to do this the day before. Ronan went and found Luka who then demonstrated how to pull himself onto the swing. Ronan then had a go and Luka talked him through the process.

Within no time Ronan was swinging himself on the swing.

What learning is going on here?

Once again Ronan was able to seek help from an expert friend to acquire a new skill. With perseverance Ronan successfully achieved what he had set out to do. What a sense of achievement you must have felt, Ronan. I wonder what you will learn next?

28 July

Luka, the teacher

This week a few children have wanted to get up on the wooden bar swing. We have sent them to look for Luka to show them how to do it. Luka has gone through the process and explained what to do and waited and helped each child to get up on the swing.

Thank you for being such a great teacher, for sharing your expertise and helping other children learn how to do something new.

28 and 29 July

What's happening here?

Luka solves a problem, explains the process to the teacher, and then teaches others.

What does this assessment tell us about the learning (using an Exploration/Mana Aoturoa lens)?

One strategy for learning how to do something difficult is to "think" through the activity first. Sportspeople have sometimes acknowledged this as an important strategy for success, and it appears to be the strategy that Luka uses in this exemplar: thinking about the difficulty (getting up onto the swing) and then visualising a solution to the problem.

How might this documented assessment contribute to Exploration/Mana Aoturoa?

The teacher notices, recognises, and responds to Luka's problem solving, and on later occasions, she and other teachers refer children with the same problem to Luka for advice and assistance. The documentation may have alerted other teachers to the value of expanding the realm of involvement in a problem-solving situation from "I" to "we".

Writing down the progression of stories reminds Luka (and his family) that he is a competent problem solver who can both pass on his expertise and assist others to solve the same problem.

What other strands of *Te Whāriki* are exemplified here?

The process of teaching others – explaining, talking people through the process, and physically assisting – is also a dimension of the Contribution/ Mana Tangata strand.

Working theories for making sense of the natural, social, physical, and material worlds

So, what is camping?

A Group Learning Story

Date: 1 February

Teachers: Marilyn & Ruth

Noticing

When the children returned from their holidays, we noticed that there was a lot of talk about various holiday topics within the centre. However, it seemed that camping was a topic that was most often discussed among various children. So, we

called a meeting to investigate this further. The children took turns sharing their holiday experience, and this is our first kōrero!!!

Holiday news

Jimmy: Mum and Dad built a big tent with a bedroom and a lounge. At night time I slept in the tent. At the daytime I got dressed and played. We needed to put them on in the daytime cos we needed to have clothes. I jumped in the river. (Jimmy demonstrated this with great enthusiasm.) Some snow came off the mountains and it went down into the river and melted cos the sun was out. I walked into the water holding my dad's hands. I made some friends and one was a boy. If he went that way we would run that way.

Ruth: Did you chase the boy?

Jimmy: No, he chased us.

Ruth: So, you made some new friends.

Kim: Did the boy run really fast?

Kelly: How fast did you go?

Jimmy: Sometimes I run so fast!

Kim, Kelly, Jamie: Was there stones?

Jimmy: Yes, but not on the grass, just in the river.

Ruth: How did you cook your food?

Jimmy: On a fire.

Ruth: Did you take your toilet with you?

Jimmy: NO! We went to the toilet place.

Jade: I went camping and you had to do wees in the bushes.

Kim: I stayed home and sleeped. I dressed up and put my own clothes on.

Taylor: I went rock climbing and we went swimming.

Ruth: You went rock climbing. Can you tell us more about rock climbing? Did you get up to the top? Taylor: No, I was too scared.

Ruth: Did you have any special equipment?

Taylor: Someone was down there, and they made sure you didn't fall down.

Sam: I went on an aeroplane to Auckland. Mum sat beside me. I got some lollies.

Ruth: What are the special names for the people who work on the planes?

Kelly: Pilot, Lolly people.

Jimmy: Drink people.

Ruth: Who lives in Auckland?

Sam: I goed with my mum and dad and my brother. I went to a motel.

Luka: I stayed home and went snowboarding in my room.

Ginny: I went to camping. We went to Pioneer. I went under with my swimming togs and my goggles. I did that (shaking her head from side to side) under the water.

At this point Ruth took up a pen and told the children that as a number of them had talked about camping, we would use the whiteboard to note some ideas and knowledge that we had about camping.

Camping

Ruth offered Ginny the pen to scribe her ideas on the board about camping. Ginny took the pen and very carefully drew a tent. (The graphic was half round with the open door carefully placed in the middle.)

Ginny: We've got a door on Nana's tent. When you go camping you need a tent!

Ruth: So, what is camping?

Jimmy: Sleeping somewhere else!

Kelly: You take sleeping bags.

Kim: When I go camping, I take blankets. My grandma takes a camper van.

Jamie: We have blankets in our camper van.

Ruth: What else do you need?

Jade: Food.

Jamie: There might be an oven in the camping tent?

Jade: You need boats when you want to go camping at a river.

Kerry: You bring plates for food, a spoon for breakfast, and cups.

Jamie: You need water.

Marilyn: What if you are near the river and you catch a fish? How would you cook it?

Jade: You make a fire.

Children's representation

Following this discussion, the children were given paper and pens in order to draw their representational ideas about

camping.

Recognising

While I value small groups, the value of large- group discussions and the sharing of ideas, as demonstrated here, can be a valuable process. The children were able to draw on and weave prior knowledge into this discussion (as evidenced by Jimmy's expression of ideas about the mountains and the snow melting). This is a topic we had covered in a previous experience where the children drew the melting of snow and the development of rivers. This topic was also discussed in our snow project. (I wonder if this prior knowledge is a reflection of these experiences?)

The children display knowledge of the format of meetings. They are competent and confident sharers of information.

Ginny has become more competent and confident in a group. This is the first time I have witnessed her take up a pen and draw her ideas on a whiteboard to share with the group.

I have also noticed that the adult scaffolding of the discussion in these group projects is becoming less significant as the children take more responsibility for driving the discussion.

It became evident as our discussion developed that Kim and Jamie understand camping as involving camper vans rather than tents.

Responding

It would be interesting to ask the children more about the equipment required for camping and perhaps explore this avenue further. It would be interesting to take up Kim and Jamie's idea and look at caravans and campervans. I wonder how the graphics will develop and what the before and after representations might look like?

It would be great to take this project out into the community and beyond the centre fence.

A parent's voice

Just about every day for at least 3 weeks before the camping trip we heard about it from a very excited Isaac. Camping is nothing new to Isaac but having all his "big" and "little" friends there was something to look forward to.

He had never been to Spencer Park, but he heard all about it from pre-school. He had a picture in his mind about swimming, roasting marshmallows on an open fire, and the sea. I think the thought of going on a trip with his pre-school and with his family, Mum, Dad and 2 older sisters, was also important to him.

On arrival, Isaac could see all his friends, but being in a totally different place, went a little bit shy. This was quickly overcome, and he had a great time over the whole weekend playing with his friends. Big sisters, Arnia and Elysia, also played a useful role, playing with the pre- schoolers, and especially taking them to the play park where the flying-fox was.

For me the highlight of the weekend was the walk to the beach with our fellow campers. It was almost dark on arriving at the beach. It was lovely listening to all the comments and chat from all the pre-schoolers on that walk. A couple of the children were saying to each other how special it felt to them.

The whole event was so successful in a number of ways: helping families get to know each other; seeing the staff relate so well with the children, each other and all family members, in such a relaxed way; seeing the children playing and

sharing together; the knowledge that this camping event was the culmination of the children's camping project due to the staff's excellent approach of listening and pursuing the individual child's interest. Thank you, teachers. Isaac is looking forward to the next trip and having that open fire to toast marshmallows!

Debbie

Apart from Jimmy, the children's names used in this exemplar are not their real names.

What's happening here?

After the holidays, the teachers notice that a lot of the children are talking about their experiences camping, so they call a meeting to investigate the topic further. They also organise a camping trip for the children, and although the details of the trip are not included in this exemplar, comments about the trip by one of the parents have been added.

What does this assessment tell us about the learning (using an Exploration/Mana Aotūroa lens)?

Jimmy provides a verbal description of his experience of camping, and the teachers (Ruth and Marilyn) and other children ask him questions.

The teacher then encourages the children to note down their ideas and knowledge of camping by drawing details on the whiteboard, and the group discusses the different representations.

The teacher notes that the children have different working theories about camping, and a wide range of experiences is discussed: for some, camping involves a tent, for others a camper van. The teacher scaffolds the children's discussion.

The teacher also recognises the children's growing ability to draw on prior knowledge – not just of camping but also of an earlier topic discussion about snow – and also their prior knowledge of taking part in meetings.

The Parent's voice provides a commentary on a family member's experience at a camping trip organised by the teachers, acknowledging the success of the event.

How might this documented assessment contribute to Exploration/Mana Aotūroa?

The teachers make a display of the children's comments and drawings, and children and families will revisit this information both before and after the camping trip.

The teacher comments on the development of group discussions at this early childhood centre: questioning and discussing topics of interest are clearly features of its culture, and the teachers are monitoring the children's development of these skills. This written learning story will enable the other teachers to continue reflecting on the process of questioning and discussing as a large group. The teacher notes that the children now understand the format of a meeting, that they can draw on prior knowledge and weave it into the discussion, and that the adult scaffolding is "becoming less significant as the children take more responsibility for driving the discussion". She also comments on Ginny's growing confidence in the group situation.

What other strands of *Te Whāriki* are exemplified here?

The teachers here are exploring the role of large group questioning and discussion: this is something that they do here, part of belonging to the community of learners at this early childhood centre. The documentation also notes that the children are taking more responsibility and contributing more to this process. Both verbal and visual communication are part of this exploration.

Te haeata – Dawn

Child's name: Tia

Date: 16 August

Teacher: kuia (grandmother)

A learning story

Belonging Mana whenua	**Taking an Interest**
Well-being Mana atua	**Being Involved**
Exploration Mana aotūroa	**Persisting with Difficulty**
Communication Mana reo	**Expressing an Idea or a Feeling**
Contribution Mana tangata	**Taking Responsibility**

Tia woke at 6.30 a.m. I met her in the hallway and asked her if she wanted to come into my bed upstairs. She said yes. I told her there was a surprise up there for her and she was to leave the light off. We climbed into bed and I asked her to look out the window. The surprise was the Southern Cross pointers, which were still bright in the sky. I told her the traditional names of the stars and she repeated them. She was in awe of what she could see, I believe. I have introduced her to the evening star on many occasions and this was the first opportunity for me to show her the morning stars. As dawn broke the stars became more faint until they disappeared. I told her the stars were going to sleep because the sun was rising. We watched the sun rise and I sang the karakia to welcome the sun. She has a special relationship to the stars and the moon and often points out the moon during the day.

As the dawn was breaking the morning chorus began. Tia was asking, "What's that?" I told her it was the birds singing to the dawn, welcoming the sun.

In her bedroom is a large painting that features a bird from the ancient cave drawings. I explained what it was. She repeated the names after me.

What's happening here?

Tia's grandmother shows her the morning stars and teaches her their traditional names. She also teaches Tia the name of the bird in a painting in Tia's bedroom.

What does this assessment tell us about the learning (using an Exploration/Mana Aoturoa lens)?

This story is about Tia learning about stars, the moon, and a bird from her grandmother, who comments that Tia "has a special relationship to the stars and the moon". The grandmother sings a karakia to welcome the sun, demonstrating

that knowledge includes a spiritual dimension. Linda Tuhiwai Smith says that “Many indigenous creation stories link people through genealogy to the land, to stars and other places in the universe, to birds and fish, animals, insects and plants. To be connected is to be whole.”[17]

How might this documented assessment contribute to Exploration/Mana Aoturoa?

This story has probably been written down for the teachers at Tia’s early childhood centre. It will be shared among the teachers and exemplifies Tia’s sense of relationship to the stars and the moon and her familiarity with spiritual rituals (karakia) for different occasions, such as the rising of the sun.

What other strands of *Te Whāriki* are exemplified here?

Although this exemplar is about different forms of knowledge and knowing, it also represents a view of belonging to the wider world, in this case the natural world of stars and the universe, as well as the world of birds, fish, animals, insects, plants, and the land.

Fire at the marae

8 November

It is so hard to believe for all of us that our beloved marae has been burnt down. The children are constantly talking about it. Many drive past it each day to come to kindergarten. The teaching team has engaged in much dialogue with the children and together they have come up with a plan. Not just some ordinary plan, a marvellous plan indeed.

This is what has been decided at our morning meetings with children. Whaea Taini has lost so many precious things and so why not make her something precious from the B.B.K. children. “Yes, a good idea,” thought Daniel P. and Oliver. Daniel suggested a taniwha like the one we had in our garden. It was put to the rest of the group and the decision – unanimous. We would ask Steve if that could be the focus for this Friday. Steve is always extremely agreeable and suggested we must get to work with our plans immediately.

Children hurried to the table to sketch out their plans, chatting about the burning down of the marae, and some thought that the taniwha would be able to catch the bad guy and kill him!! Others drew much gentler taniwha surrounded by flowers. The drawings are stunning, and Steve visited later in the day to view them. He is feeling very positive about this

taniwha and suggests that we make it on a smaller scale in case Whaea Taini doesn't have much space in her office at the moment.

With the koha collected, the card nearly finished and the taniwha about to begin there is a feeling amongst us all that this will bring our community even closer.

Since our earlier trip to the marae, children and families have embraced the bicultural weave that has emerged through our curriculum. I guess we all felt part of us was affected when we heard the news of the arson.

Some children were bewildered and needed to go and visit, whilst others collected news cuttings and shared their feelings at mat time and through their drawings. On Monday next week we shall count the money together on the mat, wrap up the taniwha, and make a special delivery with aroha to Whaea Taini. I hope now some of our anger will disappear!!!!!

Parent's voice

29 October

Child: Daniel

Marae fire

Daniel was very taken with the tragedy of the marae fire. On the way home from kindy he spoke about what had

happened very seriously and was angry with the “baddies” who did the terrible deed. He said it was very sad! He had enjoyed the visit to the marae earlier in the year. He asked if we could go and see what had happened. We did so immediately. The ruin was covered in blue plastic. I explained why they had covered the building. There was a pile of burnt chairs at the gate.

He saw how the fire had damaged them and could smell the burnt, smoky smell.

On the way home, he asked what had happened to all the objects that were inside the building and to the wood carvings. (Later in the evening when he was telling Dad the story, he demonstrated how one carving had stuck out its tongue and looked very fierce!)

We chatted about how fire damages and destroys things, with many, many, many questions from Daniel on the subject. Later Dad made a small fire outside to demonstrate what fire does and how it can destroy.

Daniel came to me during the afternoon and showed me two drawings he had done about the fire. He showed how the marae was on fire, one had a fire engine in it, with the water hose, a fireman and two Māori people. It showed the chairs inside the marae. The other drawing included a fire engine and police car, a sign telling people what had happened, a “baddy” lighting the fire, someone inside the fire, who had to be rescued, chairs, other furniture and carpets burning, the wood carvings were initially drawn with faces, then covered over, because they were damaged in the fire. (The two drawings were included in the portfolio.)

Out of this tragedy, Daniel has had a big learning experience about the danger and destructive ability of fire, about the “bad” people who do this type of thing. It ties up with his recent observation of the ever-present graffiti and the whys and whos of that damaging subject.

Mixed emotions

Prue

How can I describe the feelings? What an amazing experience we all had gathering at our beloved marae (devastated by fire) to extend our heartfelt feelings and aroha to Whaea Taini.

The children, their whānau, Steve and his pupils and our teaching team had been working towards this day for a few weeks and little did we know the emotion exchanged between us all when presenting the taniwha to Whaea Taini would overflow as it did. Some of us cried, some of us reflected on what had happened and still felt angry, but the children stood reverently still and took in the proceedings with such dignity. They just knew what was expected.

Eventually smiles emerged as Whaea Taini accepted the taniwha and proud children moved forward to hongi or kiss Whaea Taini remembering so clearly that this is what one does on a marae. Children were encouraged to lean forward and touch the “broken house” (children’s words) and view for themselves the remains of a special place they had visited five months earlier, a place full of wonderful stories and memories.

Whaea Taini assured the children that the taniwha would play a significant part in the rebuilding project and she felt that the bush walkway once repaired would be the best resting place for such a fine creature. She felt he would be admired by many!! We could tell that she was very touched by receiving such a beautiful gift.

To be able to share these precious moments with Steve and the school children made this healing journey so special. They played such a vital role in the creation of the taniwha and to have them be part of the presentation gave it real meaning for our children. It would have been out of the question not to involve them.

I am left wondering now about how Daniel feels, and whether he will continue his drawings. There will no doubt be “conversations” around our visit, and I look forward to children expressing their feelings and engaging in robust reflection on the reciprocal relationship we have with Whaea Taini. We look forward to her visit in the near future to bless our native garden.

What has surprised our teaching team?

Our children have taken on board Daniel’s pain and shown such interest in the many drawings he has done at home and at kindergarten about the fire. They have engaged in deep and meaningful conversations about the fire and perused the many newspaper cuttings with much interest. Their voice needed to be heard and they expressed it in many forms,

some creatively using mixed media, through drama and music, but most of all they wanted to question and ponder over the precious carvings and artefacts that had been destroyed and what they could do to make Whaea Taini happy again.

Did their thinking change our view?

We began to reflect more on our practice and revisit our thinking on the role we needed to play with supporting these children in their understanding of something so devastating as losing something precious in a horrible senseless arson attack. Were we prepared to answer questions honestly, would we gloss over certain aspects or was this demeaning to children's intelligence? It was decided unanimously that our image of the children stood strong and we valued their thinking and reasoning and yes, we would embark on a journey with them to make sense of this disaster and hopefully heal some of the hurt and lingering uncertainty.

How did the visit impact on us all?

It opened up a new world, a world of reciprocal relationships, a reaching out and embracing of two cultures, a sharing and understanding which needed no words. The reverence and pride the children showed during the ceremony gave us such strength and made us aware that when children say "I just know" that we need to take notice and respect that, yes, they intuitively do know some things. Through such open and meaningful conversations with all parties there was a consensus that we did the right thing. Our visual documentation tells a wonderful story of togetherness, pride, and humility.

What's happening here?

A parent and a teacher at a kindergarten report on the children's responses to a fire at the local marae.

What does this assessment tell us about the learning (using an Exploration/Mana Aotūroa lens)?

Children, families, and teachers explore an event of great significance for the local community. The parent comment describes the ways in which the child Daniel explores the fire. He visits the burnt building. He asks lots of questions, and his father builds a small fire to demonstrate "what fire does and how it can destroy". Daniel communicates his own understanding of the event through drawings.

The children at the early childhood centre and a visiting artist, Steve, draw plans for and construct a taniwha to present to Whaea Taini at the marae as a precious gift, expressing their sense of loss and attachment to the marae.

How might this documented assessment contribute to Exploration/Mana Aotūroa?

The documentation, the drawings, and the photographs will provide a focus as the children work through their learning and make sense of this tragedy.

What other strands of *Te Whāriki* are exemplified here?

The kindergarten community has reaffirmed its closeness to the local marae, illustrating a sense of *belonging* to the wider community.

Self in the mirror

Matthew is becoming aware of his physical presence. He found a mirror and seemed intrigued by what he could see in it – himself! He spent many moments looking intently at the reflection before jiggling up and down and from side to side, his eyes gazing at the image and looking at it from all the different angles. He revisited the mirror throughout the afternoon, showing great interest in his new discovery.

Shelly

15 January

What's happening here?

Matthew is intrigued by his reflection in a mirror that he finds at the early childhood centre.

What does this assessment tell us about the learning (using an Exploration/Mana Aotūroa lens)?

This is an exploration of self, or at least a working theory for making sense of one's own reflection in the mirror. Matthew is finding out what happens to the reflection when he jiggles, moves from side to side, and looks at the mirror from different angles. He is intently focused on this new discovery and returns to the mirror several times during the afternoon.

How might this documented assessment contribute to Exploration/Mana Aotūroa?

Matthew will be able to revisit the documentation, mostly photographic, as his learning progresses. Barbara Rogoff, in *The Cultural Nature of Human Development* (2003), writes about two basic processes of guided participation and communication: bridging and structuring. Bridging is when the participants bridge different perspectives. Structuring is when adults structure shared activities to make them meaningful and accessible to children.[18] Many such items collected in a portfolio become mutual structuring devices for participating in conversation and therefore developing language.

What other strands of *Te Whāriki* are exemplified here?

This exemplar demonstrates the importance of being aware of the value of resources that stimulate interest and learning. Having a mirror available at the right height allows the baby to explore more easily. This is an activity where the researcher (the baby) is absolutely in charge of the research. This kind of agency is implicit in the Well-being/Mana Atua strand.

'O le matamatagā tusi

ʻO le matamatagā tusi

Esther
16 August

Na maitauina lava le fiafia o Esther ʻe matamata i lana tusi. Na susuʻe fiafia lana tusi ma iloa ai ona ata. ʻE faʻasinosino solo i ona ata ʻuma ma fai mai "ʻo aʻu". Na lolofi ane iai tamaiti i le fia matamata. Na musu i le toʻatele o tamaiti ona toso aʻe ai i lalo mai le laulau ona matamata ai naʻo ia.

Na fia matamata uma ai ma isi tamaiti ona ave ane foi lea iai o latou tusi e matamata ai.

Fai mai Esther, "ʻE ave ata iā mummy", ona tali atu lea o le faiāʻoga, "ʻE ʻave ʻātoa lava le tusi lenā iā mummy."

ʻO se aʻoaʻoga na maua mai ʻi le tala? (What learning took place?)

ʻO Esther na faʻaalia lava lona naunau ʻe fia matamata ʻi lana tusi ʻoloʻo faʻamaumauina ai talaʻaga ma ata ʻo ana galuega fai ʻi le āʻoga. Na ʻumi lava se taimi ʻo tilotilo ma taʻutaʻu lona igoa pe ʻā vaʻai ʻi ona ata. Na maitauina foʻi e Esther lona ata pepe ʻoloʻo i luma ʻo le faʻavaʻa. Na ʻumi se taimi o tilotilo faʻatoʻā fai mai ai ʻo ia. ʻO se fiafiaga ia Esther lona faʻasinosino o lona ata i ā ʻi lātou na lata ane na fia matamata.

Ua faʻaalia mai lava ʻi le ata ʻo Esther lona fiafia tele ʻina ʻua ia vaʻaia ona lava ata (seeing the familiar). ʻO le matamataga i lana tusiata na faʻaalia lava le tāūa ʻo le toe asiasi ma iloilo galuega fai ʻua tuanaʻi (revisiting/reflecting on her previous work in the assessment portfolio).

Na tele lava le talatalanoaga na faʻatupulia mai ʻi le matamatagā tusiata (listening/talking among the children). Na faʻailoa mai ai le māfanafana ʻo lō lātou mafutaga ma le āʻoga ma lona siʻosiʻomaga (sense of belonging).

ʻO se aʻoaʻoga tāūa ʻua faʻailoa mai ʻe lēnei tala, ʻo le mālosi ʻo le ata ʻe mafai ai ʻona faʻamatalaina ʻi ni upu se tele (pictures/photos tell a thousand stories), faʻatasi ai ma le manaʻo ʻo Esther ʻina ʻia ʻave lana tusiata ʻi le fale ʻe matamata ai lona tinā (taking ownership/requesting to take the portfolio home to Mummy).

ʻO le ā se ʻauala e faʻalauteleina ai lenei aʻoaʻoga? (What next?)

Pe mafai ʻona teuina ia tusi ʻi se nofoaga ʻina ʻia mafai ʻona faʻatagaina ai le fānau ʻona lātou matamata ai, ʻi lalo ʻo le vaʻaiga a faiāʻoga. Pe faʻatulagaina foi se taimi ina ʻia mafai ai ʻona faʻailoa ʻi le fanau ā lātou tusi e matamata ai ʻaemaise pe ʻā fai ua faʻaopoopo ʻiai ni tala ma

ʻO le matamatagā tusi

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16 August

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Fai mai Esther, "ʻE ave ata iā mummy", ona tali atu lea o le faiāʻoga, "ʻE ʻave ʻātoa lava le tusi lenā iā mummy."

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Ua faʻaalia mai lava ʻi le ata ʻo Esther lona fiafia tele ʻina ʻua ia vaʻaia ona lava ata (seeing the familiar). ʻO le matamataga i lana tusiata na faʻaalia lava le tāua ʻo le toe asiasi ma iloilo galuega fai ʻua tuanaʻi (revisiting/reflecting on her previous work in the assessment portfolio).

Na tele lava le talatalanoaga na faʻatupulia mai ʻi le matamatagā tusiata (listening/talking among the children). Na faʻailoa mai ai le māfanafana ʻo lō lātou mafutaga ma le āʻoga ma lona siʻosiʻomaga (sense of belonging).

ʻO se aʻoaʻoga tāua ʻua faʻailoa mai ʻe lēnei tala, ʻo le mālosi ʻo le ata ʻe mafai ai ʻona faʻamatalaina ʻi ni upu se tele (pictures/photos tell a thousand stories), faʻatasi ai ma le manaʻo ʻo Esther ʻina ʻia ʻave lana tusiata ʻi le fale ʻe matamata ai lona tinā (taking ownership/requesting to take the portfolio home to Mummy).

ʻO le ā se ʻauala e faʻalauteleina ai lenei aʻoaʻoga? (What next?)

Pe mafai ʻona teuina ia tusi ʻi se nofoaga ʻina ʻia mafai ʻona faʻatagaina ai le fānau ʻona lātou matamata ai, ʻi lalo ʻo le vaʻaiga a faiāʻoga. Pe faʻatulagaina foi se taimi ina ʻia mafai ai ʻona faʻailoa ʻi le fanau ā lātou tusi e matamata ai ʻaemaise pe ʻā fai ua faʻaopoopo ʻiai ni tala ma

ni ata fou. Fa'aavanoaina ni taimi e fa'asoa ai ma talatalanoa ai i tamaiti 'e uiga i ā lātou tusi portfolios. 'Ia fa'ailoa atu nei tusi i mātua ma 'āiga.

Translation
Looking through the portfolios

Esther shows such great excitement looking through her portfolio. She happily turns the page and sees her photos. She points to each photo and says, "That's me." Children gather around to see. At first she is happy to share, then wants to have it to herself, so she moves the portfolio onto her lap. One child climbs over the table still wanting to see. Esther drags her portfolio well away from all and sits on the floor. Some children are given their portfolios. Esther asks if she could take the photos to her mummy. "You can take the whole portfolio to your mummy," the writer tells her.

What learning took place?

Esther shows great eagerness in seeing photos and stories of her engagement in daily activities. She takes her time examining each photo before she spots herself then says out loud, "It's me." She is willing to share and talk to others about her portfolio.

Esther sees people, places and things that are familiar. The portfolio creates a lot of communication amongst the children. She has taken ownership of something that belongs to her and asks to take the photos home to Mummy. It shows excitement and enthusiasm as an impact of revisiting and reflecting on previous work, and strongly affirms how a photo or picture tells a thousand stories.

What's happening here?

Esther is looking through her portfolio at her early childhood centre, and a visiting professional development adviser writes a story to add to the portfolio. This story is based on the adviser's observations of Esther's experience of revisiting past activities.

What does this assessment tell us about the learning (using an Exploration/Mana Aotūroa lens)?

Esther is revisiting the stories that have been written about her engagement in daily activities. She talks to others about the photographs. Esther's review of her portfolio is helping her develop a working theory about the social world of the centre and her place in it.

How might this documented assessment contribute to Exploration/Mana Aotūroa?

Esther herself suggests that the photos should be shared with home, and the family and whānau can therefore revisit the stories and photos, continuing the dialogue about what is happening and remembering events.

What other strands of *Te Whāriki* are exemplified here?

The study of Esther's portfolio generates a lot of *communication* among the children, and Esther's feeling of ownership can be seen as a feature of the Belonging/Mana Whenua strand.

Reflective questions – He pātai hei whakaaro iho

- How do documented assessments contribute to the way children in this early childhood setting explore things and ideas?
- Whose knowledge is valued in assessments? Do the assessments represent funds of knowledge[19] from home and local communities?
- Do documented assessments provide staff and children with topics that the children want to explore? Are these assessments followed up? Do collections of assessments provide a picture of continuity of exploration?
- Do families and whanau contribute to assessments to give teachers information about the knowledge that they value?
- Do assessments demonstrate exploration with the body as well as with the mind?

- Do documented assessments record perseverance in spite of failure?

Endnotes – Kōrero tāpiri

[1]Media statement from New Zealand-born winner of the 2000 Nobel Prize for Chemistry, Professor Alan MacDiarmid, Foundation for Research Science and Technology, New Zealand, 18 May 2005.

[2] Early Childhood Learning and Assessment Exemplar Project Advisory Committee and Co-ordinators, 2002.

[3] Dorothy Singer and Jerome Singer (1990). *The House of Make-Believe: Children's Play and the Developing Imagination*. Cambridge, Mass.: Harvard University Press, p. 19. Vivian Gussin Paley's books also offer some wonderful examples of children developing ideas about "what might be" and "what might happen".

[4] Guy Claxton writes about perseverance in the same way, as part of a discussion about learning power. He describes learning power in terms of "the four Rs": resilience, resourcefulness, reflectiveness, and reciprocity. Perseverance is a feature of resilience. See Guy Claxton (2002). *Building Learning Power*. Bristol: TLO Limited, p. 23.

[5] P. Black, C. Harrison, C. Lee, B. Marshall, and D. Wiliam (2003).*Assessment for Learning: Putting It into Practice*. Maidenhead, Berks.: Open University Press, p. 46. See also the reference to this text in Book 10 of this series.

[6] Ministry of Education (1996). *Te Whariki: He Whariki Matauranga mo nga Mokopuna o Aotearoa/ Early Childhood Curriculum*. Wellington: Learning Media, p. 37.

[7] ibid., p. 82.

[8] Mihaly Csikszentmihalyi (1996). *Creativity: Flow and the Psychology of Discovery and Invention* New York: HarperCollins, p. 361. Earlier in the same book, Csikszentmihalyi, writing about the early years of creative adults, says that "while these people may not have been precocious in their achievements, they seem to have become committed early to the exploration and discovery of some part of their world" (p. 158).

[9]Brian Sutton-Smith (1997). *The Ambiguity of Play*. Cambridge, Mass.: Harvard University Press, p. 148. In the final pages of this book, Sutton-Smith suggests that three key characteristics of the very young are also features of play and that "play may be … the best carrier of them and of flexibility" (p. 227), contributing to a capacity for persistence in the face of adversity. The three characteristics he refers to are: persistence in the face of negative feedback, persistence with their own concerns, and reactivity to whatever comes their way (a wide and flexible view about what is relevant) (p. 226).

"It is also very interesting to think of play as a lifelong simulation of the key neonatal characteristics of unrealistic optimism, egocentricity, and reactivity, all of which are guarantors of persistence in the face of adversity" (p. 231). Following this viewpoint, our assessment documentation might work to protect optimism and improvisation, given that an early childhood curriculum will introduce alternative relationships and responsibilities within a community (tempering egocentricity) and may narrow the range of relevant resources and ideas for problem solving.

[10] Paul Black and Dylan Wiliam (1998). *Inside the Black Box: Raising Standards through Classroom Assessment* London: School of Education, King's College, p. 12. (See also Book 10).

[11] Jane Gilbert (2005). *Catching the Knowledge Wave? The Knowledge Society and the Future of Education*. Wellington: NZCER.

[12] ibid., p. 67.

[13] ibid., p. 77.[14] Ministry of Research Science and Technology (1995). *The Interface between Matauranga Maori and Mainstream Science*. Wellington: Ministry of Research, Science and Technology, p. 5.

[15] Elizabeth McKinley (1996). "*Towards an Indigenous Science Curriculum*". *Research in Science Education*, vol. 26 no.

2, p. 155.

[16] Geoff Fairfield (1992). *Pigeon Mountain O Huiarangi: The Birth and Death of a Volcano*. Tamaki: Tamaki Estuary Protection Society Inc.

[17] Linda Tuhiwai Smith (1999). *Decolonising Methodologies: Research and Indigenous Peoples*. Dunedin: University of Otago Press, p. 148.

[18] Barbara Rogoff (2003). *The Cultural Nature of Human Development*. Oxford: Oxford University Press, pp. 285–301.

[19] Norma González, Luis Moll, and Cathy Amanti (2005). *Funds of Knowledge: Theorizing Practices in Households, Communities, and Classrooms*. Mahwah, NJ: Lawrence Erlbaum, pp. 280–281.

Book 14: The strands of Te Whāriki: Communication – Ngā taumata whakahirahira ki Te Whāriki: Mana Reo

Introduction - He kupu whakataki

Indeed, it was in this [research] process that we came to recognize – in practice as well as in theory – the critically important role of dialogic knowledge building in fostering the dispositions of caring, collaboration and critical inquiry that are at the heart of our vision of education.[1]

This book collects together early childhood exemplars that illustrate the assessment of learning that is valued within the curriculum strand of Communication/Mana Reo, keeping in mind that:

> *"Exemplars are examples of assessments that make visible learning that is valued so that the learning community (children, families, whānau, teachers, and beyond) can foster ongoing and diverse learning pathways."* [2]

Although these exemplars have been annotated with a Communication/Mana Reo lens, in many cases the lens of another strand could have been used. The principle of Holistic Development or Kotahitanga set out in *Te Whāriki* is a reminder that the curriculum "strands" are a construction, and in any episode of a child's learning, these areas are inextricably intertwined and interconnected.

In this section

- Assessment for Communication – Aromatawai mō te Mana Reo
- The four domains of Communication – Ngā rohe e whā o te Mana Reo
- Exemplars in other books – Ngā tauaromahi kei pukapuka kē
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- Endnotes - Kōrero tāpiri

Downloads

- The Strands of Te Whāriki: Communication [PDF, 261 KB]
- Introducing the computer [PDF, 322 KB]
- Leo and te reo Māori [PDF, 140 KB]

- Starting with photos [PDF, 372 KB]
- Rahmat and the snakes [PDF, 138 KB]
- Fuka, Colette and Fea (Part 1) [PDF, 358 KB]
- Fuka, Colette and Fea (Part 2) [PDF, 395 KB]
- Te marae [PDF, 213 KB]
- Sofia the reader [PDF, 161 KB]
- Phoebe's puzzling morning [PDF, 377 KB]
- Harriet's mermaid [PDF, 289 KB]
- Jorjias imaginary turtle [PDF, 219 KB]
- Reflective questions and Endnotes [PDF, 127 KB]
- Acknowledgments [PDF, 157 KB]
- Book 14 - The strands of Te Whāriki: Communication (full)[PDF, 3.7 MB]

Assessment for Communication Aromatawai mō te Mana Reo

The exemplars in this book illustrate possible ways in which assessing, documenting, and revisiting children's learning will contribute to educational outcomes in the curriculum strand Communication/Mana Reo.

- Assessment portfolios provide teachers and children with something interesting to talk about together and with families and whānau.
- Children are able to "read" and respond to some of the documentation to do with their learning because photographs and other visual cues support the documentation.
- Assessment practices contribute to making the early childhood setting a place where children with English as an additional language feel comfortable communicating. Iram Siraj-Blatchford and Priscilla Clarke (2000) suggest that a supportive environment for such learners would have the following characteristics:
    - close relationships between teachers and family;
    - opportunities for pairs and small groups to work and play together;
    - a wide range of activities that encourage communication;
    - evidence of support and integration of the children's own cultural and linguistic backgrounds;
    - language that the children can understand, that is meaningful to them, that is based on their concrete experiences, and that is supported by visual materials;
    - frequent interactions with adults and children;
    - support and feedback for children, encouraging their developing confidence in communicating;
    - focus on the meaning of the communication rather than the form of communication.[3]
- Assessments include transcripts of children's comments (often written soon after the event) and indicate that teachers have listened carefully to children's voices.
- Assessments indicate that adults have observed carefully and noticed, recognised, and responded to children's non-verbal communication. Adults acknowledge any uncertainty about the meaning of non-verbal communications in the assessments, and documentation avoids speaking for the child.
- One of the indicative outcomes for this strand is that children develop the expectation that verbal communication can be a source of delight. Assessments include examples of mutually delightful comments, such as the following, from an assessment not included in *Kei Tua o te Pae*: "Max and Izrael and I were moving bark and Max told me 'I cut my leg and there was lots of blood and Mum drove like the wind to get me to the doctor.'"

- Multiple ways of expressing ideas and feelings are represented in these assessments, including artwork, mathematics, music, drama, dance, and information communication technologies.
- Families will "bring their wisdom into the classroom", and stories will be helpful modes of encouraging talk.[4]

The four domains of Communication – Ngā rohe e whā o te Mana Reo

Te Whāriki elaborates on the Communication/Mana Reo strand as follows:

> *"Ko tēnei mea ko te reo he matapihi e whakaatu ana i ngā tikanga me ngā whakapono o te iwi … [Ko te] tūmanako mō te mokopuna … Kia mōhio te mokopuna ki tōna ao, ki te ao Māori, te ao o nāianei, me te ao o āpōpō, mā te reo Māori.*[5]
>
> *The languages and symbols of their own and other cultures are promoted and protected. 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."* [6]

The four interwoven domains of Communication/Mana Reo are described (as goals) in the English text of *Te Whāriki*, and each domain includes indicative learning outcomes.

The exemplars presented in this book can each be allocated to one of these four domains.

Non-verbal communication skills for a range of purposes

Non-verbal communication skills include expressing feelings, ideas, and questions in a wide range of ways. Teachers who know the children well learn to "read" the signs of infants and toddlers. Children learn to communicate using a wide range of media: the exemplar "Drawing and chanting together" gives examples.

"Introducing the computer" is an exemplar about children being introduced to one type of information technology. More exemplars about information technology are included in Book 20, and further exemplars about non-verbal communication are included in books 16–19.

Verbal communication skills for a range of purposes

Assessments value the interactions between adults and children and with peers. They are specific about those aspects of verbal communication that the children are developing. The exemplar “Starting with photos” illustrates how powerful photographs are in initiating a network of other communication modes and in maintaining a connection with the home.

Working theories developed by teachers are relevant here; one teacher’s working theory relates to the value of te reo Māori.[7] All early childhood teachers in Aotearoa New Zealand have the responsibility of recognising that te reo Māori is the poutokomanawa of mana Māori. This recognition and a range of responses to it should be evident in assessments. The exemplars “Leo and te reo Māori” and “Tapahia me ngā kutikuti – Cutting with scissors” (in Book 13) are two examples of different ways teachers recognise and respond to the importance of Māori language in the early childhood setting. “Rahmat and the snakes” is about communicating with a child for whom English is an additional language.

Lous Heshusius has commented on the difficulty that adults sometimes have in “truly” listening to children.[8] She writes:

> *"It became clear that when I thought I was listening, most of my attention was with myself: I wondered how the other person’s message applied to myself; I had vague images about what I would rather be doing than listening to this person; I wondered about what I should be saying, given my particular role (e.g., as teacher, mother); I thought about what I could say next to the person to steer the topic into another, more interesting, direction. Not that I did all this deliberately and consciously; these modes of listening (or rather, partial listening, or not listening) play themselves out as habits of which we are hardly aware."*

The exemplar “Fuka, Colette and Fea” illustrates continuity in communication over time, especially in regard to the children’s developing facility with language as evidenced by their storytelling.[9] Fuka’s learning story is also an example of personalising documentation, with the joint recording of the story “The Day Fuka’s Hen Came to Kindergarten” mediating the development of communication competence.

Stories and symbols of their own and other cultures

In *Te Whāriki*, one of the indicative outcomes for the domain of Communication/Mana Reo is described as follows:

> *"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.*
>
> *page 78"*

Assessments where the “one hundred languages”[10] of children are highlighted as domains of learning are covered in more detail in books 16–20 of this series.

Assessments note children's dispositions, understandings, and skills in recognising symbol systems and using tools to make meaning and communicate. They also suggest further directions. Examples of documented assessments in books 11–15 support Paul Black and Dylan Wiliam's research finding that promoting a culture of success is an effective formative assessment strategy (see Research findings in Book 10).

Russell Bishop, Mere Berryman, Sarah-Jane Tiakiwai, and Cath Richardson's research with year 9 and year 10 Māori children concludes that teachers' "deficit theorising" has contributed to low expectations for Māori children. Their research suggests that when teacher–student relationship and interaction patterns change as a result of supportive professional development, a number of changes can be seen to occur in student behaviour:

> *"students' on-task engagement increases, their absenteeism reduces, their work completion increases, the cognitive levels of the classroom lessons are able to increase, and their short term achievements increase; in many cases, dramatically so."* [11]

Narrative assessments that resist "deficit theorising", and are often dictated by children, can in the same way raise expectations for all children and contribute to successful learning outcomes.

The exemplar "Te marae" illustrates the children at one kindergarten revisiting some of the stories and symbols of Aotearoa New Zealand. "Sofia the reader" chronicles how Sofia is learning about books and reading, while in "Phoebe's puzzling morning", Phoebe and a teacher make meaning together from the symbols and text implicit in some jigsaw puzzles.

Different ways to be creative and expressive

This domain relates to the topics of music, art, drama, and dance. It links closely with the Exploration/Mana Aotūroa strand, especially where it refers to pretend or dramatic play. The dramatic play in "Harriet's mermaid" illustrates a number of ways to be creative and expressive, including making a movie, while "Jorjia's imaginary turtle" documents a two-year-old's imaginary play.

Exemplars in other books – Ngā tauaromahi kei pukapuka kē

The following exemplars in other books can also be viewed from a Communication/Mana Reo perspective.

Book 1: Blinking and clicking on the changing mat; Where's Kirsty?; Tena kupu, ae, tuhia!

Book 2: "Those are the exact words I said, Mum!"; Jet's mother contributes to the assessment; Zahra and the donkey; Assessments in two languages; Bella and Nina dancing; A shadow came creeping; Toddlers as teachers; Mana reo

Book 3: Pihikete's learning; Te Aranga responds to a photograph; Hatupatu and the bird woman; Pierre's learning; Jace and the taiaha; A bilingual "parent's voice"

Book 4: "Oh, no! That's not right!"; "I know, you could write all this down!"; Alexandra corrects the record; Your brain is for thinking; Tayla and "what next?"; Jack's interest in puzzles; Ray learns to draw fish

Book 5: Nanny's story; Exploring local history; Sharing portfolios with the wider community; The flying fox

Book 6: Not happy with the wheel; Sahani's drawing; Readers, carers, and friends; Immy dancing; "Did they have alarms at your centre?"; Skye in a box

Book 7: Daniel's new grip; Greer's increasing confidence; George makes music; Fe'ao

Book 8: Ruby and the supermarket; Haere mai, Sam

Book 9: Elaine's stories; James and the puppets; Sherina sings hello; Reading the portfolio; Fred's stories.

These additional exemplars provide teachers who wish to reflect on the analysis and assessment of learning outcomes within the Communication/Mana Reo strand with a comprehensive collection of exemplars for discussion.

Exemplars – Ngā tauaromahi

In this section

- Non-verbal communication skills for a range of purposes
- Verbal communication skills for a range of purposes
- Stories and symbols of their own and other cultures
- Different ways to be creative and expressive

Non-verbal communication skills for a range of purposes

Drawing and chanting together

11 August - Mūmū Te Āwha na Whaea Re-nee

Mūmū Te Āwha was watching Mira drawing on the whiteboard. She picked up a pen and began to draw alongside Mira, glancing over her shoulder to see what Mira was drawing then continuing with her own picture. After a short period Mūmū Te Āwha decided to use two pens, one in each hand, then changed to both in one hand. She drew circles with great concentration holding the two pens. She was very impressed with the outcome and asked Mira to look at her work. Mira smiled at Mūmū Te Āwha and carried on drawing. "Like this," said Mūmū Te Āwha. She started to sing to Mira, "Porohita, porohita."

Mira watched Mūmū Te Āwha as she made big strokes on the whiteboard then began to sing along with Mūmū Te Āwha, "Tapawhā, tapawhā." Mira's strokes became wider and longer as they sang, a lot similar to Mūmū Te Āwha's drawing. They carried on like this for a few minutes then put their pens away and went off to play in the sandpit.

I love to watch Mūmū Te Āwha do any type of art as I find her interesting as she goes through the motions. She is peaceful and takes care in what she is producing. Everything she creates has a purpose and has a meaning to her. In this instance Mūmū Te Āwha used singing as a stimulant to encourage Mira to draw the way that makes her happiest and is most satisfying. She wanted to share that feeling with Mira as she showed such a positive interest in Mira's work. We will expose you to a great lot more art experiences Mūmū Te Āwha and let your mind run free. He kōtiro rangimārie koe.

What's happening here?

Two young children are communicating with each other by drawing, chanting, and smiling to each other when they make eye contact.

What does this assessment tell us about the learning (using a Communication/Mana Reo lens)?

At least three "non-verbal" communication modes or "languages" are evident in this learning story. Mira is drawing, and Mūmū Te Āwha joins her at the whiteboard.

Mūmū Te Āwha accompanies her drawings of circles with a chant: "Porohita, porohita." Mira replies by chanting "Tapawhā, tapawhā", and Mūmū Te Āwha joins in as they both shift to drawing wide and long strokes. The assessment notes that "Mira smiled at Mūmū Te Āwha", recognising the unspoken communication that is occurring between these two children.

Combining drawing and chanting appears to be a very creative way of using the whiteboard. It may be common practice at this early childhood service to make such "holistic" connections.

How might this documented assessment contribute to Communication/Mana Reo?

This documentation offers considerable detail about what and how Mūmū Te Āwha is drawing as well as the interactions between the two children. It will provide a reference point for reflection as the children's ways of interacting with each other change.

What other strands of *Te Whāriki* are exemplified here?

Mūmū Te Āwha is taking the initiative here, and there is an element of Contribution/Mana Tangata, taking responsibility and relating to others. Mūmū Te Āwha is drawing circles with "great concentration", which is an aspect of Well-being/Mana Atua - trusting the environment enough and being confident enough to totally engage in an activity, oblivious to all that is going on beyond that activity.

Introducing the computer

Child: Kaeleigh

Date: October

Teacher: Kimberly

		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.	Today we had a special visitor named Jo, who came in to talk to our teachers about ICT in our centre. Jo had a few spare minutes after lunch, so she brought her laptop out for us to play with. At first, we were looking at her photos on the laptop, and we all took turns at pressing the buttons to rotate through the photos. Then Jaimee asked if we could use the computer to write our names. Jo asked, “Should I put a page up so you can write your name? This is called Kid-Pix, which the children at my kindy use.” When it was your turn, Kaeleigh, you typed the K and the A, but when you went to press the E, it typed EEE. You knew that there are not three E’s in your name, but you didn’t know how to fix it. Jo showed you where the delete key was, and you were away again, typing your name all by yourself. Later on, when Jaimee was having a turn, she accidentally put in four A’s. You remembered how to delete the letters and showed Jaimee what to do to fix up her name.
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 the program.

Short-term review

Kaeleigh, the teachers have learnt so much from Jo today, and I was really glad to see that you were learning some new things as well. You learnt how to do something new on the computer, and you were able to use this knowledge to help someone else when it was their turn.

Tino pai Kaeleigh

What next?

Kaeleigh, I’m sure that you would like to have another turn on the computer, and one idea we have had is to help you make a talking book on the computer. Does this sound like something you would like to do? We will talk about it and see what other ideas you have.

What’s happening here?

Teachers and children (in this case, Kaeleigh and Jaimee) at this early childhood centre are learning from a visiting expert how to use the computer.

What does this assessment tell us about the learning (using a Communication/ Mana Reo lens)?

Information communication technologies are another mode of communication literacy. Here Jaimee and Kaeleigh are being introduced to the keyboard of Jo's computer and to the Kid Pix program. They are learning how to find the letters of their names on the keyboard. Jo teaches Kaeleigh how to use the delete button, and Kaeleigh then teaches Jaimee how to delete letters when Jaimee puts four A's in her name.

How might this documented assessment contribute to Communication/Mana Reo?

The What next? section is addressed to Kaeleigh and suggests further steps she might like to follow in developing her skill with this new communication tool.

In the Short-term review section, the teacher comments that it is not only the children who have learned about ICT today – the teachers have as well, and this documentation is a reminder that teachers also learn new things.

What other strands of *Te Whāriki* are exemplified here?

Kaeleigh takes on the responsibility of teaching Jaimee how to delete letters from the screen.

This generation of children will often also teach their parents and grandparents about ICT. This demonstrates an aspect of the Contribution/Mana Tangata strand of *Te Whāriki*.

Verbal communication skills for a range of purposes

Leo and te reo Māori

Child: Leo

Date: April

Teacher: Janine

A Learning Story

Today, at changing time, Leo put his legs up in the air. I said, "Tō waewae ki runga" then followed this sentence with "Tō waewae ki raro" (Put your legs down). Leo did not respond, so I gently pushed his legs down. I repeated, "Tō waewae ki runga" and he lifted his legs up, smiled and waited for the next command, "Tō waewae ki raro", and down Leo's legs went. Leo initiated this game later in the week and repeated the last two words of the sentence.

Short-term review

I was impressed with how quickly Leo picked up te reo Māori. Over the last 10 weeks I have observed Leo and his language in te reo Māori, which has been pronounced clearly and confidently. Ka pai Leo!

What next?

Encourage Leo's understanding of te reo Māori.

Parent's voice

Child's name: Leo

Date: May

Parent's name: Andrea

We are very interested in Leo learning Māori language and culture and are pleased to see it being introduced at pre-school. We believe that learning another language at this age makes later language studies easier.

We live in a community that is racially and culturally mixed and Leo has already shown interest in kapa haka because of its relationship to music and dance.

We believe NZ, though becoming multicultural, is a country (traditionally and legally) centred around a dialogue taking place between Māori and Pākehā and that the language of people strongly illustrates the ideologies and ways of viewing/understanding the world by a culture. Understanding these different views allows Leo to begin to understand and be comfortable with difference.

Introducing Leo to Māori language and ideas at this age will help widen the options available to him to understand and position himself in the world and to understand there are different ways to do this.

What's happening here?

Leo is being introduced to te reo Māori. In this learning story, he is on the changing table, and the teacher is introducing the phrases "Tō waewae ki runga" and "Tō waewae ki raro".

What does this assessment tell us about the learning (using a Communication/ Mana Reo lens)?

This observation takes place over a week. The teacher adds that Leo "initiated this game later in the week and repeated the last two words of the sentence". She is very specific about what Leo is learning. Leo's mother, Andrea, adds a comment, offering a wider view of Leo's learning: "Introducing Leo to Māori language and ideas at this age will help widen the options available to him to understand and position himself in the world and to understand there are different ways to do this."

How might this documented assessment contribute to Communication/Mana Reo?

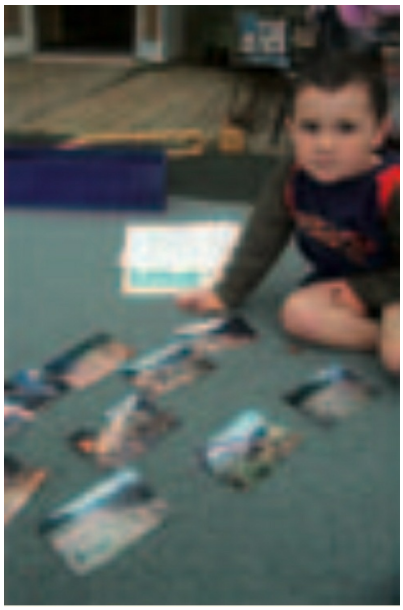
A Parent's voice has already been written in response to the documented assessment of Leo's learning, setting out a community-wide view of the implications of this episode. No doubt, other examples and discussions about Leo's learning of te reo Māori will be added to Leo's portfolio as a result of the teachers' and parents' awareness of Leo's developing language skills.

What other strands of *Te Whāriki* are exemplified here?

The Parent's voice recognises how this episode links to Leo's sense of Belonging/Mana Whenua and his development in the areas of Exploration/ Mana Aotūroa and Contribution/Mana Tangata. The parent writes about the wider community dialogue between Māori and Pākehā, about different ways of knowing, and about being comfortable with difference, and she explains this in relation to Leo's development: "Understanding these different views allows Leo to begin to understand and be comfortable with difference."

Starting with photos

The logging industry: Conner shares his knowledge



Connor brought some photos from home to share with his friends.

They were about his dad's machinery that he uses when he works in the bush.

Connor showed the photos to his friend Daniel.

“This is a harvest line hauler. It pulls out logs off the hills into the skid. My daddy’s skidder pulls out logs from the bushes, too. It has chains or else it will get stuck in the mud.”

“They use waratahs in the bush and grapples and skidders. A waratah cuts the branches off trees – they have knives. I am making a crane to lift stuff up. They lift big trailers or a house that is about to be built.”

“They put logs on the stacks, then they go on the logging trucks. The bulldozer has a steel rope, which is heavy, to pull out logs. These letters on my harvest line hauler say ‘Ribbonwoods’.”

Today Connor changed the eye bolts on the swing frame as they were worn. With help from Barry he soon had his safety harness on and set to work. D shackles were in place, too, when he had finished 2 hours later. I heard Connor organising others and asking them “Where are those washers?” and “I need a nut to put on now.”

Connor often initiates working on his interests in different areas of the kindergarten and in different ways, through construction, artwork, pretend play or helping Barry to construct real physical challenges for the children, using ropes, pulleys and the climbing net.

Connor made STOP signs, using long pieces of timber to construct them.

He wrote “STOP” on them, using another sign to copy the letters and made sure they were well hammered into the steps to complete his work.

Connor’s work has shown over a period of time that he has many learning dispositions, skills and attitudes, too, which make him a competent and a confident learner.

He will persist with his task even when it becomes difficult.
He experiments with resources, using them in many different ways.
He sees himself as a resource for others.
He asks adults and other children to help.
He is able to direct others to get an outcome.
He can express his ideas and feelings verbally.
He can express his ideas through his work.
Most importantly, Connor has the disposition to want to go on learning. He is so keen to achieve.

Links to *Te Whāriki*

I have linked Connor’s learning to the four guiding principles of *Te Whāriki*, which are the framework for the curriculum.

Empowerment/Whakamana

Our curriculum empowers Connor to learn and grow by focusing on his skills and interests and recording these in a way that enables Connor to see himself as a capable and competent learner.

Holistic Development/Kotahitanga

Our assessment of Connor’s learning sees Connor as a whole person. His responses and behaviour reflect respect, curiosity, trust, confidence, a sense of belonging, independence and responsibility.

Family and Community/Whānau Tangata

Connor’s family and the kindergarten form a two-way partnership in Connor’s learning.

Relationships/Ngā Hononga

Assessment of Connor's learning reflects the responsive relationships between staff and Connor, the kindergarten as a place of learning and the resources provided.

What's happening here?

The presentation begins with Connor bringing photographs of his dad's machinery to share and discuss with the other children at this early childhood service.

What does this assessment tell us about the learning (using a Communication/ Mana Reo lens)?

Connor is "orchestrating" a complex network of resources and assistance for communication purposes. Just as teachers are using photographs to communicate events and ideas in their assessment learning stories, so too does Connor when he brings photographs from home as a communication device, to start conversations about the work his dad does. The photographs are accompanied by complex verbal explanations from Connor, explanatory drawings, and a demonstration, using ropes, pulleys, and a climbing net. Barry (a visiting expert) facilitates Connor's learning by providing him with access to climbing equipment. There are also opportunities for painting, and resources are made available for Connor to construct a STOP sign.

This exemplar also demonstrates how Connor is making connections between the wider community of home (his dad) and the work environment.

How might this documented assessment contribute to Communication/Mana Reo?

This documentation adds narrative text to the many other mediating resources that Connor is using competently. The text will be read back to him, and the language and ideas will undoubtedly be extended by Connor, his family, and the teachers.

What other strands of *Te Whāriki* are exemplified here?

Communication/Mana Reo is interwoven with the Exploration/Mana Aotūroa strand throughout Connor's portfolio. There is a reciprocal relationship between these two domains: the explorations connect with the photographs and the explanations, and artefacts of communication (the STOP signs) contribute to Connor's constructions and explorations.

Rahmat and the snakes

I noticed Rahmat was calling to me and gesturing for me to come over to his easel. He was painting on the far side of the easel and I couldn't see his creation from where I was.

I went over. "WOW! Snakes." "All have tongues and eyes," he said.

"Beautiful snakes," I said. "Do you have snakes in Afghanistan?" I asked. "Yes, and in Pakistan too." I began to write about his snakes on the painting – my version.

Rahmat listened respectfully to me. I could sense he was not satisfied with my ideas. He called to Sadia. Sadia is a teacher from Afghanistan who speaks Dari, the same Afghani language as Rahmat. He had some discussion with her. She listened. She began to write his story in Dari as Rahmat dictated.

He asked her to explain to me. She then explained that Rahmat's story goes like this:

The little snake ate lots of food and grew bigger, and then he ate lots and lots more food and he grew bigger still, and then he ate lots and lots and lots more food and he grew huge.

It is so fortunate that Rahmat can access Sadia and through her clarify his thinking for me. He wants me to know what he is thinking. He is not prepared to accept a watered-down version of his thoughts and he knows there is a way in this centre for that not to happen. I definitely had it wrong. Sorry, Rahmat. But you know how to teach me and graciously remind me that we are friends and that I am a learner. We belong to a community of learners.

Robyn. June.

What's happening here?

Rahmat is painting, and the teacher begins to write an accompanying commentary. He is not satisfied with the teacher's interpretation of his work and calls to another teacher who speaks his home language. This second teacher translates Rahmat's commentary for him, revealing that his painting tells a story.

What does this assessment tell us about the learning (using a Communication/ Mana Reo lens)?

For Rahmat, English is an additional language. He can communicate in English, but a complex story, like this one about snakes, can be told only in his home language. As the teacher comments, "It is so fortunate that Rahmat can access Sadia [the translator] and through her clarify his thinking for me." Robyn, the teacher, is aware that without this assistance to overcome language barriers, teachers run the risk of documenting "watered- down" versions of children's communications.

How might this documented assessment contribute to Communication/Mana Reo?

This assessment sends out a reminder to teachers to listen carefully and, where possible, to elicit interpretations or translations from speakers of the children's home languages.

However, there are practice and policy implications about the availability of home- language speakers in early childhood centres where there are families for whom English is an additional language. There can be no straightforward solution to this issue, since the communities of some early childhood centres include fifteen or more different home languages.

What other strands of *Te Whāriki* are exemplified here?

This exemplar is also about a child's sense of well-being and belonging. In this early childhood centre, Rahmat can tell stories to the teacher in his home language – an opportunity that makes it clear that home culture and cultural identity are valued, respected, and connected to this place.

Fuka, Colette and Fea part 1

Child: Fuka

Date: October

Teacher: Karen

A Learning Story

Belonging Mana whenua	**Taking an Interest**	What great excitement today. Fuka brought her hen to kindergarten. I grabbed the video camera and began recording Fuka's excitement and her friends' excitement

Well-being Mana atua	**Being Involved**
Exploration Mana aotūroa	**Persisting with Difficulty**
Communication Mana reo	**Expressing an Idea or a Feeling**
Contribution Mana tangata	**Taking Responsibility**

as she chased the hen around the kindergarten playground with her friends. As children arrived at kindergarten Fuka told them, “My chicken”, and then Fuka giggled and giggled and giggled, as did her dad when he was telling me about Fuka the hen.

I asked Fuka where she got her hen from and Fuka told me, “Car come to kindergarten.” Fuka’s dad then explained to me that Fuka’s hen brings Fuka to kindergarten every day! Usually the hen stays in the car but today Fuka decided to bring her hen into kindergarten.

I asked Fuka what her hen’s name was and she replied Fuka! I thought I had misunderstood her but her dad confirmed that indeed the hen was also called Fuka!

How exciting – we had Fuka the girl and Fuka the hen at kindergarten. Fuka the hen stayed for mat time and we gave her some birdseed but she didn’t eat it. Some children had a hold of Fuka’s hen and some patted her feathers. Fuka was in her element. She showed such delight, smiling from ear to ear as she shared her hen with her friends and teachers at kindergarten.

After mat time we waved goodbye to Fuka the hen and she went home with Fuka’s dad. We hope Fuka the hen can come and visit again another day!

We had such fun!

Short-term review

What a great surprise! Fuka’s hen visiting kindergarten.

Today Fuka took an active role in contributing to the programme. (*Te Whāriki*, Belonging, Goal 2.1)

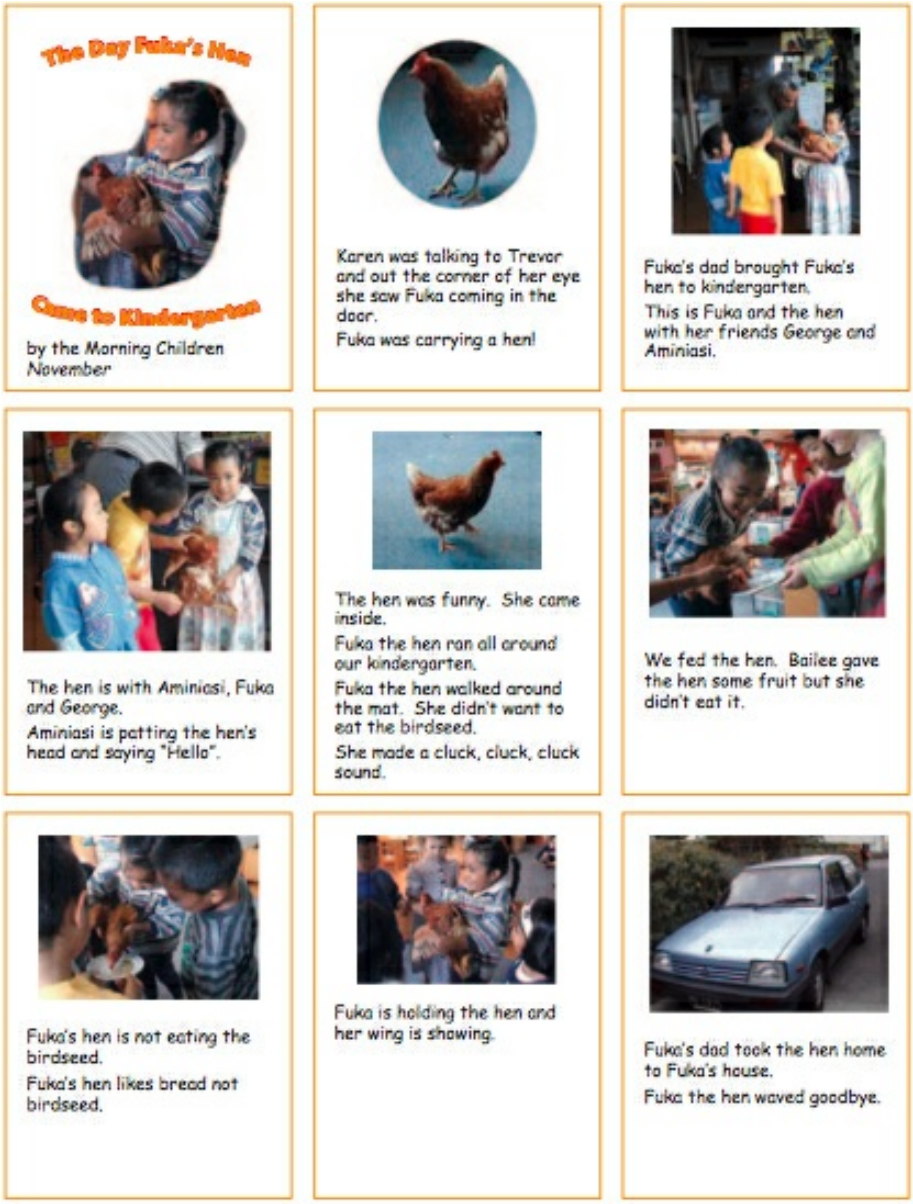
Fuka has increased her own sense of belonging by sharing something that is important to her (her hen) with her friends and teachers. (*Te Whāriki*, Belonging, Goal 2.4)

It was magical to see Fuka’s excitement!

What next?

We recorded Fuka’s story into a book so she can revisit her experience and share it with her family. Fuka and her friends can record their thoughts about the hen’s visit.

Can Fuka the hen visit again?



Child: Fuka

Date: October

Teacher: Karen

A Learning Story

The day after the visit from Fuka the hen!

Today Fuka bounced in the door and began talking about her hen Fuka.

“My chicken, car, kindergarten,” Fuka told me.

“Fuka, did your hen come with you to kindergarten in the car?” I asked.

“Yes, chicken come kindergarten,” replied Fuka.

At morning mat time Fuka joined in the discussion and brought up the topic about her hen. She shared her ideas with her friends again.

After mat time we watched the video footage of Fuka the hen’s visit and Fuka and some of her friends revisited yesterday’s experience. Once again, this was a great joy for Fuka and her excitement was contagious. Fuka enjoyed sharing her hen again with her friends and teachers.

Fuka and her friends took turns sharing their ideas and wrote a page each for Fuka’s book. Fuka watched as each page came off the printer and jumped up and down with delight! We made two copies, one for Fuka to take home and one for our kindergarten library.

Short-term review

It seems to me that Fuka now feels her friends and teachers share a common interest (her hen). This has given Fuka the confidence to talk and initiate conversation with her friends and teachers. Fuka has fostered her own sense of belonging and this has empowered her to join group discussions. English is an additional language for Fuka and it is fantastic to see her excitement when she shares her interest with us.

What next?

Continue to increase Fuka’s confidence and extend her verbal communication through her interest, Fuka the hen!

Fuka the hen to visit again!

Child: Colette

Date: December

Teacher: Jane

A Learning Story

I had phoned Colette at her home the previous day. We spoke about various topics, one of which was about what Colette had been watching on television that day. Colette said that she had been watching Sesame Street and that she really liked that programme. I told her that I had some Sesame Street socks and that I would bring them the next day. I asked Colette if, when she came to the kindergarten the next day, she could remind me what I had to show her. Colette said that she would “remind me”.

The next day Colette and I approached each other and I asked her what it was that I was going to wear that day. Colette pointed at my feet. I wasn’t wearing any socks and I asked Colette if she could use her words and tell me. I said different words beginning with the letter ‘s’, except for the word “sock”. Colette shook her head each time I said the wrong word.

I asked Colette if she could tell me the word and then I would be able to show her the socks.

Colette then tried to “cough” the word out and I could see that she was really trying to say something. I suggested that perhaps she would like to come with me into the office where it was quieter and then she could tell me. She nodded.

We went into the office and I asked her to tell me what I had to wear. Colette very quietly said, “Yes.”

I put the socks on and asked Colette who she could see on them. “Ernie and Bert” she replied, this time in a louder voice. I gave her a choice of stamps to have. She asked for the “smiley faced one”.

I continued to ask her questions throughout the day, in a quiet area of the kindergarten, and Colette continued to talk to me.

The following day Colette brought her mum and dad in to show them “her talking to the teachers”.

Colette showed me her “sneaky voice” book and she told me that “I have beaten the sneaky voice and I will beat him again every day.”

Short-term review

It is “fantastic” to hear Colette talking to us at kindergarten. Some of the children have also remarked on her “talking”. They were very excited as were I and the other teachers.

Colette is quickly gaining confidence in having conversations with the teachers and talking to them about her artwork. She is also initiating the conversations, and has lots of things to talk about.

Well done, Colette, on “beating that sneaky voice”.

What next?

Encourage Colette to talk to the children as well as the teachers.

Give Colette the opportunity to talk at mat time – when she feels comfortable and confident enough to do this.

Fuka, Colette and Fea part 2

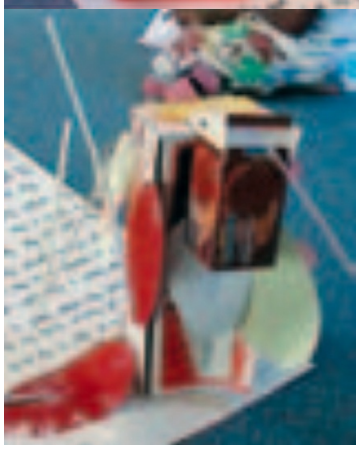
Child: Colette

Date: February

Teacher: Karen

Colette's duck house

A View from Each Side



Short-term review

Today Colette worked independently on the task she set herself – creating a duck house. Colette shows great skill and confidence with the process of art and craft and often uses this medium to represent her ideas. (*Te Whāriki*, Communication, Goal 4.2)

Colette is very aware of the power of print and often requests that her stories be recorded. (*Te Whāriki*, Communication, Goal 3.2) Looking back over Colette's past stories, it is clear to see the journey Colette has been working through. Colette is now confident to share her thoughts and stories with her teachers.

What next?

Support Colette on the next stage of her journey – to foster friendships and share her fantastic ideas with her friends at kindergarten. Next term we hope to have chickens hatch at kindergarten. This is an interest of Colette's that may spark some sharing of ideas with her friends.

My house is the sticker part.

The ducks' birthday is on April 9th. The ducks' garden is under the gate.

The ducks have got treasure inside the box.

The straw inside the rubber band is the timer.

The rubber is the ducks' shower box.

The ducks' blanket is on the gate.

The 2 straws joined together make the ducks warm. You can't see the big ducks. The big black duck and the big white duck.

The button is the blue window.

The purple feather is the window.

The straw is washing 1 duck.

The yellow ovals, the white ovals and the red ovals have baby ducks inside the eggs.

The gate is for the ducks to come in and go out.

My mum and me open the gate for them.

The strings are holding the eggs.

The box is the ducks' roof. The straw is for moving the roof so the ducks can't jump out.

The paper cups are the ducks' beds.

Child: Colette

Date: February

Teacher: Karen

A learning story

Belonging Mana whenua	**Taking an Interest**
Well-being Mana atua	**Being Involved**
Exploration Mana aotūroa	**Persisting with Difficulty**
Communication Mana reo	**Expressing an Idea or a Feeling**
Contribution Mana tangata	**Taking Responsibility**

At the moment the children have a real passion for singing and dancing to the Vengaboys' song "Shalala Lala".

Today was no exception and the children were in full swing performing on a makeshift stage outside.

Colette was edging her way towards the group and looked as if she was keen to join in. I was handing out wooden blocks for microphones and offered one to Colette. Colette put her hand out for one. I then took her by the hand and slowly led her up to the stage.

I asked Colette if she would like to join the children on the stage and she nodded her head "Yes." The children made room and Colette took her position on the stage and there she stayed for many songs, moving to the music.

Short-term review

Colette is stepping outside her comfort zone. It is great to see her joining a group and becoming involved.

What next?

Continue to encourage Colette to join groups and establish friendships.

Teachers to ring Colette after each session and chat about her day on the phone.

The Day Colette's Ducks Came to Kindergarten

The ducks want to play. The ducks don't lay eggs at my house – only my black chicken does. The ducks like to play.

The ducks are happy at my house. The ducks love to eat snails and worms at my house.

One of the ducks laid lots and lots of baby eggs but she couldn't lay lots of baby ducks.

The ducks are fun to play with at my house. The ducks can come out of their house and garden with me and my mum.

The ducks are funny and the ducks liked coming to kindergarten. The ducks were excited.

The ducks were hiding.

The ducks liked me.

The ducks played with my mum.

The ducks like to play.

The ducks are underneath the tree.

The ducks like to play.

They dig in the mud.

The ducks swim – sometimes they swim and sometimes they don't.

The ducks are fun to play with.

The ducks are going to go in the gate so they don't run away.

The ducks are going to take me home.

The ducks took me home very early.

The ducks are drinking lots of water.

The ducks love to drink.

My ducks are called David and Dorothy.

There are more ducks at my house.

My ducks don't clean like that at home. They jump into the water and splash themselves.

At kindergarten they clean themselves with their beaks.

The ducks love to play.

The ducks had lots of fun.

The ducks liked to have lots of fun.

Child: Fea

Date: Term 4

Teacher: Karen

A learning story

Belonging Mana whenua	**Taking an Interest**
Well-being Mana atua	**Being Involved**
Exploration Mana aotūroa	**Persisting with Difficulty**
Communication Mana reo	**Expressing an Idea or a Feeling**
Contribution Mana tangata	**Taking Responsibility**

A couple of weeks ago Colette brought her two ducks to kindergarten for a visit. Colette's ducks were called David and Dorothy and they stayed for the morning session.

Today Fea watched the video we had filmed of the duck visit and chose the photo for her story.

Fea told her story while I typed it on the computer. Fea used two and sometimes three words to tell her story. I put Fea's words into a sentence and then read it back to her.

When Fea had finished her duck story she said "Fuka's Hen". Fuka's hen had visited last year and the children had all contributed their stories to a book. While Fea was very involved with the visit, she hadn't taken an active role in writing the book. Rather she had taken the role of an observer.

"Would you like to write your own hen story about Fuka's hen's visit?" I asked. "Yes," Fea replied. Luckily we still had Fuka's hen book on the computer and we were able to revisit it. When I opened the hen book document and Fea saw the pictures she said, "Just Fea." I knew what Fea meant; she only wanted the pictures that she was in for her story. We found the pictures and Fea also chose a picture of the hen for her story.

We then began to record her hen story, Fea sometimes forming her own sentences and sometimes me role-modelling sentences back to her, using her words.

Fea was so pleased with herself that she sat by the computer waiting for each page to be printed out. She proudly put them in her file, and for the rest of the morning walked around with her file clutched under her arm.

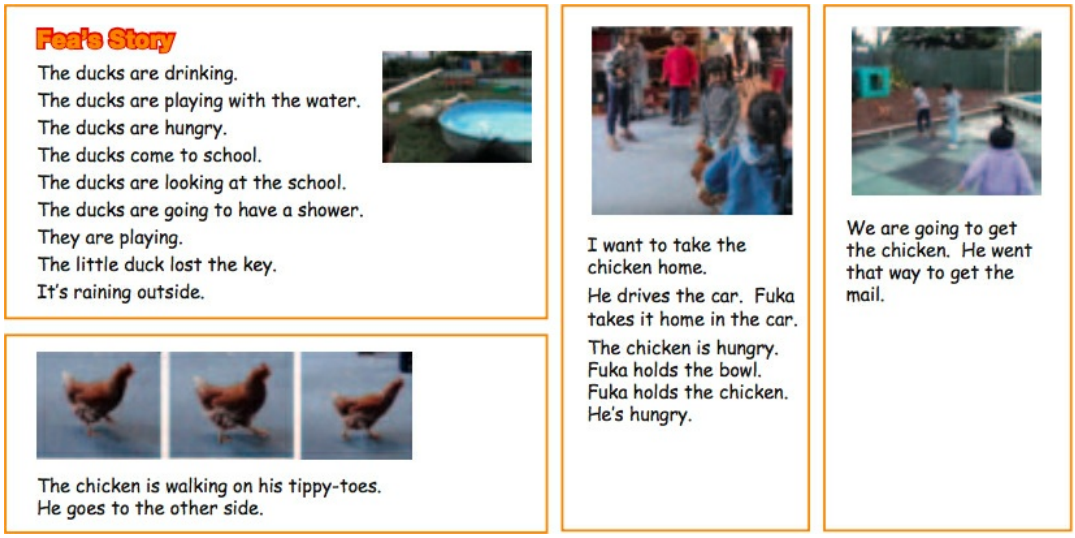
Short-term review

Today Fea took control of her own learning, set her own task and became fully involved in the kindergarten programme (*Te Whāriki*, Belonging, 2.1). Fea asked for the opportunity to revisit something she previously didn't have the confidence to be involved in – writing Fuka's hen book. She now has the confidence to express her own ideas and thoughts and knows these can be recorded to form a story.

What next?

Continue to build on Fea's previous What next? Record Fea's stories! Encourage Fea to share her stories with her friends at mat time, further developing Fea's confidence in her own ability. Read, read, read stories to Fea in Tongan and English, creating discussion about the story and pictures.

We have Tongan books at kindergarten that Fea can take home and share with her family.



What's happening here?

This exemplar includes a selection of assessments involving three children (Fuka, Colette, and Fea). The stories of these three girls are woven together to form a rich mat of experience, enabling all three to strengthen their participation in and communication at the centre.

What does this assessment tell us about the learning (using a Communication/ Mana Reo lens)?

The children are developing skills with a number of resources that facilitate communication. These include: “reading” books made from the video documentation of their experiences, contributing to the text of those books, dictating stories to go with digital photographs, talking on the telephone (bridging home and early childhood setting), and beginning to talk to adults and peers about the books. In each case, the teachers have documented what the children have said or dictated.

Fuka

Fuka arrives at the kindergarten with her hen.

This elicits high excitement and is promptly the subject of much video footage. Studying the footage later results in the development and publication of a book about Fuka’s hen. Although many of the children are involved in a range of activities to do with the development of this book, it is of particular value to Fuka. She begins to communicate verbally with the teachers and with other children in four-word sentences.

Colette

When Colette first arrived at kindergarten, she did not communicate verbally, although the teachers were well aware that she was a capable and competent English-language speaker in her home environment. Earlier stories illustrated her working independently and silently in the kindergarten environment. This selection from Colette’s portfolio records the pathway that emerged, enabling Colette to communicate in the early childhood setting in a range of ways. Initially, Colette was encouraged to use the telephone at kindergarten to communicate with her mother. Later, she would talk to the teachers on the phone from home, telling them what she was doing. They used this information to establish continuity in conversation across the two environments. Colette begins to contribute at the early childhood centre both in one-to-one conversations and also in the larger group discussions. She “brought her mum and dad in to show them ‘her talking to the teachers’”. The story she dictates about her duck house is recorded in this exemplar.

Fea

This documentation records the development of Fea’s verbal communication, inspired by the collective story-writing about Colette’s duck visit. Fea watches the video of the duck visit and chooses a photo for her dictated story. Fea uses two and sometimes three words to tell her story to the teacher, Karen. When this story is finished, Fea communicates her desire to include details from a story book the children had developed about an earlier visit by Fuka’s hen. Fea says “Fuka’s Hen” to the teacher, clearly expressing her interest in and memory of that earlier story. Fea had not contributed to this earlier book that the children developed. Now she is ready to make a book and dictate a commentary. So Fea goes on to make her own book, dictating her own story about the ducks and the hen.

How might this documented assessment contribute to Communication/Mana Reo?

The initial video involving Fuka and her hen was a powerful mediating tool that contributed to greatly increased communication by Fuka, Colette, and Fea. The video and the making of the book enabled the children to revisit the experience both within the kindergarten and in their homes. This exemplar clearly shows that sharing the documentation gave Fuka confidence to talk and initiate conversations with other children. The book was also taken home and shared with family members in her first language. The book became part of the kindergarten library accessed by other children. This began a culture of book- making in the kindergarten, with children’s stories becoming visible for all and available for all in the kindergarten community to revisit. These multi-media strategies become pathways for Colette and Fea, allowing them to explore their developing communication skills and their growing confidence in communicating in the

kindergarten environment.

What other strands of *Te Whāriki* are exemplified here?

In all these stories, there are increasing levels of contribution as each child begins to take the initiative and greater responsibility for her own learning. Also, all three stories mark the children's increasing sense of belonging to the kindergarten setting as their growing confidence allows them to make links between the two settings of home and kindergarten.

Stories and symbols of their own and other cultures

Te marae

The story so far... Over the past year the kindergarten has been involved in a programme of bicultural development as part of our special focus on biculturalism. During this time the children have been involved in kapa haka and have demonstrated their learning through performances at Te Waitawa House and at the kindergarten for the new entrants class from school. We have also been becoming familiar with a range of Māori stories from the past and te reo me ngā tikanga Māori.

Last year we were fortunate to have our pouako mātauranga, Pip working alongside us at the kindergarten. We had discussed taking the children to visit a marae this year, and then Pip began a new job based at Murihiku Marae. We decided to go for a visit ...

Getting ready

We talked with the children about some of the things they would see and hear on our trip, and the tikanga that would need to be observed on the day.

We listened to a karanga at the beginning of the National Anthem CD and talked about what a karanga is, why it is important and what it says. We discussed not wearing shoes or eating inside the wharenui, and listening to the speeches. We talked about hongi and modelled to the children how to do this. We borrowed a video showing a school

group taking part in a pōwhiri at an Otago marae and watched it as a group, then put it on for the children to watch again if they were interested during the session. We looked at photos of different marae. We began to practise “Te Aroha” regularly and talked about how this would be the waiata we would sing to support our kaikōrero (speaker).

We took a bus to the Murihiku Marae and waited in the car park. We were supported by Sheryl, Sonny (our kaikōrero) and Sheree (our kaikaranga). We assembled at the arch and waited. The kaikaranga (caller) for the tangata whenua (local people) began to call us on. We followed Sheree as she answered and led us up to the wharenui (large meeting house).

When the karanga was finished we went up to the wharenui, took off our shoes and went inside and found a seat. It was wonderful to see Whaea Pip sitting with the tangata whenua. We listened to the whaikōrero (speech) and waiata (song) of the tangata whenua and the reply by Sonny on our behalf. Then it was time to line up for the hongi.

We went through to the wharekai (dining room), where we had a delicious morning tea after listening to the karakia kai. Afterwards we went up on stage and put on a performance for the wera ringa (kitchen workers), with Whaea Pip playing the guitar for us.

We went back into the wharenui and Whaea Peggy told us about the inside of the wharenui, the poupou (carvings) and tukutuku panels on the walls and what some of them stood for.

She explained that these are like photographs we have in our houses and remind them of their ancestors. Then the children did some colouring in of bird outlines with Māori designs while Whaea Peggy talked to the parents about the significance of the rest of the poupou and tukutuku.

We had some time left before the bus came back to get us so we went outside to play some games before singing “E Toru ngā Mea” to Whaea Pip and Whaea Peggy to thank them for letting us come to visit.

The teaching

The teachers have used describing, demonstrating, reading, singing and instructing as strategies for preparing for our trip to the marae. They have used documentation as a tool for co-constructing (forming meaning and building knowledge about the world around us with each other).

The learning

The children are gaining knowledge about the stories and symbols of the Māori culture and making meaningful connections between the songs, language and stories they hear at kindergarten and a marae. The children are learning about the dual cultural heritage of New Zealanders. This enhances their linguistic development and their understanding of their world.

What's happening here?

As part of a long-term programme of bicultural development, the children at this kindergarten visit their local marae.

What does this assessment tell us about the learning (using a Communication/ Mana Reo lens)?

To prepare for the visit, the children become familiar with Māori stories from the past and with te reo me ngā tikanga Māori. This includes becoming familiar with karanga, hongi, pōwhiri, and waiata. The children learn the tikanga that they will need to observe when they visit the marae and practise a waiata to support their kaikōrero. They also look at photos of different marae.

When they reach the marae, Whaea Peggy explains the meaning of the poupou and tukutuku panels, and she then gives a more detailed explanation to the accompanying parents.

Finally in the exemplar, the teacher summarises the children's learning, acknowledging that they are gaining an understanding of the dual cultural heritage of New Zealanders and are making meaningful connections between the songs, languages, and stories they hear at kindergarten and those they hear at the marae. This enhances their linguistic development and their understanding of their world.

How might this documented assessment contribute to Communication/Mana Reo?

The stories and symbols of tikanga Māori are documented in detail in this exemplar. The marae visit is a learning experience, and revisiting the documented version is a continuation of that learning. People, places, and events from the meaningful context of the marae visit (for example: "kaikōrero", "kaikaranga", "tangata whenua", "wharenui", "whaikōrero", "wharekai", "karakia kai", "wera ringa") are written down in te reo Māori to be read back, recognised, and understood.

What other strands of *Te Whāriki* are exemplified here?

This exemplar is also about Belonging/Mana Whenua – belonging to a wider community than the kindergarten, in this case, the country of Aotearoa New Zealand. This documentation reflects not only an interest but also an informed valuing of and respect for learning and experiencing something of te reo me ngā tikanga Māori. In terms of Exploration/Mana Aotūroa, the documentation also acknowledges the role of knowledgeable experts (Whaea Pip and Whaea Peggy) as sources of information and wisdom in cultural matters.

Sofia the reader

8 August

Pamela has told me about how much Sofia loves her books. They go to the library on a regular basis and Pamela reads to Sofia often.

Today when I went to visit Pamela and Sofia, I was able to see this for myself.

Sofia was sitting near her basket of toys and began to take some out. She chose books and there were quite a few in there. She didn't just take the first book though. She looked through each one until she came to the one that she wanted, which was Thomas the Tank Engine. She then proceeded to open the book in the correct way, the right way up, and to turn the pages from left to right! She also pointed to some of the pictures and made some sounds.

When she had finished that book, she did the same thing again and chose another story,*Brown Bear, Brown Bear.* It wasn't the first book she saw either.

It was great to watch Sofia reading her stories and revisiting experiences that she has had. It is wonderful for such a young child to be so interested in books and show such an understanding of the way that they work.

We know children are learning when we see them practise old things and take an interest.

Sofia enjoys returning to her favourite books and the enjoyment that they bring. (*Te Whāriki*, Communication/Mana Reo.)

What's happening here?

Pamela is a home-based provider who has recognised Sofia's love of books. The home- based co-ordinator wrote this story after visiting Sofia and Pamela in the home-based setting.

What does this assessment tell us about the learning (using a Communication/ Mana Reo lens)?

This exemplar is about Sofia, an infant, being a reader. The co-ordinator records in detail the skills of knowing about books, and loving books, that Sofia demonstrates. This inclination and the skills associated with it include: choosing books rather than other toys; choosing specific books rather than any book; opening the book in the correct way, the right way up; turning the pages from left to right; and pointing to some of the pictures and making accompanying sounds. The commentary also points out that Pamela and Sofia go to the library on a regular basis and Pamela reads to

Sofia often.

How might this documented assessment contribute to Communication/Mana Reo?

The audience for this assessment will include Pamela, Sofia's family, and Sofia. The assessment is an affirmation of Pamela's practice (it is implied that the What next? will be more of the same), and for Pamela and Sofia's family, the assessment gives specific information about the characteristics of an emergent reader and about Sofia's achievements and interests. In the future, Sofia will be able to revisit this assessment and "read" the photographs of herself reading *Thomas the Tank Engine*. The assessment demonstrates for her (as observer and the one observed) that this is something she does, even though she will not yet understand the words "being a reader".

What other strands of *Te Whāriki* are exemplified here?

This documented assessment has highlighted some of the routines followed in this home-based setting – there are regular trips to the library, and Sofia and Pamela often read books together. In this sense, the assessment also demonstrates elements of Belonging/Mana Whenua.

Phoebe's puzzling morning

The busy puzzling morning – Part 1

Phoebe often enjoys setting herself the task of solving puzzles. Today she carefully tips out an interesting puzzle that shows lots of pictures about te ao Māori – the Māori world. She turns the pieces over and then is soon absorbed in studying the features of the puzzle. She holds up a comb piece and puts it into the appropriate place, commenting to Ann that she has combs at her house. As she selects hei tiki she wrinkles Phoebe is keen to work from left to right today and sifts through the pieces remaining on the floor for the two fish-hook pieces (hei matau). She holds them up to show Ann, one in each hand. Ann smiles and tells Phoebe she has noticed that Phoebe has chosen two matau for her puzzle – two fish hooks. Ann shows Phoebe the pictures of hei matau on our kindergarten walls and she laughs – "They're the same! What are they for?" Ann replies that they could be used for fishing – or worn like a necklace – some are made of bone and some of greenstone.

Phoebe nods and says that she likes the colours and the green one on the wall is "sort of swirly" and Ann agrees the photos show how the milky white one is shiny and the green one is a bit more "see-through" than the puzzle shows us.

She explains to an engaged Phoebe that if these sorts of carvings are worn a lot, they absorb oils from your skin and are supposed to take on some of the special spirituality of the person who wears them. She goes on to show Phoebe that some of them are decorated her nose in perplexity and wonders what this one could be? Ann talks about the tiki – how it is often made of pounamu (greenstone) and is worn as a necklace. She talks about how the tiki is special. Phoebe is very pleased with this and confides that she wears necklaces sometimes and they are at home.

Phoebe is keen to work from left to right today and sifts through the pieces remaining on the floor for the two fish-hook pieces (hei matau). She holds them up to show Ann, one in each hand. Ann smiles and tells Phoebe she has noticed

that Phoebe has chosen two matau for her puzzle – two fish hooks. Ann shows Phoebe the pictures of hei matau on our kindergarten walls and she laughs – “They’re the same! What are they for?” Ann replies that they could be used for fishing – or worn like a necklace – some are made of bone and some of greenstone.

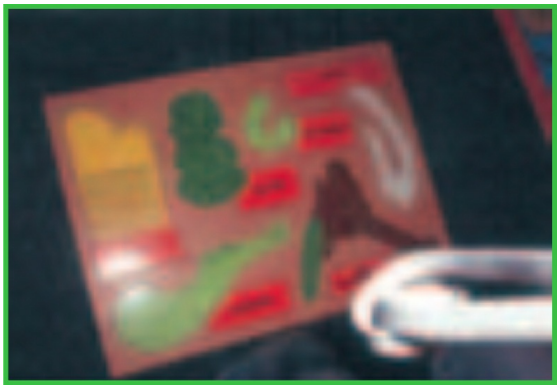
Phoebe nods and says that she likes the colours and the green one on the wall is “sort of swirly” and Ann agrees the photos show how the milky white one is shiny and the green one is a bit more “see-through” than the puzzle shows us.

She explains to an engaged Phoebe that if these sorts of carvings are worn a lot, they absorb oils from your skin and are supposed to take on some of the special spirituality of the person who wears them. She goes on to show Phoebe that some of them are decorated to show respect for the sea and its creatures. Phoebe comments that it looks beautiful and returns to the task at hand. She puts the toki poutangata – the ceremonial adze – into place and then scans the walls for one like that. “Look there’s one!” and Ann agrees that Phoebe’s careful eyes have found another toki poutangata for digging or making the houses or waka. Phoebe puts in the last shaped piece and stops to look at it closely. “That’s funny – what do you do with it?” Ann tells her that the wahaika is a club or a weapon that important Māori chiefs would have used in the old days when fighting a war or defending themselves, but these days it is worn to symbolise trying hard at something that is tricky – like solving puzzles! Phoebe says “I am nearly finished my puzzle” and sets about placing the words in by trial and error to find where they will fit.

Phoebe puts the last piece in, grinning from ear to ear, and notices that Ann has the camera sitting next to her. “I worked hard,” she confides to Ann – “I’ll take a picture of this puzzle.” Ann reminds her how to look at the screen and push the button, which she does.

What learning was happening here?

Phoebe you have taken an active interest in artefacts of Aotearoa that were unfamiliar to you. You showed some interesting strategies to make sense of the visual and auditory information you were interacting with. You could make links between things that were the same at home and at kindergarten. You could compare what was the same and what was different. You used great skills to engage further with this interest – asking questions, listening closely and explaining your perceptions using descriptive language. You engaged with the task that you set yourself and demonstrated an awareness of the value of finishing it by commenting about this and documenting the finished product with a photo. The photo is great! As you were exploring commonly found traditional artefacts, you were demonstrating a developing sense of yourself as part of New Zealand’s bicultural nation.



The busy puzzling morning – Part 2

Phoebe is having a “puzzling” morning today!

She replaces her taonga Māori puzzle on the shelf and selects herself a puzzle with an array of people pictured. She tips all the pieces out and turns them over – looking at the pieces very carefully. She begins to group the people on the carpet outside the puzzle frame in twos and threes – matching a male and female and then adding one other to the pair – usually a child. When they are all allocated she studies it and then moves some around. When satisfied with her sorting, she begins to replace them in the frame – making assumptions about where they might fit and using trial and error strategies to find the corresponding hole if it didn’t fit ... and then she takes a photo of it when it is finished!

She then gets out a puzzle she has been working on a lot this week – on her own, with the teaching team and with Charlotte – depicting lots of vegetables. “These are healthy,” she comments to Ann as she sets about taking out the pieces, one vegetable at a time, until she has three out each time. She then sets about reassembling the removed vegetables upside down on the carpet. Each vegetable has three pieces and she assembles them all face down – which was quite tricky! Sometimes she peeks at the face of a piece to help her, and sometimes she looks at the hole in the frame to give herself some clues.

What learning was observed today?

Phoebe is using a wide range of criteria to sort and compare information as she takes great interest in the subject matter being depicted and makes the decisions required to solve puzzles. She defines her own criteria and organises the pieces based on shape, subject matter and family groupings. She is using a lot of her prior knowledge to assist her in this work.

Phoebe is practising her skill in making spatial judgments in this fine motor activity and is gaining confidence and accuracy. Phoebe you worked very hard today!

What's happening here?

Phoebe is solving puzzles, and she communicates her exploration, her learning about puzzles, and her learning about the elements shown on the puzzles with the teacher, Ann. When she has completed the puzzles, Phoebe takes a photograph of what she has achieved for her portfolio.

What does this assessment tell us about the learning (using a Communication/ Mana Reo lens)?

Phoebe is engaged in tipping out and replacing three puzzle boards: one relates to artefacts of te ao Māori, one is of people, and one is of vegetables. In each case, Phoebe is "reading" the pieces, often in discussion with Ann, the teacher who is writing the learning stories. The pieces might be seen as a symbolic language, like words, that Phoebe is

discussing with Ann; together they are making meaning from the visual image in the puzzle. With the people puzzle, Phoebe is telling her own story, creating her own text, by grouping the people pieces in twos and threes before replacing them in the correct spaces on the puzzle board. With the vegetable puzzle, she recognises the message: "These are healthy."

The way that Ann and Phoebe discuss the meaning of the te ao Māori artefacts is a good example of "bridging" and "structuring". These are two processes of guided participation that Barbara Rogoff [12] suggests appear to be worldwide. (See also the annotation for "Self in the mirror", Book 13 of *Kei Tua o te Pae*)

Ann and Phoebe are mutually involved in "bridging" meaning. For Phoebe, the meaning of the task is not just (if at all) about getting the pieces to fit the spaces, and she indicates this by asking questions (wondering what the hei tiki could be and asking "What are they [hei matau] for?") and making connections from her own experience (commenting to Ann that she has combs at her house). Ann provides information from her own understanding, answering Phoebe's questions and adding comments. Ann also makes an analogy between the wahaika as a symbol of challenge and the tricky task of solving puzzles. The puzzle provides a "structuring" for a conversation about artefacts of te ao Māori, and pictures on the walls assist with this.

How might this documented assessment contribute to Communication/Mana Reo?

"Recounting of narratives"[13] is also a structuring activity – returning to the learning and setting up an opportunity for more conversation. This exemplar presents such a structuring activity as a narrative about the construction of meaning from puzzle pieces.

Ann is very specific about the valued learning; she lists the skills that Phoebe demonstrates: asking questions, listening closely, explaining her perceptions using descriptive language, being engaged, commenting on (valuing) the finished product, taking a photo, using a wide range of criteria (and she lists the criteria) to sort and compare, and making spatial judgments.

Ann also highlights continuity when she comments that Phoebe had been working a lot on one of the puzzles that week, sometimes on her own, sometimes with teachers, sometimes with another child (Charlotte).

What other strands of *Te Whāriki* are exemplified here?

This exemplar demonstrates elements of Exploration/Mana Aotūroa as Phoebe explores ideas and makes spatial judgments as well as communicating with Ann. One of the indicative outcomes in that strand is that "Children develop the knowledge that trying things out, exploration, and curiosity are important and valued ways of learning", and Phoebe is illustrating these strategies here.

Different ways to be creative and expressive

Harriet's mermaid

Harrie came to me today and said she wanted to make a mermaid pool. She had painted her face and was a mermaid. She had wonderful ideas – the pool was to have glitter and flowers and water! So we went on a hunt for the items required and soon lots of other children joined in – excited by her idea.

What next?

Harrie wants to make a mermaid outfit

Harrie told me she wanted to make her mermaid outfit. “OK – it would be a good idea to draw a plan – so you know how you want it to look,” I suggested. She soon returned with her fabulous plan. We went on a material hunt and got started. Harrie drew a perfect circle on the fabric after first assessing her chest. “It’s got to be big enough to cover my nipples!” she said. Then she carefully sewed on beads, bells and straps! What a top!

Harrie’s mermaid outfit has been an inspiration to several other girls – now lots of children are wanting to make lovely costumes!!!! Harrie was very capable – I held the material and did the knot to start and end – otherwise the work was all her own.

She wore her gorgeous top all morning – and was the belle of the ball!

I think the next chapter will be working on the tail – now I bet that will really be something special!

Harrie you are so clever and so creative!

Once Harrie had finished her wonderful outfit she said “Now we could make a movie about it!” “Fantastic – let’s do it,” I said. We sat down together and I wrote down Harrie’s script ideas – fantastic story – she has a clear idea of story structure – the beginning, middle, and end – some conflict and resolution.

Harriet’s movie idea

“A magical mermaid was swimming in the water – but she had never been seen. One day she found a fine mermaid to play with and they became friends. And then one day – the mermaid who was her friend died – she got eaten by a shark – she was her best friend – she felt very very sad. (This could actually be a true story!)

Elizabeth – the magical mermaid – she found a magical crystal ball – with lots of dots on it – then she found the shark and she made a magical spell and the shark died and the mermaid came out – and she just came right the same – and they lived happy again.”

It was raining but that didn’t put us off – the camera crew took shelter under an umbrella! I followed Harrie around with the camera – the movie unfolded without any direction from me – Harrie knew what she was doing! She was great – she took her role on fully and I loved the part where Elizabeth the magical mermaid was sad about her friend being eaten by the shark – fabulous acting!

Harrie joined me at the computer for a while – watching as her movie was downloaded. What a fantastic project this has been!!! I have so enjoyed being part of Harrie’s crew! She has great ideas and is a joy to work with.

Parent’s voice

Bridget and I are so delighted with all the learning and fun Harrie is having at kindy, all beautifully documented here, evidenced when we drop in, and related to us by a happy Harrie. Loved the movie! Many thanks to all at kindy.

Later ... Today Harrie told me she wanted to make a cat costume!!! I suggested she draw a plan – she drew an AMAZING plan and off she went to find the materials she needed – WOW –

I wonder what will evolve out of this – CATS! – THE MOVIE?! FANTASTIC – I can’t WAIT!

Cat costume

Harrie drew this wonderful picture. It's a plan for a cat costume.

What's happening here?

This exemplar is about Harriet's pretend play and the modes of communication she uses to express her ideas and to enact a story she creates.

What does this assessment tell us about the learning (using a Communication/ Mana Reo lens)?

The modes of communication and expression Harriet uses in this exemplar include: painting her face, decorating the "stage" (the pool), designing a mermaid outfit, and sewing her costume. Harriet also decides to make a movie. She dictates ideas for the script to the teacher and acts out the play while the teacher records it on the camera – "the movie unfolded". Harriet then watches the movie being downloaded onto the computer, increasing her learning experience of the process of communicating through video recording.

How might this documented assessment contribute to Communication/Mana Reo?

Following the success of her first acting endeavour, Harriet decides to make a cat costume and a cat movie. The documented assessment shows Harriet's progress with designing the costume, sewing it, and then modelling the completed costume.

Harriet also has the mermaid movie to refer back to, and perhaps by revisiting the movie and contemplating the process she followed to create that movie, as well as revisiting the dictated movie script, she will be able to confirm her role as a movie maker who is able to successfully communicate her ideas to others.

What other strands of *Te Whāriki* are exemplified here?

Other children, drawn by Harriet's enthusiasm, become involved in Harriet's plan to make costumes. This shows Harriet's growing ability to contribute to the early childhood centre environment and affirms that Harriet's emotional well-being is nurtured in this environment – Harriet's sense of self-help and general confidence are expanding and she is capable of changing the curriculum.

Jorjia's imaginary turtle

Child's name: Jorjia 2.2yrs

Date: September

Teacher: Caroline

	Examples or cues	A Learning Story
Belonging Mana whenua	**Taking an Interest**	I was sitting down by the reels, writing in the infants' daily books. Jorjia came over. Jorjia: "See my turtle." Caroline: "You've got a turtle," as she carefully laid "the turtle" in my hands. Jorjia: "Look, my turtle." Caroline: "What shall we do with your turtle?" Jorjia: "Put it here," pointing to the plank. I placed it down carefully. Jorjia: (excited) "Look, it's running." She ran alongside the plank. "Going fast." Jo came over to invite Jorjia to go for a walk to the toddlers' centre around the corner. Jorjia carefully scooped up her turtle and we looked for a pocket to put it into. Jo suggested that it could go under her shirt and she carefully tucked it inside, holding it there with her hand and off she went! When she returned, I asked about the turtle. Jorjia: "I left it there," and in a matter of fact way went off to play elsewhere.
Well-being Mana atua	**Being Involved**	
Exploration Mana aotūroa	**Persisting with Difficulty**	
Communication Mana reo	**Expressing an Idea or a Feeling**	
Contribution Mana tangata	**Taking Responsibility**	

Short-term review

We had a lovely time as Jorjia drew me into her imaginary play. It was a delightful interaction, particularly watching Jorjia gently care for her "turtle". I'm left wondering how/what Jorjia knows about turtles. Mum/Dad, are there home experiences that you know about for us to build on?

Query? Are we seeing wider examples of Jorjia involved in imaginary play?

What's happening here?

Two-year-old Jorjia sustains some imaginary play and initiates her teachers' involvement in her play.

What does this assessment tell us about the learning (using a Communication/ Mana Reo lens)?

This is an example of Jorjia being creative and expressive in pretend play. She is imagining a turtle and sustaining the imaginary play over time ("Look, it's running") and place (taking it for a walk). She includes the teacher in the

elaboration, and she and another teacher assist Jorjia to make the play more complex by asking for an action ("What shall we do with your turtle?") and suggesting that Jorjia keep the turtle safe in her shirt during the walk.

How might this documented assessment contribute to Communication/Mana Reo?

The teachers clearly value these episodes of imaginary play, and Jorjia and her family will know they value this play because it is documented.

The short-term review has two audiences.

The teacher asks the family if there are home experiences (about turtles) that they can build on. She also addresses the second teacher, asking for other examples of Jorjia's imaginary play. When the teachers share Jorjia's portfolio with Jorjia or amongst themselves in future, this question may be answered and continuity may be documented. That continuity may relate to turtles (we don't have a record of the family's response) or to Jorjia's imaginary play.

What other strands of *Te Whāriki* are exemplified here?

Jorjia's episodes of imaginary play also have links to the Exploration/Mana Aotūroa strand of*Te Whāriki*. Book 13 of *Kei Tua o te Pae* emphasises the value of the creative and the imaginative for innovative exploration. Imaginative play is a valuable disposition for communication as well because when children can imagine the viewpoint of others, communication can become genuinely reciprocal.

Reflective questions – He pātai hei whakaaro iho

- How does the documentation here contribute to language and storytelling?
- Are documented assessments revisited, with the opportunity for adults and teaching peers to give feedback on the learning and for children to express their ideas?
- What evidence is shown in assessments that te reo Māori is recognised as a poutokomanawa?
- Do children have a voice in the documented assessments?
- Are assessments clear about the languages and modes of communicating that are valued here?
- Do documented assessments show continuity of communication for learners?
- Are home languages represented in documented assessments?

Endnotes – Kōrero tāpiri

[1] Gordon Wells (2002). "Inquiry as an Orientation for Learning, Teaching and Teacher Education".*In Learning for Life in the 21st Century: Sociocultural Perspectives on the Future of Education*, ed. Gordon Wells and Guy Claxton. Oxford: Blackwell Publishing, p. 205.

[2] Early Childhood Learning and Assessment Exemplar Project Advisory Committee and Co-ordinators, 2002.

[3] Iram Siraj-Blatchford and Priscilla Clarke (2000). *Supporting Identity, Diversity and Language in the Early Years* Buckingham: Open University Press, pp. 56–59.

[4] Vivian Gussin Paley (2001). *In Mrs Tully's Classroom: A Childcare Portrait*. Cambridge, Mass.: Harvard University Press, p. 83. See also endnote 9.

[5] Ministry of Education (2017). Te Whāriki: *He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa/Early Childhood Curriculum*(external link).

[6] ibid., p. 72.

[7] Arapera Royal Tangaere (1997). *Learning Māori Together: Kōhanga Reo and Home*. Wellington: NZCER.

> *"On page 6 of this publication, Arapera Royal Tangaere writes about the survival of te reo Māori and the birth of the kōhanga reo: "The birth of the kōhanga reo movement emerged from the hui kaumātua (gathering of tribal elders) convened by the Department of Māori Affairs, at Waiwhetu, near Wellington, in 1979. Māori elders at that gathering were also concerned that, based on Benton's study (1978), the Māori language would rapidly become extinct. From that meeting it was affirmed that the Māori language was a poutokomanawa, the centre pole, of mana Māori and therefore Māori people needed to 'take control of the future destiny of the language and to plan for its survival'"*
>
> *Government Review Team, 1988, p. 18."*

[References cited in this quotation:

Richard Benton (1978). *The Sociolinguistic Survey of Language Use in Maori Households* Wellington: NZCER.

Government Review Team (1988). *Government Review of Te Kōhanga Reo: Language Is the Life Force of the People/Te Whakamatua a te Kanawa: Te Kōhanga Reo*. Wellington: New Zealand Government.]

[8] Lous Heshusius (1995). "Listening to Children: 'What Could We Possibly Have in Common?' From Concerns with Self to Participatory Consciousness". *Theory into Practice*, vol. 34 no. 2, pp. 117–123.[9] Paley (2001), op. cit.

Vivian Gussin Paley writes about a child in a childcare centre who has never spoken and suddenly starts. Vivian asks the supervisor why she thinks this happened: "Why now?" Mrs Tully (the supervisor) explains: "Her dad came. Maybe that's it. He had lunch with us twice, in fact, and he was very talkative with the kids. He must have repeated every story Vassi ever brought home with her. The red chair story, Mike's rabbit trying to climb the mountain, Mitya's cat, the whole thing … He's the father. A parent knows his child."

[10] In the Reggio Emilia programmes in northern Italy, symbol systems and tools are described as "one hundred languages" for making meaning and communicating (Carolyn Edwards, Lella Gandini, and George Forman (1998). *The Hundred Languages of Children*. Westport, Conn.: Ablex.). The Hundred Languages of Children was the name of an exhibition conceived by Loris Melaguzzi and his colleagues as a "visual documentary on their work in progress and its effects on children" (page 9). [11] Russell Bishop, Mere Berryman, Sarah-Jane Tiakiwai, and Cath Richardson (2003). *Te Kōtahitanga: The Experience of Year 9 and 10 Māori Students in Mainstream Classrooms: Report to the Ministry of Education*. Wellington: Ministry of Education, p. 2.

[12] Rogoff, Barbara (2003). *The Cultural Nature of Human Development*. Oxford: Oxford University Press, pp. 285–292.

[13] ibid., p. 287.

Book 15: The strands of Te Whāriki: Contribution – Ngā taumata whakahirahira ki Te Whāriki: Mana Tangata

Introduction - He kupu whakataki

How does one maintain standards of accountability – to students, teachers, and parents, to school officials who are responsible for the students' progress … while at the same time keeping the social contract with students, who are encouraged to view themselves as co-equal participants in a community of sharing? This is a difficult tightrope to walk, and our approach has been to be honest with the children and to allow them to participate in the assessment process as much as possible.[1]

This book collects together early childhood exemplars that illustrate the assessment of learning that is valued within the curriculum strand of Contribution/Mana Tangata, keeping in mind that:

> *"Exemplars are examples of assessments that make visible learning that is valued so that the learning community (children, families, whānau, teachers, and beyond) can foster ongoing and diverse learning pathways."* [2]

Although these exemplars are viewed through a Contribution/Mana Tangata lens, in many cases the lens of another strand could have been used. The principle of Holistic Development or Kotahitanga set out in *Te Whāriki* is a reminder that the curriculum "strands" are a construction, and in any episode of a child's learning, these areas are inextricably intertwined and interconnected.

In this section

- Assessment for Contribution – Aromatawai mō te Mana Tangata
- The three domains of Contribution – Ngā rohe e toru o te Mana Tangata
- Exemplars in other books – Ngā tauaromahi kei pukapuka kē
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- Endnotes – Kōrero tāpiri

Downloads

- Acknowledgments [PDF, 175 KB]
- The Strands of Te Whāriki: Contribution [PDF, 238 KB]
- Becoming part of the group [PDF, 121 KB]
- Stevie and the pirate ship [PDF, 104 KB]
- Whakapai kai [PDF, 221 KB]
- Osama's view [PDF, 149 KB]

- Zachary dancing [PDF, 128 KB]
- A grandfather's letter [PDF, 86 KB]
- Teaching others [PDF, 157 KB]
- Developing friendships [PDF, 121 KB]
- Mahdia's Story [PDF, 121 KB]
- Blocks and beads [PDF, 123 KB]
- The three friends [PDF, 384 KB]
- A business venture (Part 1) [PDF, 295 KB]
- Business venture (Part 2) [PDF, 212 KB]
- The artists [PDF, 95 KB]
- Issy's new role [PDF, 189 KB]
- Reflective questions and Endnotes [PDF, 78 KB]
- Book 15 - The strands of Te Whāriki: Contribution (full)[PDF, 3.1 MB]

Assessment for Contribution – Aromatawai mō te Mana Tangata

The exemplars in this book illustrate possible ways in which assessing, documenting, and revisiting children's learning will contribute to educational outcomes in the curriculum strand Contribution/Mana Tangata.

- Children are provided with opportunities to contribute to their own assessments
- Children have formative assessments that they can "read" and comment on
- Group assessments illustrate children's developing skills and dispositions to initiate, maintain, and enjoy relationships with other children
- Continuity of assessments over time illustrates individual and personalised learning trajectories or journeys that have developed from the children's particular interests and intentions, the teachers' interests and intentions (including *Te Whāriki*), the available resources and activities, the opportunities that children are given to take responsibility for their own learning, the expectations of competence for all learners, the community of learners that exists at the early childhood setting, and the funds of knowledge and dispositions that the children bring from home and elsewhere
- The curriculum and the assessment documentation include funds of knowledge[3] about difference and diversity, with the goal of children learning to relate positively in diverse groups
- Teachers note, recognise as valuable, record, respond to, and revisit episodes in which children question the status quo and offer thoughtful alternatives.

The three domains of Contribution – Ngā rohe e toru o te Mana Tangata

Te Whāriki elaborates on the Contribution/Mana Tangata strand as follows:

Ko te whakatipuranga tēnei o te kiritau tangata i roto i te mokopuna kia tū māia ai ia ki te manaaki, ki te tuku whakaaro ki te ao … Kia mōhio ia ki ōna whakapapa, ki te pātahi o ōna whānau, ki ōna kaumatua me ōna pakeke … Kia mōhio hoki ki a Ranginui rāua ko Papatūānuku, ā rāua tamariki, me ngā kōrero mō rātou.[4]

Opportunities for learning are equitable and each child's contribution is valued.

Children experience an environment where:

- there are equitable opportunities for learning, irrespective of gender, ability, age, ethnicity, or background;
- they are affirmed as individuals;
- they are encouraged to learn with and alongside others.[5]

The three interwoven domains of Contribution/Mana Tangata are described (as goals) in the English text of *Te Whāriki*, and each domain includes indicative learning outcomes.

The exemplars presented in this book can each be allocated to one of these three domains.

Equitable opportunities for learning

In this domain of Contribution/Mana Tangata, the emphasis is on the recognition of (and action towards) children's rights and responsibilities, together with early perceptions of and responses to diversity, inclusion, and fairness. Assessments give value to and record actions that are associated with children's increasing confidence to stand up for themselves and for others when they perceive that justice is threatened. Creating an environment that is characterised by mutual respect supports children to take on this role. Such an environment goes hand in hand with assessments that show children developing attitudes and social skills in these areas.

Communicating and teaching with the support of anti-bias principles creates educational communities where individuals and groups can contribute their perspectives to the whole to make their educational experiences inclusive, equitable and empowering.[6]

In the exemplar "Becoming part of the group", Hamish is developing a number of strategies for achieving inclusion in the group. The annotation notes that, in New Zealand, where early childhood transitions often occur on birthdays and result in close companions being left behind, there are many opportunities for children to develop useful strategies to help them adjust to and fit in with new situations. In "Stevie and the pirate ship", the teacher helps the children to learn to stand up for themselves. "Whakapai kai" is about a child taking responsibility for ensuring that his culture is included in the routines of the centre, and in "Osmana's view", the teacher is puzzling over how to respond to cultural differences in ways of expressing thanks for food.

Affirmation as individuals

Working theories about the self as capable and competent are the core of this domain. Children are developing an awareness of some of their strengths and a perception of themselves as capable of developing new interests and abilities.

Assessments are specific about children's strengths and suggest ways forward for their development.

Perceived differently by different cultural groups, respect for all human beings is not simple or easily definable. However, within the context of social justice and care, respect would require appreciation of the value of all other beings, acceptance of multiple ways of thinking and being in the world, and a willingness to fight for an equitable and just community for everyone.[7]

"Zachary dancing" is an exemplar that affirms Zachary's special interest in dancing, an interest that he is comfortable to develop both at home and at the early childhood centre. "A grandfather's letter" lists the valued learning that a grandfather identifies in his grandson's profile book. In "Teaching others", Bianca takes responsibility for helping others learn and sees herself as a competent teacher and learner.

Learning with and alongside others

This domain of Contribution/Mana Tangata is about children's growing capacity to develop relationships with other people who are different from them in diverse ways. Relationships between teachers and children, and between teachers, provide models for the social skills and attitudes that support this capacity.

In her book *You Can't Say You Can't Play*, Vivian Gussin Paley begins by discussing children in the process of developing an understanding of relationships and of dealing with rejection:

> *'"Are you my friend?" the little ones ask in nursery school, not knowing. The responses are also questions. If yes, then what? And if I push you away, how does it feel?*
>
> *By kindergarten, however, a structure begins to be revealed and will soon be carved in stone. Certain children will have the right to limit the social experiences of their classmates. Henceforth a ruling class will notify others of their acceptability, and the outsiders learn to accept the sting of rejection. Long after hitting and name-calling have been outlawed by the teachers, a more damaging phenomenon is allowed to take root, spreading like a weed from grade to grade.*
>
> *Must it be so? This year I am compelled to find out. Posting a sign that reads YOU CAN'T SAY YOU CAN'T PLAY, I announce the new social order and, from the start, it is greeted with disbelief.*' [8]

Assessments give value to relationships and highlight successful strategies for initiating and maintaining episodes of social interaction and for coping with conflict in peaceful ways. Indicative outcomes for this domain also include children developing "a sense of responsibility and respect for the needs and well-being of the group, including taking responsibility for group decisions", an outcome that is woven across all the domains of Contribution/Mana Tangata and indeed across all the strands of *Te Whāriki*. In the exemplar "Developing friendships", three boys whose home languages and cultures are different – one from Malaysia, one from Afghanistan, and one from Kosovo – are good friends. "Mahdia's story" is about an early childhood centre where the children demonstrate a caring attitude, and "Blocks and beads" describes the social interactions of two children building collaboratively. "The three friends" is an example of a group's involvement in a sewing project (begun by the grandmother of one of the children) that extends from children to their peers, their teachers, and their families. "A business venture" is an example of another collaborative project. Toddlers paint together and learn from watching each other in "The artists". Finally, an amalgamation of two stories, a year apart, in "Issy's new role" illustrates the power of documentation in describing continuity.

Exemplars in other books – Ngā tauaromahi kei pukapuka kē

The following exemplars in other books can also be viewed from a Contribution/Mana Tangata perspective.

Note: Almost all of the exemplars in *Kei Tua o te Pae* are affirmations of the children as learners, so no additions have been made for the domain to do with affirmation as individuals.

Book 2: Becoming a friend, becoming a learner; The mosaic project; Assessments in two languages; Toddlers as teachers

Book 3: Making jam; Hatupatu and the bird woman

Book 4: Your brain is for thinking; Tayla and "what next?"

Book 5: Nanny's story; Rangiātea; Growing trees

Book 6: Growing potatoes; Readers, carers, and friends; Skye in a box

Book 7: Te rakiraki; Greer's increasing confidence; George makes music; "Like something real"; Fe'ao

Book 8: Adam determines the routine; James pursues a friendship; Ruby and the supermarket; Copy cats; Michael: a helper, friend, and brother

Book 9: Elaine's stories; Eating at kindergarten; Fred's stories

These additional exemplars provide teachers who wish to reflect on the analysis and assessment of learning outcomes within the Contribution/Mana Tangata strand with a comprehensive collection of exemplars for discussion.

Exemplars – Ngā tauaromahi

In this section

- Equitable opportunities for learning
- Affirmation as individuals
- Learning with and alongside others

Equitable opportunities for learning

Becoming part of the group

Hamish has been very interested in joining in with Luka, Ethan, Izaak and Ronan. Over the last 2 days he has tried to become a part of their group. By watching their play he found a way he could contribute to what they were doing. He got a large tarpaulin out of the shed and said he was a "wave". This seemed to fit in well with their play in the boat and around the playground. Today Hamish did this again and eventually they developed a game where they jumped into the water off the large boxes.

What learning is happening here?

I was really impressed with the way Hamish persevered and thought of a way to be incorporated with the other boys' play. This showed such creative thinking. Using a prop was a clever way of getting noticed and showing he had something to add to their play. It proved successful, which must have been a great feeling for Hamish.

Making new friends and developing new relationships is such a complex process. Having some creative strategies to try is a wonderful way of beginning this process with new friends.

Possibilities and opportunities

I hope that Hamish will become a part of this group. As children move off to school, new friendships often are formed with the children who are left at kindergarten. I think he is developing some good strategies for developing relationships.

Alison, August

What's happening here?

Hamish wants to be included in the games that four other children are developing. He uses his initiative and takes responsibility for making this happen.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

Hamish has developed a number of strategies for becoming part of a group. He watches to find a way of contributing; he presents a prop (the tarpaulin) and incorporates it into the group's play; he appears to have given himself a role (as a "wave"); and this results in his becoming part of the group as they develop a group game. The teacher notes that Hamish persevered with his goal of joining the group (over two days) and that his using the prop was a creative solution.

Finding his own strategies, in this case without asking a teacher to intervene, demonstrates how a child can learn to take responsibility as they develop confidence in themselves. In New Zealand, where significant transitions are made at the early childhood stage around birthdays, when children leave close companions behind and enter new communities and groups, there are many opportunities for children to develop skills for contributing and joining new groups, and these skills are very valuable.

How might this documented assessment support Contribution/Mana Tangata?

The assessment acknowledges the successful strategies that Hamish has used to introduce himself to a new group. It may become part of a discussion with Hamish about other strategies that might be useful, citing examples that other children have developed for particular occasions. These documented strategies also serve as reminders for staff of strategies they can suggest to children who are seeking ways to join in (see “Stevie and the pirate ship”). In this way, one episode can take on the role of an exemplar about inclusion for others in this setting.

What other strands of *Te Whāriki* are exemplified here?

The teacher notes that developing an inclusion strategy that is successful must have been a “great feeling” for Hamish, a reminder that relationships are a central aspect of well-being as well as belonging. Many of the exemplars in the Contribution/Mana Tangata strand are about children developing working theories for making sense of the social world, which is a domain of the Exploration/Mana Aotūroa strand of *Te Whāriki*.

Stevie and the pirate ship

Child’s name: Stevie

Learning stories

At one point this afternoon Stevie was very upset. I asked “What’s wrong Stevie – why are you sad?” He told me he was sad because someone told him he couldn’t play on the pirate ship. I took his hand and said, “That’s very upsetting – and they told me I’m not allowed either – because girls aren’t allowed!”

Victoria piped into the conversation “Me too!” “Wow, how did it make you feel when they said that, Victoria?” I asked. “Sad,” she said. “Well that ship needs some more sails – who wants to help me make some sails?” Stevie was very keen to be involved and cheered up. So we found poles and fabric and I stapled the fabric to the poles.

A group of children joined Stevie in drawing on the sails then we went together to put the sails up. After we had done this we made a sign with markers and cardboard that said “Everyone is allowed on the pirate ship” and stapled it to the ship.

Next day ...

I noticed today there were fewer episodes of exclusion and I saw none involving Stevie. Stevie played happily on the ship and also got his face painted – which I believe is quite a new thing for him.

Short-term review

Stevie was upset at being excluded (understandably). I validated his feelings and also helped bridge his experience with that of others (i.e., myself and Victoria's) thereby offering him emotional support.

I helped Stevie find a way back into the play, and helped him make a sign that depersonalised the conflict situation.

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

What next?

Keep building my relationship with Stevie.

Encourage the development of relationships with children through small-group experiences with Stevie.

What's happening here?

Stevie and Victoria are excluded from playing on the pirate ship. The teacher helps them to see how they can be proactive in changing the situation.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

This assessment deals with learning about rights and ways of asserting them. One way of establishing rights is to enshrine them in a written rule (or treaty), and once the teacher confirms Stevie's feelings, she encourages the children to create a sign for the pirate ship that states "Everyone is allowed on the pirate ship". Before this, the teacher suggested that the children create some props to contribute to the play; a strategy that Hamish also used successfully in "Becoming part of the group" to introduce himself to a group's play.

How might this documented assessment support Contribution/Mana Tangata?

This exemplar is a reminder of Vivian Gussin Paley's title *You Can't Say You Can't Play*, which is discussed earlier in

this book (page 4). If this exemplar was shared with the children, it would undoubtedly engender the kind of discussions that Paley's book describes so eloquently, discussions about justice and exclusion.

In this assessment, the short-term review records the teacher's strategies, so the audience is probably the other staff. It suggests ways of dealing with exclusion and provides an account of what has happened so far for Stevie and Victoria so that the teachers can build on their experiences.

What other strands of *Te Whāriki* are exemplified here?

Inclusion and recognition of the need for equitable opportunities to participate in activities are also part of the Belonging/Mana Whenua strand. One of the teacher's strategies is to acknowledge the children's feelings, encouraging them to identify their own feelings and those of others, which is a feature of the Well-being/Mana Atua strand. The teacher and the children are also setting the stage for creative and expressive play on the pirate ship, which are features of the Communication/Mana Reo strand.

Whakapai kai

12 October

Recorded by Marie

Today, for the first time, Anthony was joined by his best friend to give the blessing before we ate.

E Te Atua whakapaingia ēnei kai hei oranga mō ō mātou tinana whāngaia ō mātou wairua ki te taro ō te ora Amine

Anthony spoke with confidence and pride, reciting the whakapai kai karakia he had been taught at home and was now sharing with his friends and teachers at Whare Pukeko.

Anthony, it was only a few weeks ago that you shyly introduced "whakapai kai" to your teachers and friends, so this morning when you and Remy said the karakia together with so much confidence and assurance we were all so proud of you.

When Remy said he wanted to tell me a secret earlier today and whispered to me the karakia I was amazed and so pleased. He told me that you had taught him the words. How clever of you. It must be nice to have a friend stand by your

side when you give the blessing. I'm sure it won't be long before everyone knows the full karakia and stands with you too.

Last week your dad wrote the karakia out for me, adding a few lines that you haven't been taught yet. I asked for his help because I wanted to get it right before we shared it with everyone else. Did you notice that I had typed up the words and placed them on the window in the café for everyone to see and read?

A few years ago I was also taught a karakia but we sang it. Do you remember telling me off for singing it one day? You told me, "You don't sing karakia!" This made me somewhat confused because I was taught it by a Māori teacher and believed that it was okay to sing "whakapai kai". But how right you were, after speaking with your family I found out that it was not tikanga for their iwi, but this is not to say that other iwi might feel differently and follow a different custom.

Anthony, thank you for sharing what you have been taught at home with us. It will always be remembered.

What learning is happening here?

Anthony has been encouraged to contribute his learning from home with us. We believe that he feels valued as an important member of our family here too.

His self-confidence has soared not only because he can now say the karakia with passion in a clear and strong voice but also because we have encouraged and supported the inclusion of his family's karakia in our daily routine. Therefore, his custom from home has been accepted by everyone here.

As an educator I have learnt to respect the different cultural values of our extended whānau and have a deep admiration for those willing and able to share their customs and language with us, therefore hopefully building deeper meaningful relationships.

Thank you, Rameka and Louise.

What's happening here?

The teachers have included Anthony's family karakia in their routine. Anthony has taught Remy the words, and on this occasion the two children recite the whakapai kai karakia together.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

This assessment documents how Anthony's self-confidence has developed and how he has taken responsibility for reciting the whakapai kai karakia he had been taught at home and for teaching it to others. Taking responsibility is a learning disposition. It may begin here with the whakapai kai karakia and then become evident in other areas. Anthony has taught the karakia to his friend Remy, and the teacher suggests that Anthony will also go on to teaching the karakia to other children as well.

The teacher's memory of being "told off" by Anthony for singing a karakia rather than speaking it is evidence that Anthony has taken learning his karakia to a higher level – as well as developing the skill of memorising a karakia, Anthony is also demonstrating an awareness of his family's customs and an inclination to follow those customs himself.

The teacher also writes about her own confusion and how she consulted with Anthony's family to clarify some questions. In documenting this aspect, she is demonstrating her own learning process – when uncertain, consult the right people. She explains that she also asked Anthony's father to write out the karakia because "I wanted to get it right".

How might this documented assessment support Contribution/Mana Tangata?

This appears to be an ongoing story. Although the assessment describes this as "the first time", the teacher includes past events in the documentation to keep the history of the narrative going, and there will be more to add as Anthony's sense of responsibility becomes more robust and develops greater breadth and complexity.

What other strands of *Te Whāriki* are exemplified here?

This aspect of Contribution/Mana Tangata is closely interwoven with Anthony's growing sense o*belonging* in this early childhood community. *Communication* is implicated too, with te reo me ōna tikanga Māori playing an important part in the exemplar. The strand of Exploration/Mana Aotūroa is also included, with the children being encouraged to develop working theories for making sense of the diversity of their social world.

This exemplar also demonstrates the affirmation of Anthony's cultural identity, which is an important aspect of the Well-being/Mana Atua strand.

Osmana's view

Osmana is the grandmother of Elma. She is also the great-aunt of Shelia.

She sat talking with us at the lunch table. Osmana talked about respect.

Respect before the war. Respect for each other.

Respect for our world and for the people of the world.

“We should say thank you for this food.”

Osmana said all of this very gently and quietly.

Her face is gentle and warm.

I began to think about what she had said.

I began to think about the ways in which we could all say thank you.

Thank you is part of respect, appreciation and a way of acknowledging and deepening relationships.

I asked Htwe how Burmese people say thank you for food. She said, “We always say thank you at the end of the meal.”

I asked Sadia from Afghanistan the same question. She said, “We always say thank you at the end of the meal.”

I talked again with Osmana. I could sense that this was very important to her. We talked about how childcare centres and teachers can support family and cultural values.

I thought in this case we could say a grace before eating, as a mark of respect.

Thank you for the world so sweet, Thank you for the food we eat, Thank you for the friends we meet, Thank you for the birds that sing, Thank you God for everything, seemed appropriate.

We introduced it that very day.

I have asked Osmana if she will write her story for me.

Robyn, 28 June

I want to put this grace up on the wall in the dining area.

I want to explore some simple karakia that could be suitable.

Our Māori proverbs could be a way – a pathway through. We may eventually have a collection of graces from all cultures within our centre.

July

Memories from Osmana

I remember gladly the times when grown- ups as well as children had much more respect for food.

I’ve had six sisters and my father was the only one who was working. It was very hard to provide food for eight family members. The lunch was the main meal – just like dinner in New Zealand.

Between 3 and 4 p.m., we all had to be on time for lunch. Instead of chair and table, we were eating on the thing called

“siniya”, which is a very low round table, from which you could eat by sitting on the floor, with bent legs. Older sisters would be helping with serving. Usually, when the meal was served, our father would start by saying “Bismilah irahman irahim”, which means “In the name of merciful God”. When finishing the meal everybody would say “el-hamdulilah” meaning “Thank God for everything”.

No one was allowed to refuse any food or even say something bad about it. All leftovers and crumbs were thrown to birds. If someone wasn’t there for lunch, he wouldn’t get anything to eat until dinner. The times have changed. So did customs, and I’m trying to understand and respect everything new that is coming.

What’s happening here?

This is another exemplar about a centre acknowledging the diverse cultures and traditions of its home communities. The teacher researches different families’ customs around saying thank you for food at mealtimes and describes one possible way the centre might be able to incorporate a similar thank you at mealtimes to show respect for the cultural values present at the centre. Osmana, Elma’s grandmother, writes about the customs in her culture.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

By writing down her family’s customs and details of the past, Osmana is teaching Elma about them and is providing a lesson to do with respect for food. She also contributes this knowledge to the teachers and the other children at the lunch table, recalling and telling about a different time and place.

How might this documented assessment support Contribution/Mana Tangata?

This story can also be shared with other children, extending their knowledge of other customs, as well as developing their sense of respect and gratitude for food.

What other strands of *Te Whāriki* are exemplified here?

This exemplar, with its emphasis on the cultures of the home communities, ties in with the children developing a sense of *belonging* to the two communities of home and the centre and developing their cultural identity, which extends their personal sense of Well-being/Mana Atua. Communication/Mana Reo is implicated with Osmana’s inclusion of her home language in her description of the past. So is Exploration/Mana Aotūroa as the children develop working theories for making sense of the diversity of their social world.

Affirmation as individuals

Zachary dancing

Children: Zachary and Erin

8 February

Teacher: Carol

Sitting on the chair with Zach, going to Africa “to do ballet”, Erin is wearing a tutu. When in “Africa” she changes her dress and gives one to Zach so he can do ballet too. They dance to music on the radio for a little while and then move off to separate activities.

Parent’s voice

It was great to see how Zach joined in with Erin’s game. He really does enjoy moving to music and it is nice to see him feeling comfortable enough to express himself in this way in such a supportive environment. It is reassuring to know that you are seeing the same things in Zach at crèche as we are at home.

He loves to move to music, any kind of music, and will often adapt his movement to the rhythm and feel of the music. The other day when he and I were home together I put Vanessa Mae’s classical album on to listen to. Suddenly he stopped what he was doing and for about 20 minutes he just danced, almost lost in the music. When it went slow, he went slow. When it was loud he did swooping big movements. It was so wonderful to watch. He really is learning to be a wonderful dancer as he explores all these movements and ways of dancing.

What’s happening here?

Zachary and Erin are dancing, and the teacher and a parent each add a commentary to the photograph of the two children.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

Zachary’s parent adds the short-term review to this short description of an event at the childcare centre. Zachary’s mother comments that in her view Zachary is learning to be a dancer, and she describes an episode at home that

supports this view. She affirms him as an individual with a particular strength and recognises the value of Zachary's feeling comfortable dancing with other children at the centre as well as dancing at home.

How might this documented assessment support Contribution/Mana Tangata?

This is a documented account of how Zachary's individuality as a dancer has been noticed, recognised, and respected, and recorded for revisiting.

Erin's role has been important too. By siting dancing in a "going to Africa to do ballet" story, she has described ballet as a cultural event. It may be that previous experiences at the centre have introduced this idea. Reflection by staff on this documentation might lead to further exploration of this aspect of Erin's play.

What other strands of *Te Whāriki* are exemplified here?

Dance is an aspect of the Communication/Mana Reo and of the Well-being/Mana Atua strands. Perhaps Erin is developing a working theory about what goes on in Africa. This would link with the Exploration/Mana Aotūroa strand.

A grandfather's letter

Thursday, 31 March

Tēnā koutou e ngā kai-whakaako ki te kura. Kei konei waku whakaaro e pā ana ki te ripoata mō Taylor. He mokopuna nōku.

To the staff

In regard to

I am Taylor's koro. I have just read his profile book, which I enjoyed very much. It provides an invaluable window of his life at kindy. The observation notes and comments helped me a great deal in understanding the steps he has achieved.

This is what I got out of it:

1. Feeling shy

Staff will continue to implement name games at mat time. Staff will encourage him to be more involved in co-operative play with his peers.

2. Imagination

Making big arm muscles (dangling helmets)

Wearing a ballet tutu (piupiu skirt) to do a haka.

3. Helping

Taylor had trouble solving a puzzle. You were working at the table on another puzzle and you stopped to help Taylor by making suggestions. You guided him through his task and gave him the opportunity to complete the puzzle himself.

4. Sharing

Taylor moved around the table to help you with the fire engine puzzle. You just moved over and let him share in the activity.

5. Problem solving

Lego construction: He has the ability to make his own decisions, choose his own materials and set his own problems. Construct-o-straws: you work with an idea in mind.

6. Retentive memory

On return from several days' absence, he reminded the teacher to look on the net for insects.

7. Deep thinker

Teacher: I noticed this amazing picture and someone concentrating very hard.

Lego: Is spending time concentrating, solving, etc. ... Kite: You have been very focused on making your kite.

Thank you for the quality time and sterling effort given to the children. What a great team! Kia ora rawa atu wāhine mā i a koutou whakangākau i a koutou pukumahi hoki ki te tauira-tamariki.

What's happening here?

A grandfather has read his grandson's profile book and is commenting on the window the book provides into his grandson's life at kindergarten as well as on the goals the child has achieved.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

The grandfather's assessment, and the grandchild's profile book that contributes to his assessment, affirm the child as a learner with skills that are developing in a range of domains. In the list of items headed "what I got out of it", the grandfather highlights the learning that he has witnessed from reading the profile, citing assessments from it to support his statements. This is learning valued both by the grandparent and by the kindergarten.

How might this documented assessment support Contribution/Mana Tangata?

This documented assessment is also an affirmation, from a grandparent, of the staff as teachers. It is written for the teachers. By highlighting the learning that he has noticed and recognised, the teachers are now more aware of some of the learning outcomes that the whānau values. This knowledge strengthens and enriches the relationship with the whānau and with the child.

What other strands of *Te Whāriki* are exemplified here?

A grandfather who writes to the staff in this way indicates his sense of belonging to the wider community of learners and teachers at the kindergarten. The learning that he recognises and values in his grandson's profile book ranges across all the strands of *Te Whāriki.*

Teaching others

Today I wanted to laminate some of the children's work so I set up the laminator in the Castle room and as you walked past on your way outside you spotted it.

"I'll do that for you, Elizabeth," you said.

So you set about your job of laminating the pictures for me. Today, however, was different from the last time because today other children were interested, too. Oh dear, they all wanted a turn. To begin with you were very protective of your laminating, however you also let the other children join in little by little.

To begin with, you showed them exactly how the laminating worked. Once you had made the steps clear, you allowed the other children to participate. You were very careful to give them each a turn and I was most impressed as you very clearly told each of them to make sure *"it goes in straight or you will break it!"*You took great pains to stress that it was now inside the machine and that they mustn't touch it.

Once you had done this, however, it was still your responsibility to check that final product and make sure there were no stuff-ups!

Learning review

The Bianca we see in this story is the Bianca we see most at day care. She is very competent and confident. She allows other children into her world and while they are there she enriches every experience for them. By revisiting this activity, Bianca not only developed her own skill at using this machine, but she developed the skill of instructing others in its uses and safety aspects.

What next?

My goodness Bianca, what next indeed!

What's happening here?

An earlier story in Bianca's portfolio described Bianca learning to use the laminator. She had watched the teacher laminating and asked if she could do it. In this story, Bianca teaches other children how to use it.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

Bianca's skills as a teacher in this instance include: showing the learners exactly how the technology works, giving each child a turn, clearly stating the rules ("it goes in straight or you will break it!"), and making it clear when the machine should not be touched. The teacher adds that Bianca still took responsibility for checking that the final product was of good quality.

Bianca's initial offer is to help the teacher: "I'll do that for you, Elizabeth," indicating that she is ready and willing to take on a responsible job for the teacher. However, her sphere of responsibility is extended beyond this when the other children want a turn, and she demonstrates that she can be a competent teacher as well as a competent learner.

How might this documented assessment support Contribution/ Mana Tangata?

This assessment describes Bianca as competent and confident, and it is very specific about this competence – her skill at using the laminating machine and her skill at instructing others. The teacher recognises Bianca's capacity for taking the initiative and writes: "My goodness Bianca, what next indeed!"

What other strands of *Te Whāriki* are exemplified here?

This exemplar acknowledges Bianca's mastery of a complex piece of technology, and one of the indicative outcomes in the Communication/ Mana Reo strand is "experience with some of the technology and resources for mathematics, reading, and writing".

Learning with and alongside others

Developing friendships

10 February

Zalaluddin is a Malaysian boy, Sajed is from Afghanistan and Art is from Kosovo. They are good friends and take care of each other.

Sajed and Zalaluddin were driving the truck. They left Art behind and Art was looking unhappy. I asked him, "What is the matter?"

He said, "I like to play with them and drive the truck. They do not want to have company."

I asked him if he would like to have another truck and play with it but he wasn't happy about it and said, "No no no! I like to play with Sajed and Zalaluddin."

I called Zalaluddin and Sajed.

"Hey guys, you missed out your friend Art. Would you like Art to join you?"

They reversed their truck to us and said to Art, "SORRY!"

It was amazing to me how they understand how he feels and their apology to Art was very polite.

This story shows the friendship and how the children cope with each other even when these children are from different countries with different cultures and different languages.

Zohra

17 February

Noticing

Zohra has written a learning story about three children: Zalaluddin, Sajed and Art. They were able to sort out a problem that involved sharing, good manners and respect for each other.

Zohra noticed all these things and wrote the friendship story. We decided at our planning meeting that there are everyday examples in our centre of childrens' caring behaviour towards one another and friendships even though they often do not have a common language or culture. Their life experiences are extremely varied. Nevertheless, they want to have friends and they want to help adults and each other.

Recognising

Zohra was able to support the boys to include their friend by talking to them and listening carefully to them with respect and sensitivity. She recognised that the children are kind and considerate towards each other.

Human relationships are an important part of life. All staff have examples of children making friends and helping teachers. Some children help each other, help teachers and help themselves. We want to reinforce this behaviour and support children to develop relationships in our democratic centre.

Responding

We want to be aware when children are helping one another, making friends and encouraging each other and adults to be inclusive and democratic.

We are all learning together.

What's happening here?

Art is left behind when his two friends start playing on a truck. The teacher intervenes so that Art will be included in the group, and she describes how amazing this friendship is between three children who come from different countries and have different languages and cultures.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

This documented assessment describes how Sajed and Zalaluddin quickly recognise Art's viewpoint and are willing to include him in their play. Art may learn from this that even when other children speak different languages, they may still be willing to include him in their play.

How might this documented assessment support Contribution/Mana Tangata?

This assessment documents a common interest in friendship, crossing the language and cultural barriers. The assessment has been discussed at the teachers' planning meeting, and the teachers resolve to support children to develop positive relationships, just as Zohra did on this occasion.

What other strands of *Te Whāriki* are exemplified here?

This assessment also offers an example of a bridge between non-verbal and verbal communication as the children develop their relationship.

Mahdia's story

On Monday afternoon the children were playing outside in the playground. Hadi arrived at the family centre and was happy to see his friends. He gave Shukrullah and Maryam a ride in the wagon.

Suddenly Mahdia came outside. She came over to them and showed them her arm. They began talking together in their common home language, Dari.

She showed them her plasters on her hand and inside her elbow. Their faces changed. They wanted to see closely and as she talked their faces became full of concern. I wondered what they were saying and assumed that Mahdia was telling her friends about her blood tests of this morning – about how the doctors and nurses could not find a vein and how she will have to return to hospital again tomorrow for another try.

The children were very concerned and even in the middle of playing they stopped and showed that they cared.

I was amazed and overwhelmed by their caring attitude.

Our children have knowledge of medical procedures, often ongoing ones such as in Mahdia's case. They have all experienced blood tests and know exactly what Mahdia is talking about and showing them. They are brave and understanding of one another.

Geranesh.

16 June

What's happening here?

Mahdia is a five-year-old. She discusses in Dari, the children's common home language, the blood tests she has had that morning.

What does this assessment tell us about the learning (using a Contribution/Mana

Tangata lens)?

These children are part of a culture of care and concern – a culture in which all children are developing the disposition to take an interest in each other's well-being. The teacher recognises the body language. She comments that the children's faces were "full of concern".

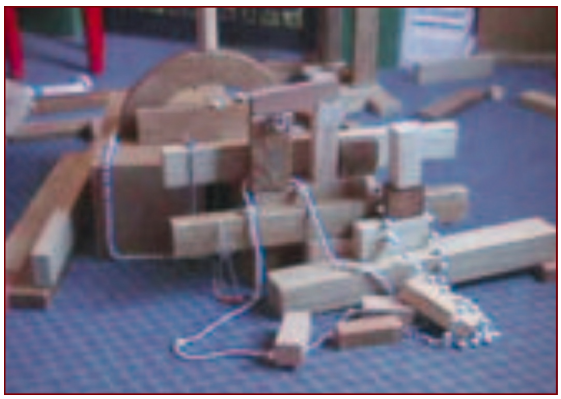
How might this documented assessment support Contribution/Mana Tangata?

The teacher's documentation models the ethic of care that prevails at this centre and can be shared with other staff and children. The documentation provides a site for affirming this vision of care. Reflecting on it may lead the staff to consider how they can provide more opportunities to enhance empathy among the children at the centre.

What other strands of *Te Whāriki* are exemplified here?

The documentation acknowledges the non-verbal communication that occurs between the children – features of communication that other, non-Dari speakers are also able to recognise in the signs of empathy and concern that the children show. Empathy and concern indicate that the children belong in their early childhood community.

Blocks and beads



Micah and Jak had built a construction with blocks and then added treasure. Suddenly Micah left, followed by Jak, who then returned and with great delight slid into the construction and it collapsed. Micah came in and was very disappointed. Jak said to him, "It's okay – we will build another one," and they did.

This time they began with the beads and the blocks together from the beginning and they included the beads as they built it in a very clever way. Micah had a beautiful golden buckle and puzzled as to how he could stand it up on the block. It took him a while to figure it out. Suddenly he told Jak that he wanted to place it under a certain block so that it would stick out. Jak disagreed and carried on building and then he stopped, looked at Micah, lifted up the exact block that Micah had indicated and said “There you are, Micah!” (I just love it when they listen to each other and change their ideas to accommodate their friend’s ideas.)

David came along and he watched them for a while and I could see that he wanted to join in and wasn’t sure how to. With a little bit of encouragement David asked Micah which necklace he could have. Micah looked at them all and handed him one. Well, David just beamed and went off to look in the mirror. Then Jak ran to the doorway asking where David was and called to him and gave him a beautiful necklace too. How wonderful to see this generosity and willingness to share. I loved the way Jak took the lead from Micah and gave David a necklace too.

Short-term review

This is a long story and quite a complex one. I recorded it because it tells so much about Jak and Micah’s friendship and their developing empathy and inclusion of other people in their play. I was so impressed to see that they were able to keep the focus of the building project despite the other things going on. Their block building skills continue. Jak practises and practises balancing the blocks and changing the style of his buildings. He loves to introduce new material into his building.

What's happening here?

Micah and Jak are building a block construction together, but they're also building on their friendship and their skills in negotiation and empathy.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

These two children negotiate with each other as they work together at constructing a block building. In particular, Jak listens to Micah's viewpoint and although he initially disagrees with Micah's vision, he later changes the construction to accommodate Micah's design. Then Micah demonstrates a willingness to share the building treasures with David, and Jak takes in Micah's actions and follows his example.

How might this documented assessment support Contribution/Mana Tangata?

It may well be that these developing abilities and dispositions (to accommodate another's design ideas in genuinely collaborative construction and to share desirable resources) are rather fragile. Revisiting documentation like this can strengthen the idea that "this is what we do here".

What other strands of *Te Whāriki* are exemplified here?

The act of collaborative play, with the children choosing their own materials, setting their own problems, and making decisions, is also an aspect of the Exploration/Mana Aotūroa strand.

The three friends

Parent's voice

Tane has had an on-going enthusiasm for sewing projects following a session at kindy where he used a needle and thread for the first time. With his "MumMum" [grandmother] he made a bag with button decorations and last week he made an apron ... The biggest challenge was coming to grips with having to finish each seam with some kind of knot to keep it all together.

Child's name: Sarah

Date: 22 June

Teacher: Lesley

Belonging Mana whenua	**Taking an Interest**	Sarah and Tane were together when Tane began to discuss his sewing experiences. Sarah was keen to pursue the idea of sewing and we went into the storeroom to find some material. Initially the idea was that Sarah would make an apron (Tane's idea) but Sarah had other thoughts! Sarah wanted to make a board with material over it and she would put pieces of paper on it! Sarah chose her material and we used the sewing machine to attach the pieces of material together. Sarah arranged the material on the board and I used the staple gun to attach it to the board. Sarah wanted to make a sign that said, "No shoes allowed in my room," to go on the board. Sarah copied the words that I had written and then she illustrated her notice. We stapled the notice onto the noticeboard. Sarah read the notice to Tane and later on showed the group her board and read them the notice.
Well-being Mana atua	**Being Involved**	
Exploration Mana aotūroa	**Persisting with Difficulty**	
Communication Mana reo	**Expressing an Idea or a Feeling**	
Contribution Mana tangata	**Taking Responsibility**	

Short-term review

Sarah pursued her interest throughout the morning session. (*Te Whāriki*, Belonging, Well-being)

She persisted with her task and thought about ways to follow through with her idea. (*Te Whāriki*, Exploration)

Sarah communicated her design ideas clearly with a small group and the large group. (*Te Whāriki*, Communication)

Sarah contributed to the programme, sharing her ideas. (*Te Whāriki*, Contribution)

What next?

Continue to develop and extend opportunities for Sarah to pursue other sewing projects. Maybe we could use some sewing patterns to make clothing?

Tane and Sarah discussing their ideas about the type of fabric they could use for sewing.

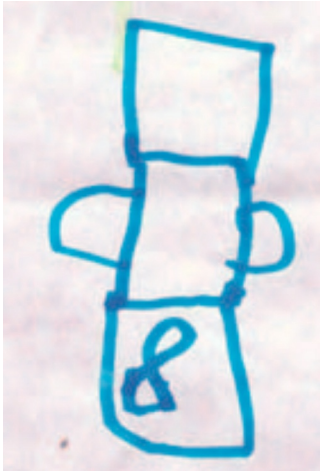
Child's name: Sarah

Date: 22 June

Teacher: Lesley

Learning story

Tane walked into kindergarten this morning and said “Lesley, I want to make an ambulance jacket!” “Oh, how do you think you are going to make it – what about making a pattern of your ideas?” “I already have,” said Tane. “Here’s the pattern and here is where the holes for the arms and the head are.” Tane showed me his picture, which showed a “bird’s-eye” perspective of the jacket he loves to wear at kindergarten.



Leon said, “I’m going to make a police jacket,” and drew his pattern showing the same view as Tane. The pattern showed the hole for the head and the arms. Sarah was also interested in making a jacket and decided to make an ambulance jacket too. The three children began to discuss who would be first to sew their jacket. “I’m first,” said Tane, “and you’re second, Leon, and you’re last, Sarah.” Sarah very quickly replied, “Tane said I’m last but I’m not, I’m third!”

Tane found the kindergarten jacket they were wanting to model their one on, and we placed it on a sheet of paper to draw around it. They each had a turn of drawing around the jacket and making a paper pattern. The pattern was then placed on the calico and cut out. They wanted words on their jackets (like the kindergarten one) so I got the fabric pens and they drew their designs on the front and the back. Leon drew maps on his police jacket and he wanted me to write the words “This is a police jacket with maps on it”. Tane and Sarah drew ambulances.

Tane said to Sarah, “Can I have the red pen because the light’s off (on the ambulance), cos there’s no red on it – I need the red so the light can go.” He described in detail who was in the ambulance. “The patient got shot and that person – that’s my arm driving, I’m the driver.” Sarah said, “That’s my mum, that’s Harriet [sister] and Dad is the patient. I’m the driver. I was driving to my house. I knocked on the door and said ‘Come on, let’s go and get Dad,’ so Mum, Harriet and me drove away to where Dad had crashed!” When they had finished their drawings, they each had a turn ironing the fabric – we talked about the importance of ironing it to prevent the patterns from washing out. The next stage was to sew the jackets. Tane’s was sewn first. He controlled the foot pedal in response to my “stop” and “go” directions. He was very pleased with the result and put it on immediately! Leon and Sarah had to wait until the next day as we ran out of time!

Sewing project continued - 21 August

Today it was Leon and Sarah’s turn to have their jackets sewn. Aileen set up the machine and off they went. The jackets were completed and proudly worn. They then decided “ambulance trousers” would look good! “We haven’t got a pattern for that,” I said. “Maybe your mum has, Sarah.” We then thought about what else they could make and the idea of a bag came up. So they each decided what size bag they wanted and I cut the calico to size. Sarah and Tane wanted a big bag and Leon wanted a very small bag. They drew their designs, ironed them and lovely Aileen sewed them with the children’s help! The bag making triggered interest from many others and so the bag factory began.

Short-term review

The sewing interest was reintroduced into the programme with the jacket-making idea. This interest has been evident for some months.

T, S, and L focused on their project for a long period of time. (*Te Whāriki*, Belonging, Well-being)

They were familiar and confident in the concept of using a sketch to visualise their ideas and then transfer that into the item in mind using another media (fabric).

Mathematical links were evident in the connection made with the sketched drawing to the object, the drawing showing spatial awareness. (*Te Whāriki*, Exploration)

Literacy was utilised in a meaningful way (the writing on the jackets representing their purpose). (*Te Whāriki*, Communication)

Their interest triggered interest from others, which expanded into other ideas. (*Te Whāriki*, Contribution)

What next?

Being prepared and alert to other possibilities from the group!

Parent's voice

Sarah came home from kindy saying “We have to make trousers, we don’t have a pattern at kindy!” We went through the sewing box and found a pattern and fabric – it had to be enough to make 3 pairs for “the team”. Sarah told me how we cut the fabric with “big” scissors and how we needed to draw around the pattern first.

Between us, we made the trousers – Sarah helping with the machine – comparing our machine to the kindy one.

The next day Sarah took her pattern, instructions and the extra fabric to kindy to give to the teachers to make the extra 2 pairs of trousers. Sarah wore her trousers to kindy for the rest of the week along with the vest and bag that she’d made at kindy.

The three friends in their latest designs

What's happening here?

This exemplar involves excerpts that have been taken from the very large portfolios of Tane, Sarah, and Leon. The excerpts all relate to a sewing project that the children took part in.

The documentation follows the project as children sew a cover for a noticeboard, jackets, and bags.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

Book 10 analyses the learning over time (across four dimensions) for this exemplar. One of those dimensions is distribution across helpful people and enabling resources.

While Tane, Sarah, and Leon are learning about sewing and the nature of fabrics and patterns, they are also learning about the "distributed" nature of persevering with an interest over a long period. They discover that their learning is distributed across friends, peers, teachers, and family – as well as material resources. Peers act as models, consultants, and collaborators; teachers take an interest and assist with the more difficult tasks (using the sewing machine, making the patterns, expanding their language); and family members help as well. In order to sustain their projects, the children learn that they have to manage this extended network of support.

The teachers help them do this. For instance, the teacher suggests to Sarah that her mother might have a trouser pattern, and Sarah follows the prompt by asking her mother when she goes home. The children become more ready, willing, and able to ask for and receive help from adults. They expect to learn from others' ideas and become more inclined to collaborate with them. Three other dimensions of strengthening learning are also featured in this exemplar (see Book 10, pp. 9–10).

How might this documented assessment support Contribution/Mana Tangata?

Many of the projects that the children take part in at this early childhood centre are written up, and frequently they are displayed on the wall. They often provide starting points for new projects (the jacket making, for instance, led to the children developing an interest in making bags) and encourage the children to build on their initiative and extend their awareness of the broad scope of possible developments.

The projects are collaborative, calling on peers, teachers, and family.

What other strands of *Te Whāriki* are exemplified here?

The children's developing skill at marshalling the scaffolding they need in order to persevere in difficult enterprises is an aspect of Exploration/ Mana Aotūroa. Their new understandings about the technology of sewing and the use of different fabrics for different purposes is another aspect of this strand.

Drawing a pattern and transferring it to material is a mathematical skill that features in the Communication/Mana Reo

strand.

Sarah, who made the sign on her board, and Leon, who wanted writing on his police jacket, demonstrated early literacy, which is also part of the Communication/Mana Reo strand.

Projects like this one cover all the strands of the curriculum. Successfully distributed learning is also a feature of the Belonging/Mana Whenua strand, and the children's enthusiasm and confidence are associated with decision making for a purpose, which is a feature of developing a sense of well-being.

A business venture part 1

Proposal presented by Kirstlee, Kelan and Shava

Proposal

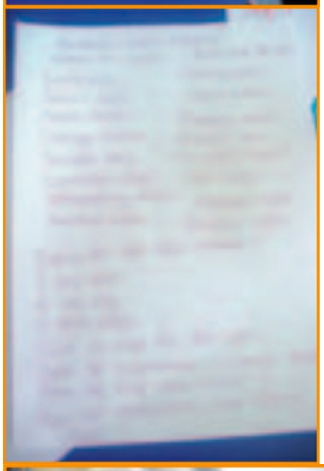
To set up a lemonade/juice stand and sell juice to customers.

Target market

Customers (People who pass by the kindergarten)

Action plan

Decide what juices to sell.
Design juice stand.
Name the stand.
Decide on where we will get the fruit from for the juices.
Decide on cost of juice.
Promote our product to potential customers.



Designing the tablecloth

The design team set to work on the tablecloth under Kirstlee's supervision and instructions. Their brief: The colours to be pink and purple only and the design to be floral!

The planning stages

The girls plan and design the stand, setting the price at 50 cents per cup. Shavaughan suggests a trial run with a pretend juice stand!!

They promote their proposal at mat time to other children and to parents, chatting to them and organising people to bring in bags of fruit to enable them to begin production the following day.

The girls organise Judy to bring in her juice machine.

Kirstlee sets to work on the laptop making the signage "Kirstlee's Lemonade/Juice stand. 50 cents a cup."

Kirstlee decides on the name without a challenge from the other two girls!!!

Production begins

Production begins with a strong team of willing and eager workers. Oranges, bananas, apples, carrots, pineapples and heaps of tangelos (thanks to Tamara and Andy's dad) are peeled and sliced, and a "mixed juice" is decided upon for promotion on the first day of business.

Open for business

The lemonade/juice stand is set up. Tables are resplendent in their floral tablecloths and the girls are ready and eager to attract any passers by. Business is booming and they are “SOLD OUT” in all of 20 minutes.

Customer satisfaction

Customers declared the product to be “yummy” and “delicious” and a production run was set for the following day!

Profit margins Kirstlee counts the takings after 3 days of production and the addition of muffins to the product range. Their profit – a tidy $154.00!!!

Evaluation

It was wonderful to see an idea flow from a conversation that I had with the girls. Their ideas were very definite and they were always confident that they would work.

Although they were the initiators and often took charge in certain situations, it was great to see how so many other children and parents came on board and supported their ideas and plans.

In one way or another the majority of the morning session children and parents were involved in their business venture, whether it be supplying fruit, working as part of the design or production team or simply as satisfied customers!!

A business venture part 2

Short-term review/What next?

As they worked on their business venture, the children were developing a number of important skills. They were developing their awareness of literacy as they were writing their signs and developing the planning stages of their project. Their mathematical skills were extended as they calculated their money and counted their profits!! They were estimating quantity when they were working out how much fruit they needed to use and we focused on healthy eating as we promoted their products.

They discovered that making their project a success required perseverance, teamwork, co-operation and patience!!

I wonder now girls, how and what you will decide to do with your profits?

Decisions to be made

After browsing through many different catalogues the girls decide that their profits should be spent on the purchase of three dolls and a selection of clothes and shoes!!

Placing their orders

The girls ring Rachel at Play 'N' Learn and place their orders. They give her their names and the kindergarten address so that she can despatch the parcel as soon as possible.

The rewards of a great business venture

Smiles of satisfaction from the girls as they see a tangible result after all their hard work.

New dolls for the kindergarten!!

What's happening here?

Kirstlee, Kelan, and Shavaughan set up a juice stand at the kindergarten. They start the project by writing up a business plan – a proposal, target market, and action plan. They set the price, produce and sell the juice, and finally make the decision about what to do with the profits.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

The children involved in this project become ready, willing, and able to collaborate together on a task that will benefit the kindergarten. The teacher comments that "In one way or another the majority of the morning session children and parents were involved in their business venture". The children share and distribute the tasks – planning, asking for donations of fruit, making the juice, designing and painting the tablecloth, selling the juice, and spending the profits.

How might this documented assessment support Contribution/Mana Tangata?

This assessment is written up as a business report, including: a proposal, an outline of the target market, an action plan, a design (the tablecloth), and details about production, commencing the business, customer satisfaction, profit margins, and orders. The assessment provides information about a project that has a parallel in the “real world” beyond the kindergarten and provides ideas and supports inclinations for children to develop other collaborative ventures.

What other strands of *Te Whāriki* are exemplified here?

Kirstlee uses a laptop to make a sign, and the girls design and paint a tablecloth, count their takings, and “read” the catalogue; these are all aspects of the Communication/Mana Reo strand. Also, as the teacher comments, the children discover that making their project a success requires perseverance, teamwork, co-operation, and patience, all of which relate to the strands of Exploration/Mana Aotūroa and Well-being/Mana Atua. The involvement of so many of the families contributed to a general sense of belonging and working for a common purpose.

The artists

Children: Zach, Gabriel, Ivie, Nikita

10 June

Today was such a beautiful day that Jo moved the painting outside. This soon became a very busy activity as the children came over to see what was happening and got involved. We were using cotton buds as our paintbrushes, which took a lot of skill and concentration.

Zach was the first on the scene. Jo gave him a cotton bud, which he very carefully held onto in the middle and dipped in the paint then watched as he made lines and squiggles on the paper.

Just then Nikita came to join the fun. “What you doing?”, “Why?”, “What’s that?” were among the many questions that came with Nikita. As I tried to answer her questions she moved alongside Zach’s painting and started shaking glitter over it. Luckily Zach was okay with this and eagerly watched what Nikita was doing.

After watching the other children for a while, Ivie and Gabriel got stuck into painting with their cotton buds, both delicately holding the cotton bud at the end and dipping it in the paint.

Gabriel decided to try every colour available and moved the cotton bud around in squiggles while Ivie seemed to like the colour green and drawing straight lines on the paper.

What learning is happening here?

The most important learning that happened here was through the social interaction. One of the goals in*Te Whāriki* suggests the importance of an environment where children are encouraged to learn with and alongside others. This develops skills for friendship such as turn taking, problem solving and thinking about the other person’s feelings. Nikita and Zach worked well together with Nikita taking on the role of helping and showing Zach what to do. Although Ivie and Gabriel didn’t verbally communicate with the other children, they did watch and copy what the others were doing and it is important to be able to enjoy solitary play as well. The children are also experimenting with different painting objects and gaining confidence with the processes of art and craft.

Te Whāriki also suggests the importance of an environment where children can discover and develop different ways to be creative and expressive.

What next?

We will continue to provide these important social activities so the children have opportunities to develop friendships and the necessary skills that are involved in working alongside others.

Most children find painting very exciting and are often queuing up to be involved, so it's important to have it available as often as possible and to introduce new painting objects to get the children thinking and learning while still having lots of fun.

What's happening here?

Four artists come together to paint pictures, helping each other with their work and gleaning ideas from each other's efforts.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

These toddlers are developing their inclinations and skills for social interaction in this early childhood centre. The teacher comments that Nikita is willing to take on the role of helping and showing Zach what to do, while Ivie and Gabriel watch and copy. Nikita asks questions, and contributes to Zach's painting, while Zach eagerly watches.

The teacher encourages a question-asking disposition by patiently listening to Nikita's many questions and trying to answer them.

How might this documented assessment support Contribution/Mana Tangata?

Many of the children described in this assessment are beginning to develop complex social interaction skills and inclinations, and this documentation charts their development. Noting which children watch alerts the teachers to recognise moments when these children decide that they would like to join in.

What other strands of *Te Whāriki* are exemplified here?

This assessment notes the importance of an environment where children can discover and develop different ways to be creative and expressive: the fourth goal in the Communication/ Mana Reo strand.

Issy's new role

Teacher: Jo

We have a new primary caregiver within the centre.

Welcome to Issy. Issy's new role is taking responsibility for our young friend Jimmy who is five months old. Sitting comfortably in his chair, he had not long had his bottle when he began growling with a windy tummy. Issy heard this and went over to see if he was okay. She lent a hand by rocking his small chair back and forth and he soon smiled at her. She'd noticed he'd had a spill. Issy moved towards the kitchen sink, grabbing a flannel and back to Jimmy. She wiped his face.

I saw this and both Jimmy and Issy were smiling at each other.

The learning that happened

Issy is role-modelling the evidence she has observed whilst being out in our infant room. Jimmy doesn't mind. He confidently shares a smile with everyone so for him Issy is another friendly face. Issy suits this role as she has been using these techniques on her dolls and is now putting this experience into practice with Jimmy.

Teacher's reflection

I observed Issy attending to her "new role" as a primary caregiver at the centre. Issy showed confidence in her responsibility towards young Jimmy, making sure that his emotional well-being was nurtured. She was being sensitive, and in tune with him, open to his needs and able to interpret them correctly. These exchanges are an integral part of interactions that foster secure attachment.

Adults have an important role to play in encouraging, supporting and challenging young children as they construct understandings about their world, the events, the people and objects in it.

Children take on teaching roles by role-modelling the practices that they have observed.

Children's learning and development are the result of interactions between children and their environments. This can happen by allowing children free movement between the environments where they choose to explore either indoors or out.

A key quality indicator is responsive caregiving, which helps to ensure that trust is built and maintained between our infants and their teachers. Our teachers interact with infants in a way that includes them in any decisions that are made.

We do this through attentive listening to children's cues and modelling language. The caregiver takes on a role in which

certain responsibilities are practised to ensure that there is responsive caregiving occurring.

We are all interested in “continuity” and it is so very satisfying to review these photos of Eden and Issy just over a year ago. Eden was fascinated with Issy and we watched with awe at the close attention and sustained interaction as these two worked on building a relationship.

Excerpt from original learning story

“Eden especially developed a special bond with Issy and Issy is more than happy with Eden’s beautiful singing and chatting and ever so gentle tickling. This particular day Eden stayed with Issy for over an hour, talking, singing and tickling and Issy responded with huge smiles and gurgling.”

And now ... Issy takes this role with Jimmy. A rhythm, not a timetable, enables our tiny babies and toddlers to have a great deal of choice throughout the day. Rigid time fragmentation stifles investigation. Full attention supports working out what questions babies ask. This day Issy proved this to us.

What’s happening here?

Issy is a toddler who takes on a caring role with baby Jimmy and becomes the “new primary caregiver” in the centre. The teachers remember a learning story of a year earlier, when toddler Eden “stayed with (baby) Issy for over an hour, talking, singing and tickling and Issy responded with huge smiles and gurgling”. They add the photos from the previous year to this episode to tell a bigger story about continuity.

What does this assessment tell us about the learning (using a Contribution/Mana Tangata lens)?

Issy was ready, willing, and able to take a responsible role with Jimmy, “making sure that his emotional well-being was nurtured. She was being sensitive, and in tune with him, open to his needs and able to interpret them correctly.” She is copying the adults here, and it is interesting that a year earlier she was similarly cared for by Eden. Perhaps it could be said that the practice of caregiving has become a collective disposition at this early childhood centre, where an ethic of care that extends to the toddlers taking care of each other is encouraged.

How might this documented assessment support Contribution/Mana Tangata?

The documented assessment of a year previously has been added to a current episode to build a fascinating story about continuity in relationship building. Perhaps a year later, this documented account will be added to a story about Jimmy.

What other strands of *Te Whāriki* are exemplified here?

As the teacher has commented, this is also a story about nurturing Jimmy’s emotional well-being.

Both Issy and Jimmy are developing working theories for making sense of the social world in this early childhood centre – part of goal 4 of the Exploration/Mana Aotūroa strand of *Te Whāriki*.

Reflective questions – He pātai hei whakaaro iho

- What opportunities are there for documented assessments to be revisited in this early childhood setting, and in what ways does this revisiting contribute to relationships between children and between children and adults?
- What examples indicate that assessments are very clear about the learning that is valued in the Contribution/Mana Tangata strand of *Te Whāriki*? In what ways is continuity for that learning documented?
- How do assessments reflect an inclusive and equitable culture in this early childhood setting?
- Do our assessments include the collaborative and the collective work that takes place in this early childhood setting?
- How do assessments illustrate the value of relationships with those who are of different backgrounds, age groups, and genders?
- Which of our assessments reflect contributions by Māori whānau and community to the curriculum?
- How do documented assessments reveal implicit theories about the value of children taking responsibility for their own learning? Are children involved in their own assessments?
- How are children’s special interests, abilities, and strengths affirmed in assessments?
- Do assessments provide opportunities for teachers to share information about the children with their families and whānau? Is this a reciprocal process – are families and whānau sharing information about their children with teachers? How do assessments include advice and interpretation from whānau?

Endnotes – Kōrero tāpiri

[1] Ann L. Brown, Doris Ash, Martha Rutherford, Kathryn Nakagawa, Ann Gordon, and Joseph C. Campione (1993).

"Distributed Expertise in the Classroom". In *Distributed Cognitions: Psychological and Educational Considerations*, ed. Gavriel Salomon. Cambridge: Cambridge University Press, chapter 7, pp. 188–228 (quote from p. 217).

In this chapter, Ann Brown and colleagues write about classrooms as being communities of learners. This research is in a school context, but early childhood centres can be usefully viewed as communities of learners as well. The notion of learning being distributed across people and artefacts is assessed in the analysis of the exemplar "The three friends" and is very relevant to this strand of *Te Whāriki*.

[2] Early Childhood Learning and Assessment Exemplar Project Advisory Committee and Co-ordinators, 2002.

[3] See Norma González, Luis Moll, and Cathy Amanti (2005). *Funds of Knowledge: Theorizing Practices in Households, Communities, and Classrooms*. Mahwah, NJ: Lawrence Erlbaum. In this work, Luis Moll says that "we found that once the relationship level of the communication between parents and teachers becomes more reciprocal, where the teachers start forming part, even if peripherally, of the household's social network, it creates new possibilities for teachers to engage households and for parents to engage the school in fundamentally new ways … [and it] can alter … the parents' positioning with the school as a social system" (p. 280). See also endnote 1 above.

[4] Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa/Early Childhood Curriculum*. Wellington: Learning Media, p. 35.

[5] ibid., p. 64

[6] Alexandra C. Gunn (2003). "A Philosophical Anchor for Creating Inclusive Communities in Early Childhood Education: Anti-bias Philosophy and *Te Whāriki: Early Childhood Curriculum*". *Waikato Journal of Education*, no. 9, p. 130. Writing about *Te Whāriki*, she also comments that "Turning equitable and inclusive aspirations of the curriculum into practice remains, in my experience, a challenge."

[7] Gaile S. Cannella (1997). *Deconstructing Early Childhood Education: Social Justice and Revolution*. New York: Peter Lang, p. 169. Cannella also writes: "As a final challenge, I would propose that professionalism in the field of early childhood education become the development of critical dispositions in the struggle for social justice and care" (p. 167).

[8] Vivian Gussin Paley (1992). *You Can't Say You Can't Play*. Cambridge, Mass.: Harvard University Press, p. 3. Many of Vivian Gussin Paley's books are about teachers and children reflecting on the topics of relationships, fairness, and friendships. Here is an excerpt from the children's discussions in *You Can't Say You Can't Play*:

Teacher: Should one child be allowed to keep another child from joining the group? A good rule might be: "You can't say you can't play." …

Angelo: Let anyone play if someone asks.

Lisa: But then what's the whole point of playing?

Nelson: You just want Cynthia.

Lisa: I could play alone. Why can't Clara play alone?

Angelo: I think that's pretty sad. People that is alone they has water in their eyes.

Lisa: I'm more sad if someone comes that I don't want to play with.

Teacher: Who is sadder, the one who isn't allowed to play or the one who has to play with someone he or she doesn't want to play with?

Clara: It's more sadder if you can't play.

Lisa: The other one is the same sadder …

Book 16: An introduction to books 17-20 – He Whakamōhiotanga ki ngā Pukapuka 17-20

This is the first of five books on assessment in the domain of symbol systems and technologies for making meaning.

In the Reggio Emilia programmes in northern Italy, symbol systems are described as "one hundred languages" for making meaning and communicating.[1] Carlina Rinaldi writes about listening "to the hundred, the thousand languages, symbols and codes we use to express ourselves and communicate, and with which life expresses itself and communicates to those who know how to listen".[2]

> *"We have often heard the phrase from Reggio Emilia, "100 languages of children". What does this mean? It could refer to the 100 different ways children use their native language to express their general attitude toward something. Or, more literally, it could mean that there are 100 different symbol systems that qualify as protolanguages that children could use if the classroom culture would allow it...For example, several children choose to use gesture to retell the story of a lion capturing a gazelle; others use music and others use drawings."* [3]

There are connections here too with the key competency "using language, symbols, and texts" in The New Zealand Curriculum (2007). The explanation of this key competency includes the following:

> *"Languages and symbols are systems for representing and communicating information, experiences, and ideas. People use languages and symbols to produce texts of all kinds: written, oral/aural, and visual; informative and imaginative; informal and formal; mathematical, scientific, and technological."* [4]

The four symbol systems and technologies for making meaning discussed here – literacy (oral, visual, and written), mathematics, the arts, and information communication technology (ICT) – are a selection. Other systems, for instance, scientific systems for the classification of animals and plants, are not included.5 Furthermore, these four are

interconnected. "Reading" pictures, photographs, whakairo (carvings), and drawings includes art as well as reading. Recognising the meaning of culturally significant patterns (for example, tapa and tukutuku) includes language, mathematics, and art. These are cultural systems and technologies. Many of them have been handed down from previous generations, while some are newly constructed and evolving.

Occasionally these are all described as “literacies”, although “literacy” is sometimes seen as being only about language, reading, and writing. A writer who discusses the changing nature of literacy in the 21st century is Gunther Kress.6 He argues that because of the increase in information and communication technology in everyday life, children of today are growing up in a world where the ability to read complex and diverse visual images for meaning will be just as important to literacy success as their ability to read the written word. For example, electronic texts relying on a combination of visuals and words are playing an ever increasing role not only in entertainment but also in communication and employment. The advent of these new symbol systems and technologies demands that we take a broader view of literacy than in the past. The concept of “multiliteracies” is relevant here. “‘Multiliteracies’ refers to multimodal ways of communicating through linguistic, visual, auditory, gestural, and spatial forms.” [7]

> *"Literacy is changing and young children are increasingly exposed to communication tools and situations that are multimodal rather than exclusively linguistic (Hill & Nichols 2006). This has required new thinking about the new forms of literacy. One of the ways that this rethinking has occurred is in the pedagogy of multiliteracies (New London Group 1996), which has expanded our view of reading, writing, speaking and listening to include the various multimedia symbol forms."* [8]

Cultural tools and literacies from the past are also part of today’s symbol systems and technologies for communication and meaning making. Hirini Melbourne, speaking in a lecture series in 1990 about Māori writing, asked:

> *"What constitutes “literature” in a culture that has traditionally been based on oral language? Moreover, the body of Māori writing we now have is incomplete because it is largely in English and involves a range of non-Māori forms."* [9]

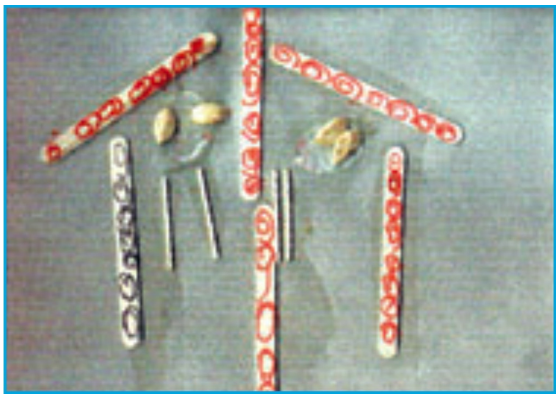
Melbourne commented that it is a common misconception that oral performance represents “a collective cultural heritage and allows no scope for individual invention”.[10] He added: “What is important is the relation of the individual composer or writer to the culture as an entire living thing.”[11] He used the whare whakairo (carved meeting house) to represent dramatically in Māori terms the place of traditions within the Māori world view: the integration of symbol systems and technologies through which Māori expressed, and express, their sense of the world.

> *"Let us now approach the whare whakairo. Above the door is the name, Ngā Kōrero Waihanga a Ngā Tipuna. This represents the cultural expressions of the ancestors. The maihi stretch out like open arms of welcome: “Nau mai,*

haere mai, tomo mai." When you enter the whare whakairo, you remove your shoes at the doorway, thus leaving outside what you have picked up along the way. This symbolizes the act of casting aside the accumulation of foreign material. You enter the house of Māori tradition respectful of the particular culture it represents.

In the centre of the house is the poutokomanawa, the heart pole of Màori tradition. This pole represents the language and its cultural applications and relevancies. It indicates the inseparable connection between the language, the people and their history. We cast our eyes up to the tāhū. From the tāhū, the heke (or rafters) angle down to rest on the top of the poupou (or pillars) along the side walls of the house. The heke represent the knowledge pertaining to the creation of the cosmos. The poupou along the walls represent human ancestors and their interaction with other life-forms and the environment. The decorative art works of kōwhaiwhai, whakairo, and tukutuku represent the various formal devices at the disposal of composers, poets, and/or orators to clothe their ideas in seductive and elaborate styles and flourishes." [12]

In a Parent's Voice section in Book 17, a parent who accompanied the children from an early childhood centre onto a marae, and into the whare whakairo, comments on her son's response to the karanga, the waiata, and the whaikōrero. Her son remembered his koro speaking at a wharenui, reminding us of the role of elders in demonstrating and transmitting traditional symbol systems, genres, and technologies for making and expressing meaning.



In this section

- Three lenses – Ngā tirohanga e toru
- An example of assessments using the three lenses – He tauira aromatawai e mahi ana i ngā tirohanga e toru
- Focusing the lens on assessment practices – He āta titiro ki ngā mahi aromatawai
- Focusing the lens on *Te Whāriki* – He āta titiro ki *Te Whāriki*
- Focusing the lens on symbol systems and technologies for making meaning – He āta titiro ki ngā tohu whakahaere me ngā momo hangarau hei whakamārama
- Endnotes – Kōrero tāpiri

Downloads

- An Introduction to Books 17-20: Symbol Systems and Technologies[PDF, 298 KB]
- Three Lenses [PDF, 242 KB]
- A Repertoire of Literary Practices [PDF, 239 KB]
- An Introduction to Books 17-20: Symbol Systems and Technologies (Full)[PDF, 556 KB]
- Endnotes [PDF, 174 KB]

Three Lenses – Ngā tirohanga e toru

These books on symbol systems and technologies for making meaning employ three lenses to analyse the exemplars:

- 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 making meaning – literacy (oral, visual, and written), mathematics, the arts, and information communication technology (ICT).

An example of assessments using the three lenses

In Book 4 of this series, “Jak builds a wharenui” is an exemplar of children making a contribution to their own assessment.

> *"Jak approached me in the back room and asked if I could help him build something. We sat down together and talked about what he would like to build. Jak started to put a base down. “What could this be, Maya?” Jak asked me. “I’m not sure, but maybe it’s the floor of a building,” I replied. “Look around you, Jak. What could this be?”*
>
> *Jak carefully looked at the pictures on the wall. “I know, it can be a Māori house,” he said. “Do you mean a wharenui?” I asked. “Yes,” he said, pointing to the photos on the wall. I brought out my book New Zealand Aotearoa by Bob McCree. Jak looked through the book. “My wharenui has lots of people, like the picture.” Jak used the tall rounded blocks as people. “Why does it have a triangle pointy roof?” Jak asked. I explained to Jak that the wharenui was like a person and the posts on the roof were its back and spine, with lots of bones so it’s strong and can stand. Jak continued to ask, “So it’s like a skeleton?”*
>
> *Jak did a lot of problem solving during this learning experience as he had to work out how he was going to balance the “ribs” so they could stand up and be pointed. Jak tried all sorts of blocks and decided to build a tall pile in the middle so that the ribs could lean on them."*

Analysis from a lens focused on assessment practices

Jak uses pictures as a reference point against which to assess his construction for himself: he is able to make his own judgment about the quality of his block building. The ambitious design also provides its own evaluation: the roof, delicately balanced to come to a point, doesn’t collapse. This is an example of self-assessment. It is also an example of the teacher writing down an occasion when she says “I’m not sure”, modelling for Jak that being uncertain is part of the process of learning (and teaching). She includes her own voice here, setting the assessment in the context of the interaction between teacher and learner. The teacher and Jak have recognised the opportunity for the photos on the wall and in the book to add meaning and complexity to Jak’s building. The teacher’s responses to Jak’s questions contribute to the meaning making, and she records the episode so that it can be revisited.

Analysis from a lens based on Te Whāriki

This is an exemplar of learning that is distributed across or “stretched” over people, places, and things: the teacher, the place (in this case the photograph of a place), and the things (the blocks). Jak appears to be exploring how three-

dimensional objects can be fitted together and moved in space, also ways in which spatial information can be represented in photographs and used as a guide for building. Jak uses analogy (it's like a skeleton) to make sense of the teacher's explanation. This exploration is what architects do and, in this case, what traditional Māori architects do, following the pathways and designs of those who have gone before. It may be that this event will be followed by a trip to a wharenui, or a visit from a Māori elder to explain more about the symbolic nature of the architecture and the whare whakairo, strengthening the view that Jak belongs in a wider bicultural world.

Analysis from a lens focused on symbol systems and technologies for making meaning

As Hirini Melbourne has explained above, exploration of the wharenui is an opportunity to introduce the language and symbolism of whakairo. Here, Jak is calling on an example of written literacy – a book – to add to his knowledge, as well as referring to a photograph on the wall. He asks, "Why does it have a triangle pointy roof?", and the teacher replies in terms of the symbolism of the design rather than the spatial mathematics of architecture; however, Jak is also exploring for himself the strength of a triangle as an element of architecture.

Focusing the lens on assessment practices – He āta titiro ki ngā mahi aromatawai

> *"Exemplars are examples of assessments that make visible learning that is valued so that the learning community (children, families, whānau, teachers, and beyond) can foster ongoing and diverse learning pathways."* [13]

Book 1 of *Kei Tua o te Pae* defines documented and undocumented assessment as noticing, recognising, and responding. The first nine books of *Kei Tua o te Pae* provide some guidelines about what assessment to look for. They are assessments that:

- include clear goals;
- are in everyday contexts
- protect and enhance the motivation to learn
- acknowledge uncertainty;
- include the documentation of collective and individual enterprises;
- keep a view of learning as complex;
- 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).

Focusing the lens on Te Whāriki – He āta titiro ki Te Whāriki

A broad definition of the learning of symbol systems and technologies is provided by one of the goals in the*Te Whāriki* Communication/Mana Reo strand: “Children ... experience the stories and symbols of their own and other cultures.”[14] However, the learning that these four books focus on is not confined to this strand. The Exploration/Mana Aotūroa strand includes becoming competent with a range of tools for pretend, symbolic, or dramatic play. Listening to stories and using books as references are ways in which children learn strategies for active exploration, thinking, and reasoning. Another way is representing ideas and discoveries using creative and expressive media and the technology associated with them. In an exemplar in Book 18, a child, Jake, represents the data from a survey in picture form. Children develop working theories about the world from familiarity with stories from different cultures. Spatial understandings are often derived from maps, diagrams, photographs, and drawings. Children learn to “read” photographs at a very early age. Children learn about Contribution/Mana Tangata and social justice from a range of experiences with symbol systems and technologies, for example, reading stories and allocating “fair” shares using mathematics. Stories frequently encourage discussions about another’s point of view. Multiple literacies have a place in the Belonging/Mana Whenua strand. They provide connections with the wider world of family and community, as the above example from Hirini Melbourne illustrates. This is what the rest of the world does – tells stories, makes pictures, writes, reads, uses symbols, maps, numbers, and so on. In Book 20, children use ICT to strengthen these connections: faxes and emails connect them with their families at work. Families send their children’s learning stories electronically to extended family across the world.

In Book 5, the exemplar “Sharing portfolios with the wider community” shows how an invitation written to residents in a nearby hospital widens the local community. Learning and being immersed in the cultures’ symbol systems and technologies for making meaning can be demanding. It requires a particular capacity to pay attention, maintain concentration, and be involved over time (a feature of the Well-being/Mana Atua strand).

Dimensions of strength

The ways in which assessment contributes to the strengthening and continuity of learning over time are discussed in Book 10. The possible pathways for learning that derive from the principles of *Te Whāriki* have a role to play in these five books as well. The principles (holistic development, relationships, family and community, and empowerment) can provide a guide for identifying dimensions of strength as children become more interested in and involved with literacy, mathematics, the arts, and ICT practices. Possible pathways associated with the use of symbol systems and technologies include:

- stronger integration into recognised patterns, regular events, and social practices (“Flopsy and Mopsy” inBook 17, for example);
- distribution across a widening network of helpful people and enabling resources (“Ezra explores height, balance, measurement and number” in Book 18, for example);
- connection to a greater diversity of social communities (“Rangitoto” inBook 19, for example);
- mindfulness as children begin to take responsibility and develop their own projects (“The photographer at work” in Book 20, for example).

These pathways are discussed on pages 9–10 ofBook 10.

Ezra measures Eisak.

Focusing the lens on symbol systems and technologies for making meaning – He āta titiro ki ngā tohu whakahaere me ngā momo hangarau hei whakamārama

The sociocultural framework that informs *Te Whāriki* (see Book 2) is a useful perspective for understanding the teaching and learning and assessment of symbol systems and technologies in the early years.[15] Young children learn languages, literacies, symbol systems, and communication technologies by participating in them in a range of family and community contexts (including early childhood settings outside the home), where the purposes and ways of "doing" literacy, mathematics, the arts, and ICT are as varied as the contexts themselves.[16] This view has far-reaching and important consequences for the way we go about assessment for learning because it acknowledges that competence is not just a matter of cognitive ability. Competence is about "access and apprenticeship into institutions and resources, discourses and texts".[17] It also depends on how much the knowledge, skills, and interests children acquire from their families and communities are recognised and valued by educators within early childhood settings. Assessment practices will include making connections with family and whānau.[18] Books 1–9 of *Kei Tua o te Pae* (see especially Book 5) illustrate how narrative assessment can be particularly effective in creating opportunities for families to share their literacy and communication practices with teachers. When family members read stories about practices that involve their child in early childhood settings, they will often be prompted to describe related experiences going on within the family context. They may also let teachers know about the symbol systems and technologies they value.

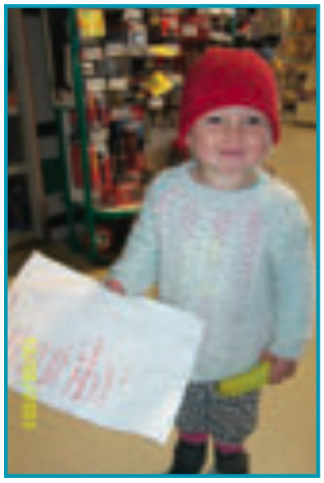
The exemplars selected for these books have been chosen to reflect a diversity of interests and practices. They are also about assessing children at times when they are active participants in everyday events and real-life situations that are meaningful to them. Wherever possible, narratives that feature the sharing of expectations and practices across contexts such as home and centre have been included. This enrichment of the knowledge in an early childhood setting with "funds of knowledge"[19] from the children's homes contributes to the "noticing, recognising, and responding" process that is formative assessment (see Book 1).

A repertoire of literacy practices

Being a participant in literacy events has been described as participating in a set of roles or practices. Combining a framework set out by Peter Freebody and Allan Luke[20] with ideas from Barbara Rogoff[21] and *Te Whāriki* , we might say that being a participant in the culture's symbol systems and technologies includes the following repertoire of practices (not in any particular order). This repertoire parallels the principles of *Te Whāriki* (community, relationships, holistic development, and empowerment) and the four dimensions of strength outlined in Book 10 and referred to on page 6 above.

Observing and listening in[22]

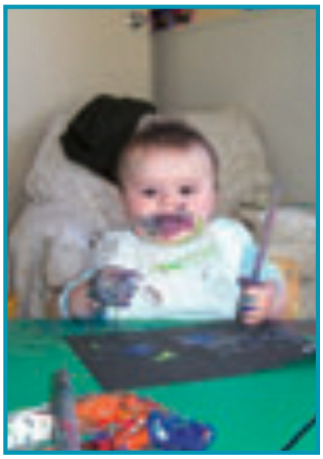
This is what children do before they begin to actively participate in the activities of the *community*. Ruby is actively involved in going shopping and, at the same time, she is observing an adult making a list.



Ruby goes shopping while an adult makes a list.

Playing with symbol systems and technologies

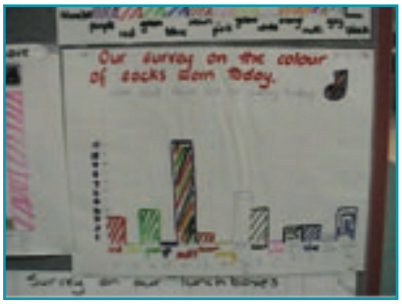
Children and adults often play with the tools, artefacts, and discourses to do with symbol systems and technologies in order to find out what they can do. (The tools, artefacts, and discourses are the "things" in "responsive and reciprocal relationships with people, places, and things"[23].)



Playing with paint.

Using the symbol systems and technologies for a purpose

Skills are useful in a *holistic*, meaning-making context. This is about noticing, recognising, and using the culture's symbol systems for making meaning. Making meaning includes understanding or breaking the codes – recognising and using the fundamental units, symbols, patterns, and conventions of literacy, mathematics, the arts, and ICT.



Counting and recording the colour of the children's socks.

Critically questioning or transforming

Critically questioning or transforming the units, the conventions, or the stories of meaning making systems (including inventing units, conventions, or stories, and choosing a tool from among several that might serve the purpose) involves using symbol systems and technologies with competence and agency. Both are actions of *empowerment*, which position children as having a valued viewpoint and being able to make changes.[24]

Listening in to, playing with, using for a purpose, and transforming: The environment as a kitchen or a

workshop

These processes can be summarised in another metaphor, from James Greeno:25 to think of the domains of literacy, mathematics, the arts, and ICT as resources in purposeful environments. Greeno comments that “in this metaphor, knowing the domain is knowing your way around in the environment and knowing how to use its resources”.[26]

And he adds that “kitchens and workshops are small human-made environments with materials and tools for specialized activities”.

> *"Learning to use resources to make things also involves social as well as individual activities. In a kitchen or workshop, a person can learn how to put materials together and perform operations on them (e.g. various mixing operations, different methods of cooking, ways to attach parts, and how to make adjustments and repairs) by helping a more experienced worker, by being shown how to do things and then trying them with coaching by a mentor, or by following written instructions and observing the results."*[27]

A kitchen is a small, deliberately constructed environment, developed for solving specific kinds of problems. Although Greeno is writing about an aspect of mathematics – number sense – this metaphor is a useful one for all symbol systems and technologies. The purpose of entering the kitchen, for instance, is not to use the tools, but it might be to make a batch of scones. The tools chosen will be those apparently most useful to complete the task. But the cook needs to be familiar with the tools available to make the choice and may need to be inventive or adaptive when the “right” tool is not available. Sometimes the cook will play with the materials or the tools or the recipes in order to see what they can do. Occasionally someone in the kitchen will watch the cook and decide (perhaps later) to have a go at cooking something similar or to try out the tools. In the exemplar “Preparing a budget and playing with numbers”, for instance, a group of children and the teacher are selecting from a catalogue and budgeting for an equipment grant. This purpose calls on some mathematical tools for its achievement, including symbols (numbers) and a calculator. Lute watches this purposeful activity and later plays with the calculator, writing the numbers that appear on its screen.

Endnotes – Kōrero tāpiri

1 C. Edwards, L. Gandini, and G. Forman, eds (1998). *The Hundred Languages of Children: The Reggio Emilia*

Approach – Advanced Reflections. Westport, CT: Ablex, 2nd ed.

[2] C. Rinaldi (2006). *In Dialogue with Reggio Emilia - Listening, Researching and Learning* London: Routledge, p. 65. *The Hundred Languages of Children* was the name of an exhibition conceived by Loris Malaguzzi. “Since 1981, the Reggio exhibition ‘The Hundred Languages of Children’ has travelled the world, accompanied by speakers from Reggio: in this time, it has had well over a hundred showings in more than 20 countries” (p. 19). Rinaldi asks why this local experience (at Reggio Emilia) has such global appeal. She adds: “The appeal, in part at least, arises from the alterity of Reggio, and the provocation it offers … Reggio speaks to those of us who long for something else, another belonging. It gives comfort and hope by being different, by showing the possibility of different values, different relationships, different ways of living. For example, visitors to Reggio are usually coming home with a strong feeling that children, parents and politicians are really participators in the schools, that Reggio has managed to involve them and created an interest and participatory engagement. To create such an interest, pedagogical documentation has been a fantastic mediator and tool” (p. 19).

[3] G. Forman and B. Fyfe (1998). “Negotiated Learning through Design, Documentation, and Discourse”. In C. Edwards et al. (1998), op. cit., chapter 13, p. 248.

[4] Ministry of Education (2007). *The New Zealand Curriculum for English medium Teaching and Learning in Years 1–13* Wellington: Learning Media, p. 12.

[5] Barbara Rogoff (2003). *The Cultural Nature of Human Development*. New York: Oxford University Press. Rogoff adds these to literacy and mathematics as “cultural tools for thinking” (p. 258). She writes a chapter about them, together with other conceptual systems and technologies that “support and constrain thinking”.

[6] Gunther Kress (2003). *Literacy in the New Media Age*. London: Routledge.

[7] Susan Hill (2007). “Multiliteracies: Towards the Future”. In *Literacies in Childhood*, ed. L. Makin, C. Jones Diaz, and C. McLachlin. Australia: MacLennan and Petty, 2nd ed., p. 56.

[8] ibid., p. 57. The references included in this quote are: S. Hill and S. Nichols (2006). “Emergent Literacy: Symbols at Work”. In *Handbook of Research on the Education of Young Children*, ed. B. Spodek and O. Saracho. Mahwah, NJ: Lawrence Erlbaum, pp. 153–165; and New London Group (1996). “A Pedagogy of Multiliteracies”. *Harvard Educational Review*, vol. 60 no. 1, pp. 66–92. See also N. Hall, J. Larson, and J. Marsh (2003) *Handbook of Early Childhood Literacy*. London: Sage.

[9] Hirini Melbourne (1991). “Whare Whakairo: Maori ‘Literary’ Traditions”. In *Dirty Silence: Aspects of Language and Literature in New Zealand*, ed. G. McGregor and M. Williams. Essays arising from the University of Waikato Winter Lecture Series. Auckland: Oxford University Press, p. 129.

[10] ibid., p. 137.

[11] ibid., p. 137.

[12] ibid., p. 134.

[13] Early Childhood Learning and Assessment Exemplar Project Advisory Committee and Co-ordinators, 2002.

[14] Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa / Early Childhood Curriculum*. Wellington: Learning Media, p. 72.

[15] ibid. A sociocultural framework has been defined for *Kei Tua o te Pae* by the principles of curriculum and assessment in Te Whāriki, the national early childhood curriculum for Aotearoa New Zealand.

[16] In a 2003 paper entitled "Opportunity to Learn: A Language-based Perspective on Assessment", *Assessment in Education*, vol. 10 no. 1, pp. 27–46, James Gee makes the following comment about reading and writing: "Reading and writing in any domain, whether it be law, biology, literary criticism, rap songs, academic essays, Super Hero comics, or whatever, are not just ways of decoding print, they are also caught up with and in social practices. Literacy in any domain is actually not worth much if one knows nothing about the social practices of which the literacy is but a part. And, of course, these social practices involve much more than just an engagement with print … But knowing about a social practice always involves recognising various distinctive ways of acting, interacting, valuing, feeling, knowing, and using various objects and technologies, that constitute the social practice" (pp. 28–29; ellipsis in the original).

[17] Allan Luke and Peter Freebody (1999). "A Map of Possible Practices: Further Notes on the Four Resources Model". *Practically Primary*, vol. 4 no. 2, p. 5. 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. G. Bull and M. Anstey. Frenchs Forest, NSW: Prentice Hall, 2nd ed., chapter 4, pp. 52–65.

[18] Research in Australia that investigated the literacy practices in seventy-nine early childhood services found that even in centres deemed to have high-quality practices, teachers tended to make assumptions about children's home experiences that were based on stereotypes rather than actual knowledge gleaned from the families themselves. See L. Markin, J. Hayden, A. Holland, L. Arthur, B. Beecher, C. Jones Diaz, and M. McNaught (1999). *Mapping Literacy Practices in Early Childhood Services*. NSW: University of Newcastle.

[19] L. C. Moll, C. Amanti, D. Neff, and N. Gonzales (1992). "Funds of Knowledge for Teaching: Using a Qualitative Approach to Connect Homes and Classrooms". *Theory into Practice*, vol. 31 no. 2, pp. 132–41; and N. Gonzalez, L. C. Moll, and C. Amanti (2005). *Funds of Knowledge: Theorizing Practices in Households, Communities and Classrooms* Mahwah, N.J.: Lawrence Erlbaum. For a connection with New Zealand research, see C. Jones (2006). "Continuity of Learning: Adding Funds of Knowledge from the Home Environment". *Set: Research Information for Teachers*, no. 2, pp. 28–31.

[20] Peter Freebody and Allan Luke (2003, op. cit., p. 56), suggest that "effective literacy in complex print and multimediated societies requires a broad and flexible repertoire of practices. This repertoire we have characterised as a set of 'roles', later 'practices', that participants in literacy events are able to use as a 'resource'". These practices are (not in any particular order): breaking the codes (recognising and manipulating the units); participating in the meanings (for example, composing narratives using the tools, see Leone Burton, 2002); using texts functionally (participating in the social practices, see James Gee, in endnote 16 of this book); and critically analysing and transforming texts (understanding that texts represent viewpoints that can be changed). The Leone Burton (2002) reference is: "Children's Mathematical Narratives as Learning Stories". *European Early Childhood Education Research Journal*, vol. 10 no. 2, pp. 5–18.

[21] Barbara Rogoff (2003), op. cit.

[22] Barbara Rogoff (2003, op. cit.) includes "observing and listening in", p. 317, as a significant part of "intent participation

in ongoing shared endeavours", p. 299.

[23] Ministry of Education (1996), op. cit., p. 14.

[24] James Greeno writes, "Acting with conceptual agency in a domain means treating the concepts, methods, and information of the domain as resources that can be adapted, evaluated, questioned and modified." In J. G. Greeno (2006). "Authoritative, Accountable Positioning and Connected, General Knowing: Progressive Themes in Understanding Transfer". *The Journal of the Learning Sciences*, vol. 15 no. 4, pp. 537–547.

[25] James Greeno (1991). "Number Sense as Situated Knowing in a Conceptual Domain". *Journal for Research in Mathematics Education*, vol. 22 no. 1, pp. 170–218.

[26] ibid., p. 175.

[27] ibid., p. 176. The metaphor of a kitchen has also been picked up by Schoenfeld in A. H. Schoenfeld (1998). "Making Mathematics and Making Pasta: From Cookbook Procedures to Really Cooking". In *Thinking Practices in Mathematics and Science Learning*, ed. J. G. Greeno and S. V. Goldman. Mahwah, NJ: Lawrence Erlbaum, pp. 299–319.

Book 17: Oral, visual and written literacy – Te Kōrero, te Titiro, me te Pānui-Tuhi

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.

In this section

- A lens focused on assessment practices – He āta titiro ki ngā mahi aromatawai
- A lens based on *Te Whāriki* – He tirohanga mai i *Te Whāriki*
- 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

- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- Endnotes – Kōrero tāpiri

Downloads

- Introduction [PDF, 401 KB]
- Looking Back Through Your Portfolio [PDF, 129 KB]
- Daniel and his Books [PDF, 141 KB]
- Kikurangi [PDF, 119 KB]
- Flopsy and Mopsy [PDF, 219 KB]
- Joshua's Mana Reo [PDF, 200 KB]
- Rahsaan and Quidditch [PDF, 231 KB]
- Shai-Li Makes a Friend [PDF, 281 KB]
- The Snipe and the Clam [PDF, 259 KB]
- Tiari Wants to Draw [PDF, 245 KB]
- William's Map Drawing [PDF, 204 KB]
- Zachary's Proof-reading [PDF, 248 KB]
- A Sticky End: A Learning Story [PDF, 161 KB]
- Reflective Questions [PDF, 179 KB]
- Oral, Visual, and Written Literacy (Full) [PDF, 1.2 MB]

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 (seeBooks 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

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.

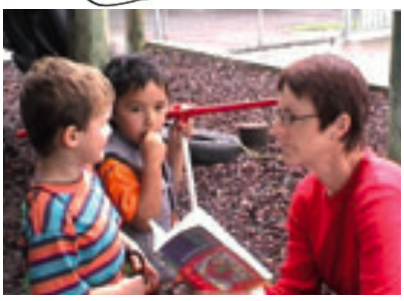
In the exemplar “Zachary’s proof-reading”, Zachary has observed the teachers writing learning stories and he participates in the proof-reading part of the process.

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.



Exemplars – Ngā tauaromahi

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 kurì?” “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

Well-being Mana atua	**Being Involved**	Paying attention for a sustained period, feeling safe, trusting others. Being playful with others and/or materials.	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.
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

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.

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 Spider man.) 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

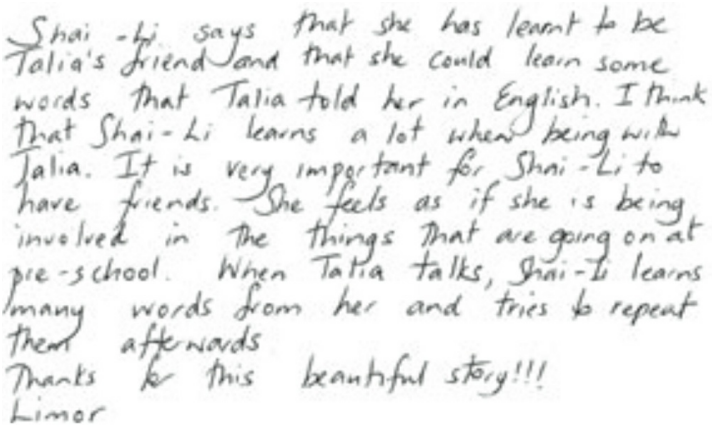
I noticed Shai-Li and Talia sitting together in the book corner. The two of them were looking at a pictorial Hebrew dictionary. There was animated conversation between the two of them – Shai-Li was pointing to pictures and saying the Hebrew word, while Talia was doing the same and using the English word. 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

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?

Parent comment


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.

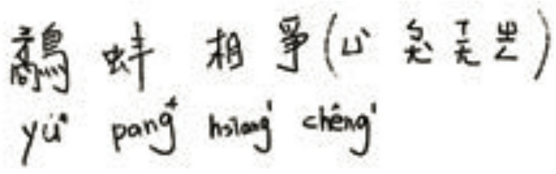
24 April

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

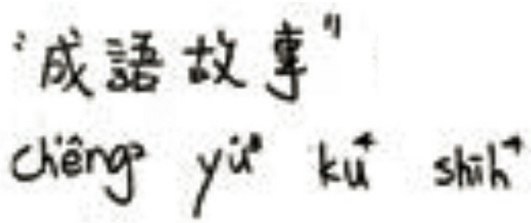
Today Samuel drew some pictures that I made into a book. I read the book to the group at the end of the morning.

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.



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 sssssssx,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

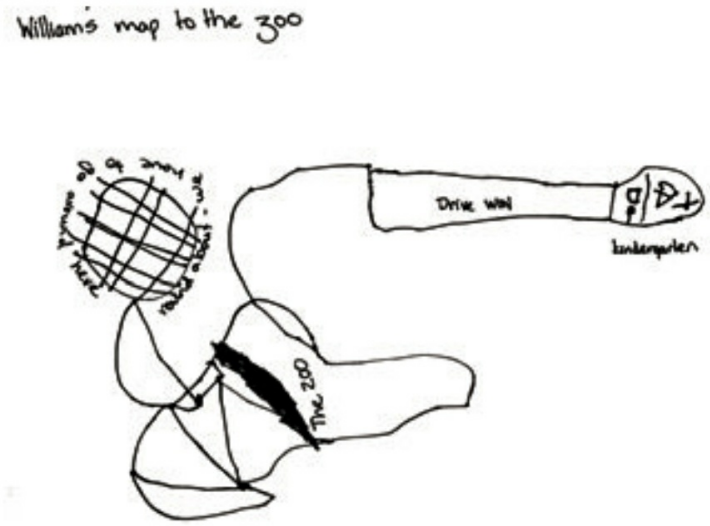
Teacher: Jo

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

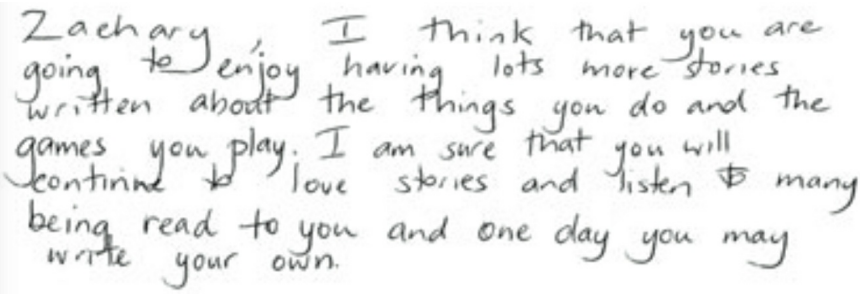
When Kerri had finished she invited Zachary into the room and they sat down together. As Kerri read the story he laughed, absolutely delighted over the finished story.

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

Child: Joshua

Teacher: Chrissy

A learning story

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

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.

Book 18: Mathematics – Pāngarau

Introduction

The exemplars in this book should be considered in conjunction with the discussion in Book 16. A definition of mathematics and statistics in *The New Zealand Curriculum* includes the statement:

> *"Mathematics is the exploration and use of patterns and relationships in quantities, space, and time. Statistics is the exploration and use of patterns and relationships in data. These two disciplines are related but different ways of thinking and of solving problems. Both equip students with effective means for investigating, interpreting, explaining, and making sense of the world in which they live."* [1]

The National Numeracy Strategy uses this definition:

> *"To be numerate is to have the ability and inclination to use mathematics effectively in our lives – at home, at work, and in the community."* [2]

The exemplars in this book record children participating in mathematical practices – exploring relationships and using patterns in quantities, space, and time – for a range of purposes.

James Greeno has called this "situated knowing in a conceptual domain", and he used the workshop or the kitchen as a metaphor (see Book 16). Alan Bishop, a leading writer and researcher in mathematics education, has emphasised a cultural perspective on mathematics education that is consistent with the approach to education taken in Te Whāriki. He sets out six activities: counting, measuring, locating, designing, playing, and explaining.[3] He adds:

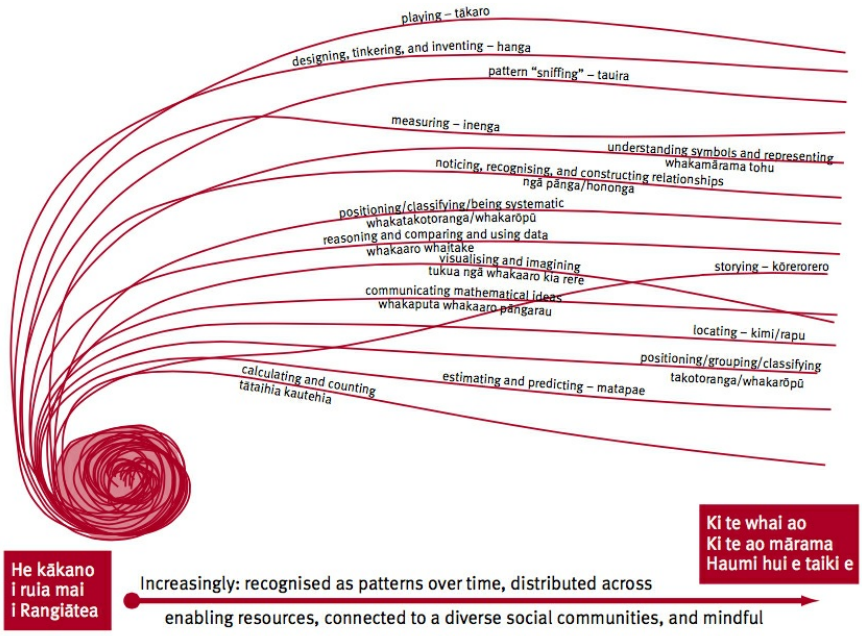
> *"All these activities are motivated by, and in their turn help to motivate, some environmental need. All of them stimulate, and are stimulated by, various cognitive processes, and I shall argue that all of them are significant, both separately and in interaction, for the development of mathematical ideas in any culture. Moreover all of them involve special kinds of language and representation. They all help to develop the symbolic technology which we call "mathematics".*[4]

Discussing the importance of play to cultural life, Bishop comments, quoting Vygotsky, that "the influence of play on a child's development is enormous"[5] because it provides opportunities for abstract thinking. Barbara Rogoff also suggests that children supporting each other and learning together, a key feature of play, makes a powerful contribution to mathematical learning.[6] Bishop emphasises the playing of games. He notes that playing is "indeed a most serious business"[7] as well as a significant adult activity. Games model reality, and "it is not too difficult to imagine how the rule-governed criteria of mathematics have developed from the pleasures and satisfactions of rule-governed behaviour in games".[8] Bishop also elaborates on the activity he calls "explaining", the purpose of which is to expose relationships between phenomena. He emphasises the explanatory relationships of meaning making: finding similarity, and connections and classifications, to explain events or experiences. He notes that the diversity of languages brings culturally diverse explanatory classifications and ways of explaining.

Similarly, within the context of Aotearoa New Zealand, an early childhood mathematics working group set up in 2003 by the Ministry of Education developed "te kākano", a metaphor for describing the range of purposeful activities for developing mathematical tools and symbol systems in a bicultural environment.[9] The metaphor represents the child as te kākano (the seed), embedded in a context. The range of mathematical purposes and tools that develop is influenced by the "fertiliser" or "soil" that surrounds te kākano. These influences include teacher pedagogy, teacher content knowledge, family/whānau knowledge, and resources, all of which interact with the child's interests to privilege particular mathematical domains. The metaphor highlights the value of identifying the range of cultural purposes for mathematics within a setting.

The strands in the Te Kākano diagram cross and interweave in different activities. For example, in one exemplar, calculating and counting, measuring, and designing might all overlap. In another, estimating and predicting might overlap with “pattern sniffing”. Therefore, the names on the seed strands indicate the sorts of strategies and dispositions a teacher might notice. Each of these strands includes possibilities for increasing mathematical complexity.

Te kākano: Purposeful activities for the development and understanding of mathematics symbol systems and technologies



A lens can be placed at any point in the diagram to look in more depth at what is happening for a particular child or group of children. Within the lens, we can see the authentic context in which an activity takes place and the specific detail of the strategies, the dispositions happening there, and the mathematical complexity involved.

Effective Pedagogy in Mathematics/Pāngarau: Best Evidence Synthesis Iteration [BES] includes a chapter on mathematics in the early years, which is consistent with the approach taken here. It draws attention to the value of play and of everyday activities as meaningful contexts for mathematics learning, and it highlights aspects of the factors that nurture te kākano (teacher content and pedagogical knowledge, appropriate resources, and family/whānau mathematics).[10]

The mathematics exemplars in this book are viewed through one or more of the three lenses outlined in Book 16: a lens that focuses 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 tools described as “mathematics”.

In this section

- A lens focused on assessment practices – He āta titiro ki ngā mahi aromatawai

- A lens based on *Te Whāriki* – He tirohanga mai i *Te Whāriki*
- A lens focused on mathematics – He āta titiro ki te pāngarau
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- Endnotes – Kōrero tāpiri

Downloads

- Introduction [PDF, 328 KB]
- Quin and quarters [PDF, 133 KB]
- Hamish sews a corgi [PDF, 216 KB]
- Ordering by size [PDF, 238 KB]
- Preparing a budget and playing with numbers [PDF, 230 KB]
- Measuring the play dough [PDF, 278 KB]
- Ezra explores height, balance, measurement and number [PDF, 290 KB]
- Jack explores space [PDF, 336 KB]
- Jake's survey [PDF, 247 KB]
- Collaborative building with unit blocks [PDF, 265 KB]
- Playing with repeated patterns [PDF, 143 KB]
- Questions and notes [PDF, 156 KB]
- Mathematics (Full) [PDF, 1.2 MB]

A lens focused on assessment practices – He āta titiro ki ngā mahi aromatawai

Assessment that notices, recognises, and responds to mathematics learning in the wider sense will ensure that the mathematics in measuring, locating in space and time, designing (form, shape, and pattern), playing, and explaining are also on the curriculum agenda. Frequently the mathematics in an exemplar was not part of the teacher's analysis of the learning and has been added to the annotation for this exemplar book. The "mathematics" may not always be the focus in an analysis of the learning; sometimes other aspects of *Te Whāriki* may be recognised as important at a particular time in a child's educational journey.

However, highlighting the mathematics in documentation is an aspect of effective mathematics teaching. It encourages teachers and children and families revisiting children's portfolios to recognise and develop children's mathematical competence and continuity. Assessments can illustrate the view in *Te Whāriki* that mathematics is about symbol systems and tools for making and representing meaning and for solving and posing problems. *Te Whāriki* includes the learning outcome that "Children develop the expectation that numbers can amuse, delight, illuminate, inform, and excite".[11] Play is one way in which children will realise this expectation, and teachers will contribute to this expectation in a range of ways. A key finding from a New Zealand research project on mathematics teaching and learning in early childhood settings indicated that pedagogical documentation enhances the teaching and learning of mathematics in early childhood.[12]

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

Mathematics is woven throughout the strands in *Te Whāriki.* It is found specifically in the Communication/Mana Reo and the Exploration/Mana Aotūroa strands. The latter strand includes mathematical processes such as "setting and solving problems, looking for patterns, classifying things for a purpose, guessing, using trial and error, thinking logically and making comparisons".[13] This strand also includes spatial understandings.[14] The Communication/Mana Reo strand includes "familiarity with numbers and their uses" and "skill in using the counting system and mathematical symbols and concepts, such as numbers, length, weight, volume, shape, and pattern".[15] This strand emphasises mathematics in referring to "activities that have meaning and purpose for children" and in the phrase "for meaningful and increasingly complex purposes".[16] As for the other domains of symbol systems and tools for making meaning and communicating, the principles in Te Whāriki mean that family "voices" will be sought and that "funds of knowledge" [17] from home and community will be acknowledged and included in the children's portfolios.

The *Te Whāriki* perspective is that children will participate in the symbol systems and tools of mathematics 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 of *Te Whāriki* (see Book 10) can help teachers to identify dimensions of strength as children become more interested in and involved with mathematics. Learning episodes associated with mathematical practices take on dimensions of strength as these episodes become:

- more strongly integrated into recognised patterns, regular events, and social practices over time. The exemplar "Jack explores space" includes a number of stories about Jack's exploration of space and of his place in it. There are many everyday opportunities for him to explore his body in space (in boxes, in tunnels, and up and down steps) and to explore things in space (posting, stacking, rolling, and hiding). These opportunities provide increasing levels of challenge.
- distributed or stretched across a widening network of helpful people and enabling resources. In "Ezra explores height, balance, measurement, and number", Ezra is exploring ways in which he can be taller by trying different units for measuring his height and trying a range of ways in which he can change his height.
- connected to a greater diversity of purposes, places, and social communities.
- more mindful (as children begin to take responsibility and make up their own minds).

These last two dimensions of strength are illustrated in "Playing with repeated patterns". Jessica begins her interest during a visit to the Māori Gallery at the Auckland Museum (diversity and place). There she observes the patterns, including kōwhaiwhai, and draws them. She later constructs a complex pattern with its own personal purpose and meaning and its own unique rules and relationships (mindfulness).

A lens focused on mathematics – He āta titiro ki te pāngarau

The following are some aspects of participation, in the domain of mathematical symbols, tools, and practices, that might be noticed, recognised, responded to, recorded, and revisited. Not all these aspects are represented in the exemplars, but teachers may be able to identify them in their own local settings and write their own exemplars. In particular, when

episodes are documented and revisited, children will be able to recognise their own mathematical competence.

A repertoire of mathematical practices

An indicative repertoire of practices is set out here, using the four practices outlined in Book 16 as a framework. These four practices also intersect and interconnect.

Observing and listening in to mathematical symbols, tools, and practices

Observing and listening in to mathematical symbols, tools, and practices includes watching and listening in to adults and children engaged in a range of mathematical activities. It also includes noticing cultural and local conventions to do with ways of classifying and describing patterns and relationships, using ideas like number, shape, space, time, and distance. In the exemplar “Preparing a budget and playing with numbers”, a group of children and their teacher are using mathematics for a purpose: to select from a catalogue and to budget for an equipment grant. Achieving this purpose calls for using some mathematical tools, including symbols (numbers) and a calculator. Lute observes and listens in to this purposeful activity, and she later plays with the calculator, writing the numbers that appear.

Playing with mathematical symbols, tools, and practices

Playing with mathematical symbols, tools, and practices includes playing with and noticing numbers, shapes and sizes, and quantities of things. It includes trying out tools for exploring number, shape, space, time, and distance and finding out what these tools can do.

In the exemplar “Quin and quarters”, Quin has been playing with symmetry and quarters, painting a pattern that she “appeared to be really happy with”.

Using mathematical symbols, tools, and practices for a purpose

The “te kākano” diagram lists a number of purposeful activities for developing and understanding mathematical symbol systems and tools. This diagram has proved useful for exploring the mathematics programme in early childhood settings. Using mathematical symbols, tools, and practices for a purpose includes:

setting and solving problems that use mathematical symbols and systems (as in the exemplar “Measuring the play dough”, where Tom uses a ruler and centimetres to compare the lengths of dough and to find how far his dough can

stretch);
looking for and constructing patterns that have a “rule” or relationship that establishes the pattern (for example, symmetry; or as in the exemplar “Playing with repeated patterns”, where in Jessica’s repeated and sequential pattern, the legs become longer as the figures become smaller);
connecting with a range of ways in which family and whānau do mathematics and classifying things for a purpose (as in the exemplar “Ezra explores height, balance, measurement, and number”, which includes contributions about mathematical practices in Ezra’s family);
guessing, using trial and error, thinking logically, and making comparisons (as in the exemplar “Jake’s survey”, where Jake checks an earlier survey and systematically records the colours of bags hanging up over the lockers);
noticing, recognising, and understanding cultural patterns (as in the exemplar “Playing with repeated patterns”, where Jessica explores the koru pattern);
noticing and recognising the purpose of significant cultural designs (as in the exemplar “Collaborative building with unit blocks”, where the children explore aspects of geometric shapes);
using mathematical systems for making meaning (as in the exemplar “Ordering by size”, where Nick uses numbers and ordered sizes to make meaning and to tell a story).

Critically questioning or redesigning

Critically questioning or redesigning in mathematics includes critiquing the options for classifying and representing data for making meaning. It includes using mathematical symbols creatively and reflectively and representing the world of numbers, shapes, time, and space in personal and unique ways. In the exemplar “Jake’s survey”, the teachers have demonstrated a number of ways to display data from surveys. Jake has reflected on these and makes up his own mind by choosing and adapting one of the methods.

Exemplars – Ngā tauaromahi

Quin and quarters

Child: Quin

Teacher: Carlotta

Quin was really interested in using the ruler and pens. She got a little frustrated with using the felt tip along the edge of the ruler and chose to paint on the paper I had just ruled into quarters. She followed the ruled lines with a crayon before painting each individual quarter. This resulted in a symmetrical look which she appeared to be really happy with. “I’ve got four rectangles – they’re quarters, aren’t they, Carlotta?”

What’s happening here?

This activity begins with the teacher noticing Quin’s interest in using a ruler and pens. The teacher has ruled some paper into quarters, perhaps to see what Quin will do with them. Quin’s response is to paint a symmetrical pattern.

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

The teacher has noticed an interest in rulers and pens, and her response stimulates a development of that interest into an exploration of aspects of geometry: quarters, rectangles, and symmetry. The teacher notes that Quin “appeared to be really happy with” her work and was her own judge of its merits. Quin’s question asks for confirmation: “[T]hey’re quarters, aren’t they?” There is no record here of what came before or what followed, but the documentation provides the opportunity for Quin to revisit the experience and to follow up on this exploration. The teacher analyses the learning with a mathematical lens, noting the “symmetrical look” to Quin’s work and providing what may be a new word to Quin, an addition to her mathematical vocabulary.

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

For many children, learning begins by playing with tools with no apparent purpose in mind, and then a purpose or meaning begins to be explored. In this case, the teacher appears to have provided the stimulation with no specific outcome in mind. Quin initiates the direction that her learning takes. The Exploration/Mana Aotūroa strand of *Te Whāriki* includes outcomes to do with setting and solving problems, looking for patterns, and investigating spatial understandings. Quin explores all these processes in this exemplar.

How does this assessment exemplify developing competence with mathematics?

Both Carlotta (the teacher) and Quin (the child) appear to be exploring aspects of rectangles together: in this case, they are “four quarters”. Quin and her teacher may later explore different ways to represent quarters, or they may explore the horizontal and vertical symmetry of the pattern Quin has created. Quin has very carefully represented the symmetrical pattern: not just in shape but also in colours.

Hamish sews a corgi

Child: Hamish

Teacher: Julie

Date: 18 September

The corgi sewing project started today! After we had pinned the pattern (Hamish’s fantastic drawing) to the fabric and cut it out Hamish said, “I can sew by myself – I don’t even need any help!”

“Great, Hamish – there you go – you know what to do!!”Hamish did just that – total concentration – fully bent to the task. “I’ve done five stitches,” and he had – very neat and right where they should be – I was impressed. I stayed sitting by him talking with the other children and watching his progress. He did a lot more before he looked up and needed a break. “Look how many I have done now – I’ve just about used up all the wool!”

“Wow – so you have!” I said. “How many stitches do you think you’ve got now?”

“Maybe more than twenty,” Hamish said.

“Great, let’s count!” I replied.

We counted together – exactly twenty stitches. I rethreaded the needle and away the corgi maker went again – this time

with me holding the fabric while Hamish did the sewing. After a little while Hamish said, “Look how much wool there is left,” and he used the length of wool and needle to measure it against the end of the table, then the easel. I asked him to predict whether it would be longer or shorter than a few other things around us before he went back to his sewing – and he was often right in his estimations.

“This is the second corgi you have sewn, isn’t it, Hamish?” I said. “Yes,” he said. “But I can’t find the other one – it’s lost.”

“Oh,” I said.

“But that’s OK,” he said, “that happens,” nodding his head with an accepting, wise look on his face.

Short-term review

This is only the second sewing project Hamish has done at kindergarten, so I was really impressed with his ability to sew so confidently and also so well!

His passion for and delight in his ability is wonderful – what a fantastic learning disposition – a real interest in and confidence to tackle a tricky task – and stick with it (persevering with difficulty).

Hamish was also exploring some mathematical concepts when making his corgi today.

And last but not least – Hamish has grasped the concept of impermanence: “But that’s OK,” he said, “that happens,” nodding his head with an accepting, wise look on his face.

OH WOW!!!!!!!!

Question: What learning did I think went on here (that is, what are the main point[s] of the learning story)?

What next?

Finish the corgi.

Last kindergarten day for Hamish this Friday, then off to school – we will be very sad to see him go.

What’s happening here?

This entry in Hamish’s portfolio is part of a series on making corgis, inspired by his pet corgi. Before this point, Hamish has already sewn one corgi and sculptured one in clay. He is very keen to sew another, and a few days before this exemplar is written, the teacher has recorded suggesting that he draw a corgi to be used as a pattern. He does this. The series of “corgi” assessments includes reading, writing, and oral literacy as well as mathematics, and the teacher models the use of these symbol systems and tools for everyday purposes.

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

The exemplar documents Hamish’s use of symbol systems and tools for making meaning. His purpose is set in an everyday context, part of the process of getting a task completed. The teacher assists him with his explorations, while the interest and direction come from Hamish. This assessment indicates that the teacher values Hamish’s work: he

knows what to do and he remains focused.

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

This exemplar illustrates some characteristics of a competent and confident learner and communicator in mathematics. Hamish explores a sustained interest over time, calling on a range of communication media along the way. He comments to the teacher on aspects of the task that interest him. Sewing, including pattern making, is a complex and difficult task, and the teacher comments on two dispositions that are evident here: “His passion for and delight in his ability” and his capacity “to tackle a tricky task – and stick with it”. Hamish’s learning dispositions are being connected to a diversity of purposes and social communities (see page 6): mathematical purposes and the social community of mathematicians.

How does this assessment exemplify developing competence with mathematics?

The purpose of this task is to make a corgi. Hamish is alert to the mathematical ideas in this task, to do with “how many” and “how much”. The teacher picks up Hamish’s mathematical initiatives and includes them in the conversation, helping him to explore them further. To complete this task, Hamish has made a pattern, counts his stitches early in the process, and estimates the number of stitches later in the process. Inspired by the length of wool left over, he measures the width of the table and the easel using a length of wool as a unit, and makes predictions about other comparisons of length (also using the length of wool as a unit). Modelling an everyday purpose of mathematics, the teacher first engages with the task by asking Hamish to estimate how many stitches he has completed with one length of wool (based on Hamish’s initiating comment “I’ve done five stitches”). They then count, as part of the conversation, to see if his estimate is reasonable.

The teacher extends his interest in using a length of wool as a unit of measure. Hamish predicts and compares, using the measure for increasingly complex purposes, developing a “number sense”, exploring the shift from two dimensions (the pattern) to three (the sewn corgi), implicitly posing questions for mathematical exploration (for example, about how much wool is needed for the task), and comparing lengths. These are all purposeful mathematical practices.

Ordering by size

Child: Nicholas

Observer: Julie

Date: 14 March

$29.95

Nick asked me how much this was.

“Twenty-nine dollars, ninety-five cents, Nick,” I said.

“That’s a lot of money – but I’ve got heaps of money. When my Nana died, she left me some money,” Nick told me.

“What will you spend it on, Nick?” I asked. “A motorbike!” he told me.

“How about drawing me a picture so I can see what sort of bike you’ll buy?” Nick drew several bikes and ordered them from small to large.

“The big one is a Harley-Davidson!” he said. “The Harley has stripes. I think the wee seatbelt is at the back for the wee person. I don’t know why they have two aerials at the back!”

“Yeah, I don’t know. Why would they have aerials?” I said.

Nick said, “The aerials are for the wee microphones in the helmets – so they can talk to each other – so the driver can hear the person at the back. Harleys can go really fast – about forty speed or ninety speed or something. The wee ones is ... One is a Honda, and there’s a Ford and a Mercedes.”

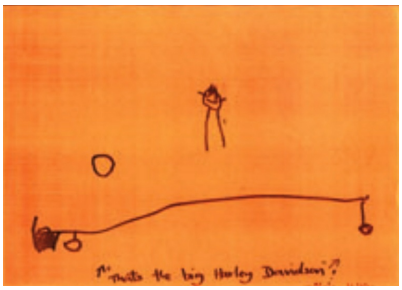
“Wow, Nick! You know a lot about bikes. Would you like to tell me more or is that the end of the story?”

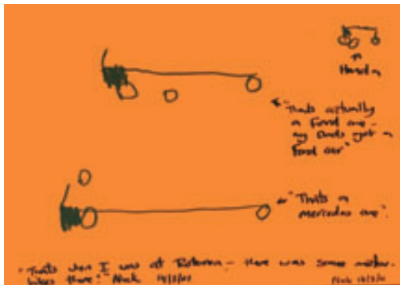
“It’s the end,” said Nick.

Short-term review

I had *such* a lovely talk with Nick today – firstly about money and motorbikes and then later about some pictures he was interested in.

Nick shows he is aware that the symbols indicate an amount of money on the price label but he didn’t know how much. He feels confident to ask for help when he needs it and he really seems to enjoy having a good in-depth talk from time to time. We probably spent at least half an hour chatting together today. When I see an opportunity to invite Nick to draw, I take it – and he is becoming more confident and willing to take risks with writing and drawing. I love the way Nick’s first bike was very small, then he branched out and drew bigger and bigger bikes, culminating in the Harley. The ideas and inventiveness in his thinking about aerials was great I thought. “Wee microphones” in the riders’ helmets so they can talk to each other!!! And obviously he has an understanding that aerials are needed for the transmission of sound.





What's happening here?

This is a conversation between the teacher and Nick. It begins with a number question and ends with a discussion about a drawing.

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

The teacher is using this opportunity to describe, and provide an example of, some of Nick's recent development with drawing and of his "inventiveness" (in his thinking about aerials). In her short-term review, she has been very explicit about what she means by "inventiveness". Nick explains what he is drawing and comments that he doesn't know why there are two aerials. However, he guesses that it is something to do with the microphones in the helmets. This is not just an interesting story: the teacher links it clearly to learning that is valued. She writes Nick's words as the text of the story to accompany his drawings.

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

The teacher comments that Nick "feels confident to ask for help when he needs it and he really seems to enjoy having an in-depth talk from time to time". This is a specific commentary on his communication practices. She also writes that he is becoming "more confident and willing to take risks" with writing and drawing, and she notes the way in which this exemplar illustrates his inventiveness with thinking about aerials. Nick is drawing and talking about what he knows from home experiences, a connection to the principle that family and community are an integral part of the early childhood curriculum. The Exploration/ Mana Aotūroa strand includes mathematical processes specified in *Te Whāriki*, such as classifying for a purpose and making comparisons (ordering the bikes from small to large to emphasise the value of the Harley-Davidson). Nick's interest in the way in which numbers can denote value is an example of "familiarity with numbers and their uses", an outcome of the *Te Whāriki* Communication/Mana Reo strand.[18]

How does this assessment exemplify developing competence with mathematics?

This account begins with a question from Nick about the numbers on a price tag. The conversation with the teacher ("What will you spend it on, Nick?") moves the conversation on to motorcycles, a topic that Nick knows a lot about. When the teacher then suggests he draw a picture about this, he draws four bikes and "ordered them from small to

large". The ordering is in terms of the size (length) of the bikes (and, perhaps, their status in Nick's eyes): Nick can name the type of each motorbike and he includes his mathematical ideas (about measuring their size and speed) in his account of his drawings.

Preparing a budget and playing with numbers

Child: Lute

Teacher: Karen

Date: 20 March

		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.	This morning a group of children and I were looking through catalogues. The children were selecting equipment that they would like for their outdoor area. (We were applying for a grant.) They had great delight picking and choosing, and recorded their choices by drawing pictures to send with our grant application. I went to get a calculator to add up the cost of the children's choices. When I returned Lute had been busy writing letters on the blackboard. "I did my sister, my nana, my dad, my mum, my name, 'Lute', and my grandma," she told me as she pointed to the words she had written. I continued working with the group of children. We added up the cost of the equipment. I got called away to take a phone call and when I returned I couldn't find the calculator anywhere. I searched under all the papers under the catalogues and asked the children to help me look. We hunted everywhere. "Where could that calculator be?" I asked the children. Then I looked over to Lute. She was taking no notice of the other children and me. It was as if she was oblivious to her surroundings. She was very busy. She was pressing
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.	keys and watching the numbers come up on the screen of the calculator, reading them aloud, and then recording them onto her blackboard. Lute wrote the numbers in the same form they appeared on the calculator screen. When she had finished writing them on the blackboard she took my pen and copied onto paper what she had written on the blackboard. Lute was very proud of her writing and spent a long time writing numbers.

Short-term review

Lute has a passion for writing: she is experimenting with numbers and letters. Lute has an understanding that numbers and words can be recorded and read.

What next?

Encourage Lute's literacy and numeracy skills through different media – the blackboard, whiteboard, magnetic letters and numbers, counting in dance and movement games.

What's happening here?

The teacher illustrates the use of a calculator, then temporarily loses it as one of the children takes it over for a purpose of her own.

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

Two events are illustrated here, both of them valued enough to be documented. The teacher records Lute's interest in the calculator, and she notes that Lute "was as if ... oblivious to her surroundings" when using it. Now that this story has been documented, other teachers (and Lute's family) can notice and recognise opportunities to strengthen Lute's interest – in both writing numbers and in using the calculator.

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

This exemplar documents the participation of the children in an enterprise of great importance: applying for a grant for equipment for their early childhood centre. They belong to and are engaged in a learning community with connections to the world outside the centre (the market – represented by the catalogue – and the funding providers). *Te Whāriki* emphasises using mathematics in activities that have meaning and purpose for children. It also has the learning outcome "Children develop the expectation that numbers can amuse, delight, illuminate, inform, and excite".[19]

How does this assessment exemplify developing competence with mathematics?

In this assessment, a group of children and their teacher are participating in a real-life mathematical activity. They are working together on the budget for an equipment grant. The children choose what they want from the catalogue, and the teacher uses a calculator to add up the cost of their choices.

Lute writes the names of her family on the blackboard nearby during a halt in the budgeting enterprise. She then borrows the calculator to press keys, watching the numbers come up on the calculator screen, reading them out loud, and writing them down. She is developing competence with the symbols (numbers) of mathematics and with a mathematical tool (the calculator).

Measuring the play dough

Child: Tom

Teacher: Rosie

Date: February

A learning story

Tom held up a long piece of play dough he had squeezed from the piping equipment and exclaimed, “Look, Rosie – it’s sooo long!”

“Yes, you’re right, Tom, it sure is! Let’s get a ruler and measure it to see how long it really is,” I suggested.

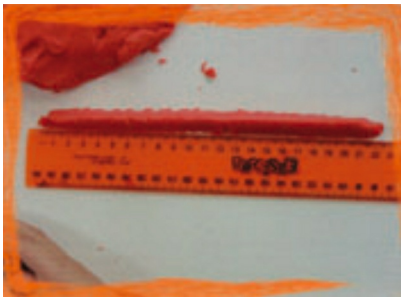
Tom placed his play dough strip along the tape measure.

It’s 19 long!!

Can you see the numbers, Tom? They tell you how long it is,” I explain.

After studying the numbers carefully, Tom cleverly announced, “19 long.”

“Yes, 19 centimetres,” I add.



This one is 22 centimetres.

“I’ll make another one – but even longer this time. Look, this one is ... 22 centimetres,” he continues.

"Wow, can you make the strip as long as the ruler – 30 centimetres long, Tom?"

I've made it 30 centimetres now!!

After much squeezing and slight adaptation, Tom successfully makes the strip reach from one end of the ruler to the other.

"Look – it's 30 centimetres long now!" he announces proudly.

Short-term review

Tom is always so interested and captivated by whatever is happening at kindergarten. His number recognition is superb. He easily tells me the numbers on the ruler as he reads them. Measurement is a constituent of the maths curriculum at school – clearly Tom has already mastered a fundamental use of the ruler. He made sure the edge of the dough strip corresponded with the beginning of the ruler so that the dough length could be measured accurately.

Well done, Tom. We'll have to measure you to see how tall you are now. That would be a great big number!!

What's happening here?

The teacher suggests measuring a length of play dough when Tom comments that "it's sooo long!"

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

This documented assessment in Tom's portfolio records in detail the sequence of his measurements, including photographs that Tom will be able to read himself. Tom can therefore revisit this process. The short-term review even includes a photograph of part of a ruler. The teacher notes the specific mathematics learning and suggests a possible next step – measuring Tom himself.

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

This record illustrates responsive and reciprocal relationships between Tom and his teacher. This is a good example of pedagogy that incorporates outcomes from the Communication/Mana Reo strand. The teacher is helping Tom to develop skill in using the counting system and to strengthen his learning about the mathematical symbols and concepts of numbers and length. The initiative is shared. She adds a tool for measurement, adds the word “centimetres” to Tom’s measurement, sets a challenge (30 centimetres), documents the process, and suggests a next step.

How does this assessment exemplify developing competence with mathematics?

This assessment is about using units of measurement as Tom sets himself the task of making piped lengths of play dough longer and longer. The teacher introduces the idea of measuring by numbers of centimetres using a ruler, and Tom readily practises this task. He learns that, by using a ruler, he doesn’t have to compare the lengths of dough against each other. He can remember the length in centimetres of the longest one so far. If the proposed next step is taken (measuring how tall Tom is), it might well be preceded by some estimation (the teacher has already signalled this possibility when she predicts “That would be a great big number”). Tom is learning the use and value of a mathematical tool (a ruler) while learning about a unit of measurement (centimetres). The teacher also records that Tom has used an accurate method of measuring by his making sure that the edge of the dough strip corresponded with the beginning of the ruler. The photographs in the assessment provide a record of this method for Tom to refer to on future occasions.

Ezra explores height, balance, measurement, and number

28 February

Ezra wanted to be really tall today. He was walking around with the sawhorse held up high over his head. Later I noticed him under the tree house positioning the sawhorse in different ways, trying to reach the bottom ledge.

He tried standing on both the bottom and top of the sawhorse.

The sawhorse is upside down with its legs standing up.

Ezra works out how to reach the ledge more easily.

Then with intense concentration he walked around the playground. “I’m going to reach that tree.” But he placed the

sawhorse on the concrete path.

I asked, “What would happen if you fell off?” He looked around without answering and moved onto the grass until he decided on a spot. He reached up and could just reach the leaves. Then he said, “You get some string and measure me.” I found some lovely red ribbon and together we spent some time measuring and cutting lengths while he stood either on the grass or on the sawhorse.

An audience came to watch while we compared lengths.

Ezra decided he wanted the string tied to the branch so he could “swing”.

“You pull out the little stool so I can swing,” he insisted.

We did a countdown. “3 ... 2 ... 1 ...Go!!” And he jumped.

“Who wants to jump with me?” he asked the audience.

Several children wanted to join in and Ezra said, “This is going to be fun, eh?” The children agreed.

I left them to “swing” and they spent some time negotiating the process and how to hold the ribbon.

Short-term review

Ezra showed amazing problem-solving skills and a real interest in measuring. This solitary activity ended up being quite a social experience. Ezra is developing ways to include others in his play. Ezra needs more opportunities to expand his interest in measuring and maths concepts that also include his peers.

Voice from home

When this story was shared with Ezra's mum and her partner, Ezra's mum said that she had measured him against the wall a very long time ago. She didn't use string! Gareth (her partner) commented that they often tell Ezra if he eats up all his food he will grow big and strong. Ezra also gets up on a chair to see if he is as tall as Gareth.

Child's voice

When Sandra shares the story and photos with Ezra, Ezra responds, "I am trying to reach that branch, eh?"

"I'm measuring myself with a piece of string."

"I was holding the piece of string and I was SLIDING down, eh?"

"Hey, that's me," he said pointing at his name. "There's me, 'E' 'Z' 'R' 'A'," he said, pointing to each letter.

11 March – several days later

"I'm balancing!"

Ezra wanted to balance on the building bricks. He tried standing on just three but they kept falling. He then spent some time standing up all the bricks in a group. Finally he stood on them, arms outstretched and said, "I'm balancing."

Sandra: "Wow, look at you! How many bricks did you have before when you kept falling down?"

Ezra thought for a while and held up four fingers.

Sandra: “Was that enough to balance on?”

Ezra shook his head.

Sandra: “So how many bricks did you need to balance?”

Ezra got down and counted, touching each brick as he said a number.

Short-term review

Ezra problem-solved this task all on his own. He realised more bricks were needed to support his weight and the outcome was successful.

---

16 March

Several days later when playing outside, Ezra found a long tube. He ran over to me and asked, “Am I taller than this?”

“How might you work that out, Ezra?” I questioned.

Ezra stopped for a moment. He stood up straight against the wall and held the tube against himself. “You can look and tell me,” he said.

“Good idea,” I said. “No, it is just slightly taller than you.”

“Hmm,” said Ezra, “what about Eisak? Is she taller?”

Ezra held the tube against Eisak as he had done against himself and he compared.

“Yes, Eisak is taller!” he declared.

What's happening here?

This is a series of stories about Ezra as he experiments with ways to make himself taller, to balance, and to measure height.

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

The continuity of Ezra's explorations is documented as he uses a number of tools (sawhorse, ribbon, bricks, cardboard tube) to change and measure height. The teacher observes carefully, adding suggestions or resources at appropriate times. A voice from home is included in the documentation, connecting Ezra's measuring experiences at home with those at the centre. The teacher revisits the documentation with Ezra, and he describes his experiences by reading the photographs. He also recognises the letters of his name.

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

Connections with home are included here as the family make links with the curriculum at the centre. When the assessment is shared with Ezra's family, they make a contribution to the record of continuity over time and place. Ezra uses a successful strategy for including others in the play: inviting them to jump with him.

This exemplar is an example of a mathematical pathway that is linked to the *Te Whāriki* principle of reciprocal and responsive relationships with people, places, and things. The Communication/ Mana Reo strand emphasises mathematics learning through "activities that have meaning and purpose for children".[20] The mathematics in this assessment is sited in events that absorb Ezra and hold meaning for him.

How does this assessment exemplify developing competence with mathematics?

This documented assessment records Ezra's developing understanding of the concepts of height, measuring height, and number. Ezra experiments with tools that help him to reach a greater height and then with artefacts that help him to measure height. Throughout this process, he demonstrates the activity of "playing" when other children join in the jumping game he has instigated.

Ezra measures using string and a cardboard tube, and he compares his results of different trials (measuring himself and then Eisak against the tube). He uses vocabulary of comparison. "Am I taller than this?" The teacher includes counting in Ezra's activities by leading him in a backwards countdown of three for jumping and then by encouraging him to count the number of bricks that he needs to create a firm foundation for standing and balancing.

Jack explores space

Child: Jack

Teacher: Sue

18 March

Jack was sitting in the block corner stacking Duplo blocks on top of one another. He then reached for the train and tried to stand a piece of Duplo on top of its funnel. This did not work so he went back to stacking the Duplo.

Jack noticed another child approaching but carried on stacking. The child watched him and then helped him stack by handing him a block. Jack took it and stacked it. He then tried to stack the Duplo upside down but found this didn't work, so he went back to stacking them the right way up.

The child helping Jack brought hand puppets but Jack wasn't interested in the puppets. Jack then sat the Duplo on the sill of the floor-to-ceiling window, stacked them, then left to play elsewhere.

Interpretation/Analysis

The amount of time Jack spent at this activity stood out for me, eight minutes in all. The fact that Jack did notice the other child, but did not really interact with her even when she brought the hand puppets over, showed that he was really involved in the task at hand.

What next?

Provide Jack with a variety of resources that can be stacked or used to build things (different sizes and shapes of blocks, large cardboard bricks).

---

19 March

While all the toddlers were asleep Jack explored the toddler area.

The large wooden tunnel took his fancy. He put his head inside it, laughing. He was laughing louder when he took it out again.

Jack played peek-a-boo with a staff member. On the completion of this game Jack went through the tunnel.

Teacher: Cilla 4 October

Jack loves balls. Today he found a ball outside, put it in a trolley and pushed it around the playground. He made a growling noise at his trolley if it did not go the way he wanted it to go. Jack spent 5 minutes taking the ball for a ride, then he picked up the ball, took it up the fort, and rolled it down the slide. I helped Jack come down the slide. He giggled, retrieved the ball, and repeated his slide game several times.

Interpretation/Analysis

Jack initiates his own games with items that interest him. He is playful with equipment and expresses his feelings verbally and through gestures.

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15 October Jack tackles the steps

Today under the watchful eye of one of his larger mates, Jack tackled the wooden stairs. His socks were proving to be a little problem as he kept standing on them, so off they came.

Claire stayed behind Jack as he made his way to the top of the steps, calling out “Jack, Jack” once he got to the top.

Teacher: Sandi 23 October

Today I was delighted to see Jack and Georgia initiating play with each other. Georgia first got Jack's attention by squealing at him as he walked past. She then crawled to the end of the wooden box. Jack then came over and peeped right back. They took turns looking and laughing at each other. Jack then crawled through the box and Georgia followed. They did this several times, laughing and "talking" as they played.

Interpretation/Analysis

Jack and Georgia were able to play together.

They took turns responding to each other's ideas and were involved together for some time.

What next?

Keep noticing the friendships made in the nursery.

Teacher: Sandi 4 November

Jack has shown an interest in posting objects. Today he was putting shapes in and out of containers and then hiding them under the cushions. Jack showed delight when the objects/shapes were tipped out of the container. He smiled and repeated the task.

Interpretation/Analysis

Jack chooses play of interest to him. He plays around with equipment and gains much satisfaction from this type of exploratory play.

What next?

Increase the range of posting and heuristic play time and equipment to support Jack's interests.

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5 December

As a toddler Jack's interest in stacking and manipulating objects continues. On many occasions Jack has been observed stacking a selection of cones one on top of another.

Teacher: Cilla 12 December

Jack loves hiding in boxes. Today he emptied out the sand toy-box to as far as his arms could reach, then climbed inside the box. He smiled at his teachers, then spent a few minutes searching through the toys, every now and then throwing something out until he found a sponge piece. He got out and returned this to the water play. Later on he was seen hiding in the toy oven and playing "peek-a-boo" with another child, using the playhouse window as a screen.

Short-term review

Jack enjoys discovering hiding holes. He will spend time each day in a private space – corner, box, tunnel, basket – by himself or with one other child.

What's happening here?

This is a series of stories about Jack exploring space.

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

A number of these assessment stories focus on Jack exploring space and his place in it. Another illustrates his interest in posting and stacking. These assessments provide Jack's teachers with ideas of "what next?" for Jack.

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

Jack crawls, climbs, and stacks and posts objects. His explorations with these resources, along with his exploratory play with other children, are recorded in these assessments. They indicate the range of resources Jack has available to enable him to explore spatial relationships.

The Exploration/Mana Aotūroa strand of *Te Whāriki* includes learning outcomes that support: children's confidence in moving in space, their increasing control over their own bodies, and their manipulative skills, agility, co-ordination, and balance.

How does this assessment exemplify developing competence with mathematics?

Jack is exploring ways of using space, especially in relation to his own body. Through such exploration, he is developing his perception of depth and distance. He is also exploring the shapes and properties of materials and play equipment. The New Zealand Curriculum describes geometry as involving "recognising and using the properties and symmetries of shapes" [21] and includes "Sort objects by their appearance" as a level 1 achievement objective. Within this strand of Geometry and Measurement, geometry also involves "describing position and movement." [22]

Jake's survey

Child: Jake

Teacher: Shelley

Date: 6 June

Jake arrived, walking up the ramp, saying he would like to do a survey on bags. He came to me and we talked about how he would need to go about this. Jake thought this topic was a good idea for a survey as he didn't have to ask anyone any questions!!

Jake had a clipboard and worked on the yellow table. He drew bags and coloured them. "Look, this one doesn't have a handle," he said.

I asked if he was going to include multicoloured bags. Jake explained that there were no multicoloured crayons. I suggested he go and have a look at the sock graph to see how I had depicted multicolour socks. He came back still stumped. Finally I asked if he needed help. I showed him how I drew lines of different colours. At the table the other

children discussed what made “multicoloured”. Two colours were two-tone, so you needed three or more to be multicoloured. Jake also drew a big bag with a cross through it to signify “no bags”.

He worked through looking at the lockers. Then he came to get me. He was not sure if he had got them all and said there were a lot with no bags. I asked if he had started from the top and worked along.

Jake looked horrified. “I started from the bottom and worked along.” I explained that that was fine, and that I was just checking that he had worked in a line to make it easier and it didn’t matter where he started. Jake was fascinated that there were some bags the same as each other.

Short-term review

This boy works to a plan. He is systematic and likes to complete a job. Jake has become very involved in surveys and likes to discriminate, sort, match, count and record. Jake is absorbed in thinking up ideas of what he would like to survey.

What next?

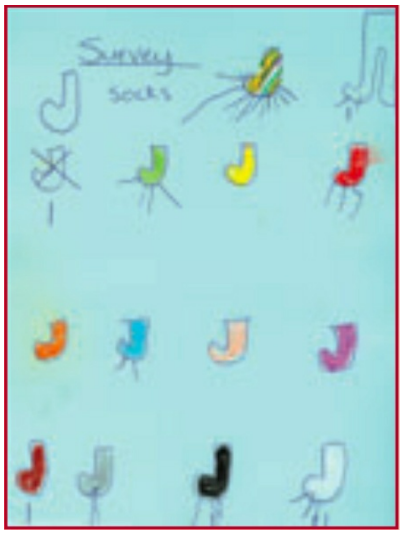
Jake seems totally in charge of this!

What’s happening here?

This assessment is one of several items in a series on doing surveys at the early childhood centre. Children carried out surveys on the colour of their socks and tops, on pets at home, on where they love to play, and on their bags. The teachers helped them to convert the data into graphs. In this exemplar, Jake surveys the children’s bags hung up over their lockers in the cloakroom.

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

The surveys were displayed on the wall so that the children could compare different ways of displaying survey data. Individuals' surveys, like Jake's, were also included in the children's folders so that they could revisit them. The teacher responds to Jake's initiative to do a survey by prompting him to refer to previous work when he gets stuck. She provides advice on request and encourages discussion among the children when Jake can't discover a solution to his problem. These strategies for "finding out" have been documented and can serve as reminders for the children about what to do when they're "stuck". The teacher checks Jake's system for recording the bags and verifies that his method will provide accurate data.



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

In *Te Whāriki*, being a learner – and in this case being a learner of mathematics – includes calling on the resources of people, places, and things to assist with making sense of the world. This is exemplified here. Jake consults the teacher,

and one of the aspects of difficulty (multicoloured recording) also becomes a topic for discussion by the children. Jake also uses the wall display (things in the environment that help with learning) and is participating in a place where surveys are of interest and are carried out in a range of ways. Jake's engagement in the process of doing surveys illustrates the learning outcome in *Te Whāriki* that children will develop the expectation that numbers can "amuse, delight, illuminate, inform, and excite".[23]

How does this assessment exemplify developing competence with mathematics?

Jake's purpose in this learning story is to gather information about his environment, and he uses a mathematical tool (surveying) to do this. *The New Zealand Curriculum* states: "Statistics involves identifying problems that can be explored by the use of appropriate data, designing investigations, collecting data, exploring and using patterns and relationships in data, solving problems, and communicating findings." [24] While Jake is mainly collecting data in this assessment, he is also considering how to record data (on multicoloured bags) appropriately. Also, his choice of a recording method that ensures that the survey will include all the bags shows that he has thought about the design of his investigation. The teacher records that Jake "likes to discriminate, sort, match, count and record".

Collaborative building with unit blocks

‘O le ‘āmataina lenā o le fauina o le fale ta‘avale. ‘Ua fāatutū i luga pou, ma tu‘u i ai laupapa e fola ai.

‘O lenā ‘ua o‘o i le fauina o le taualuga. Tu‘u i ai isi laupapa e ato ai.

‘Ua fa‘ai‘uina le gāluega, ‘ua tū mai le fale ta‘avale. ‘Ua fa‘asolo atu ta‘avale i totonu e fa‘amomoe.

‘O le faitoto‘a lenā e pito i luma e ō atu ai ta‘avale i totonu.

Name: Trujon

‘O le tulimanu o poloka sa tā‘a‘alo ai Trujon ma tamaiti mātutua. Sā filifili mai na‘o laupapa lāpopo‘a muamua ma fa‘apito i lalo e ‘āmata ai le gāluega.

‘O lona iloaina o lana gāluega ‘olo‘o fai na fiafia ai ma fa‘aaogā lona māfaufau e fa‘ailoa i ana gāoioiga.

Fai i tamaiti e tāofi, fa‘atū, va‘ai i pā‘u‘ū. ‘O le fale ta‘avale. Tu‘u i luga le taualuga.

Na pā‘u‘ū laupapa ma toe fausia i luga ma fesoasoani i ai isi tamaiti. Na mana‘o e fesoasoani tamaiti ‘iā te ia. E tasi le itulā ma le ‘afa na fai ai le gāluega ma māe‘a lelei le fauina o le fale ta‘avale.

Points of interest/learning take place

‘O le ‘umi e galue mālosi ai ona lima i le faiga o le gāluega. Tautala mai fa‘ailoa lana mea ‘olo‘o fai. Fa‘atonuga i tamaiti mana‘omia le fesoasoani – taliaina isi tamaiti.

Ideas to be developed

‘Ia toe fa‘alauteleina pea lona iloa o le fa‘aaogàina o peni, vase, pepa e tusitusi ai nūmera, ma mata‘itusi e ‘āmata ai ‘upu o ana gāluega fai.

How your child is progressing at the centre ...

E tele ni vaega fa‘alea‘oa‘oga ‘ua mafai ona a‘oa‘oina ai Trujon. ‘O se tama e mālosi lona tino ma mālòlòina. E fiafia o ia e tā‘a‘alo ma gālulue fa‘atasi ma isi tamaiti. Na te iloa mea ta‘alo e tatau ona fa‘aaogà i lea taimi ma lea taimi o le aso. ‘O Trujon ‘ua mālamalama lelei i tulāfono tatau, po‘o mea e lē tatau ona fai. E tautala i tamaiti ma ta‘u i ai le mea e fai. ‘O se tamaitiiti e fai ma ta‘ita‘i lelei, ma e ‘avea fo‘i o ia o se fa‘ata‘ita‘iga i isi tamaiti. Na te tōina pese e ‘āmata ai le ā‘oga po‘o pesepesega fo‘i. ‘O ona mālosi‘aga o ta‘aloga e pei o polo, fa‘akāmuta, oneone, vai ma gāluega e fa‘aaogà ai lona māfaufau.

Parent comments

‘O Trujon o se tamaitiiti e fiafia i le pese o pese Sāmoa ma pese lotu. ‘Âfai e fai atu se isi iā Trujon e pese, e lè mā Trujon, e pese leo tele. E matala lelei ‘upu, ma ‘a fa‘apea ‘ou te tau pese atu ‘ae ‘ese ‘upu ‘ou te pese ai, e fa‘atonu mai e Trujon le sesē. E fiafia Trujon e alu i le Ā‘oga Aso Sā. E iloa ma manatua e Trujon ana tauloto i tausaga ‘uma. ‘A fa‘apea ‘e te fesili i ai po ‘o le ā lau tauloto i le tausaga lea ‘ua te‘a, e fa‘alau mai e Trujon. ‘O le isi mea e fiafia ai Trujon, ‘o le ta‘alo ma polo ta‘alo, po‘o le polo lakapì, po‘o le polo soka, po‘o le tà polo, po‘o le voli polo, po‘o le polo tènisi, ‘aemaise le pasiketipolo “basketball”. E lelei lana togi, sapo ma le kiki. (E lelei le ta‘i ma le “hand- eye coordination”. ‘Ua ‘āmata ona fiafia Trujon i le valiina/tusiina o ata. E fiafia tele Trujon i mea fa‘akàmuta (fauina o roketi). E fiafia Trujon e fai e ia ana mea, po‘o le faiga o ona ‘ofu, po‘o lana mea‘ai. ‘Ua ‘āmata ona viga Trujon e fia alu i le ā‘oga a tamaiti ‘ua ‘àtoa le 5, ‘ae le‘i taitai – toe tasi le tausaga.

What’s happening here?

Trujon is building a garage with a group of children. Photographs of the work in progress and of the completed work were taken and annotated. A learning story about this activity is also documented.

What aspects of noticing, recognising, and responding to mathematics learning does

this assessment exemplify?

This assessment in Trujon's folder reflects the learning community (his teachers and his family) noticing, recognising, and responding to Trujon's learning. The photographs are annotated in Sāmoan, and the learning story and parent comment are also in Trujon's home language. The comments beside the photographs may have been dictated by Trujon. The note beside the third photograph says: "The garage is completed. The cars are brought in to sleep. That's the front entrance where the cars come in." The teacher writes an evaluation of Trujon's progress at the centre, commenting on him working with other children and his interest in carpentry. An invited parent comment describes what Trujon enjoys doing at home, noting that his interests include carpentry. This is a collaborative record.

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

This learning story illustrates Trujon learning from experience how to design a stable construction. Trujon learns from mistakes (the building falls down a number of times). He remains involved and focused on a task. (He works for one and a half hours on this building.) Trujon also displays leadership skills, managing the group with instructions like "Hold onto this", "Don't let it fall", and "Put this on top." This exemplar shows how children supporting each other and learning together, a key feature of play, makes a valuable contribution to mathematics learning.

How does this assessment exemplify developing competence with mathematics?

In this assessment, Trujon undertakes the collaborative and purposeful task of building a garage for the toy cars. He leads the building process by giving instructions on how to create a solid structure from unit blocks. The different lengths of the blocks are utilised to make a structure that doesn't fall down. This is accomplished by using long blocks down the sides and half blocks across the top. The decorative design is created with triangles placed on small rectangles. Working with unit blocks gives Trujon the opportunity to gain a working knowledge of geometric shapes. The New Zealand Curriculum highlights "using the properties and symmetries of shapes".[25] Unit blocks provide just such an opportunity. A level 1 achievement objective for position and orientation is "Give and follow instructions for movement that involve distances, directions, and half or quarter turns".

Playing with repeated patterns

Child: Jessica

Teacher: Anne

Date: 29 April – 16 May

Jessica began sketching with enthusiasm, and with great experimentation. She played with the koru pattern by connecting it in an interesting way. She even added spirals in the writing of her name.

Her sketching also includes pictures that have meaning for her, i.e., a person and a house. Her black and white painting is a reflection of her sketch, as is her final PVA picture.

A few days later her mother showed me a fascinating drawing that Jessica had worked on at home. I looked at the

series of photograph frames. “Look, these make them stand up” (she pointed to the stands) “and this is one person,” said Jessica.

Short-term review

Jessica is observant and creative. She loves to draw and focuses on detail. I remember showing her how the koru patterns were repeated and we discussed this. One can only wonder if she is experimenting further with repeating a pattern in this very mathematical drawing.

What’s happening here?

This exemplar summarises some of the work in Jessica’s folder as she experiments with patterns, inspired by a visit to the Māori Gallery at Auckland Museum. During this visit, the children observed and drew the patterns, including the kōwhaiwhai. Not all Jessica’s artwork is included here, only the drawing that came from home and some of the koru pattern drawings.

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

This drawing was done at home, but her mother recognised its connection with the artwork of patterns and people that Jessica had been exploring at the early childhood centre. The teacher adds the home drawing to Jessica’s folder, and she comments on the development of her artwork over time. She also acknowledges the uncertainty of her analysis: “One can only wonder if she is experimenting further with repeating a pattern ...” Jessica’s voice is here too. She explains that she has drawn stands on the photograph frames. “Look, these make them stand up ...”

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

In *Te Whāriki*, outcomes are summarised as working theories and learning dispositions. In terms of learning dispositions, the teacher comments that Jessica is “observant” and “creative”. Jessica is also exploring a working theory about patterning, in a range of contexts.

A principle in *Te Whāriki* is that the wider world of family and community is an integral part of the early childhood curriculum. There is a family contribution to Jessica’s work, and her exploration of pattern has been inspired by a visit to the local museum. Her mathematics understanding is becoming connected to a greater diversity of purposes, places, and social communities (see page 5).

How does this assessment exemplify developing competence with mathematics?

Jessica has been playing with connected patterns, and her drawing is one example of this interest. The teacher points out the mathematics in her analysis of the drawing: she records that she and Jessica have discussed koru patterns and implies that Jessica has been motivated by her observations and these discussions; she sees connections with Jessica’s other work on repeated patterns. *The New Zealand Curriculum* states that algebra “involves generalising and representing the patterns and relationships found in numbers, shapes, and measures”.[26] Jessica’s repeated and sequential pattern displays a “rule” or a relationship: as the figures get smaller, the legs get longer. Such “rules” are part of explaining, one of the six activities identified by Bishop that are responsible for the development of mathematical ideas in any culture.[27]

Reflective questions – He pātai hei whakaaro iho

- Which assessments from our setting make valued mathematics visible to teachers, children, families, and whānau?
- What opportunities for experiencing mathematics practices from the wider community are included in the children’s assessments?
- In what ways do our mathematics assessments and their contexts indicate that we are on the pathway towards bicultural practice?
- How do teachers include in their assessments the mathematics practices the children are experiencing outside the centre?
- What opportunities do children have for participating in mathematics learning through the routines and practices of maintaining our centre? Is this view of mathematics represented in our assessments?
- Do our assessments reflect the contexts and opportunities included in the “te kākano” metaphor?
- What aspects of assessment practices and of the wider *Te Whāriki* curriculum strands are represented in our mathematics exemplars?

Endnotes – Kōrero tāpiri

[1] Ministry of Education (2007). *The New Zealand Curriculum for English-medium Teaching and Learning in Years 1–13*. Wellington: Learning Media, p. 26.

[2] Ministry of Education (2001). *Curriculum Update*, no. 45. Wellington: Learning Media, p. 1.

[3] Alan J. Bishop (1988). *Mathematical Enculturation: A Cultural Perspective on Mathematics Education*. Dordrecht: Kluwer. See also Bert van Oers (2001). "Educational Forms of Initiation in Mathematical Culture". *Educational Studies in Mathematics*, vol. 46, pp. 59–85.

[4] A. Bishop, op. cit., p. 23.

[5] ibid., p. 43.

[6] Barbara Rogoff (2003). *The Cultural Nature of Human Development*. Oxford: Oxford University Press, p. 256.

[7] A. Bishop, op. cit., p. 57.

[8] ibid., p. 45.

[9] One of these tools and systems is "pattern sniffing", an evocative expression included as a "habit of mind" in *Habits of Mind: An Organizing Principle for Mathematics Curriculum* by Al Cuoco, E. Paul Goldenberg, and June Mark. Patterns in the Pacific are explored by Susanne Küchler and Graeme Were (2005). *Pacific Pattern*. London: Thames and Hudson. They comment, "While pattern is conservative, in as much as it functions through repetition, it is also a key aspect of innovation. Its reproduction will be more convincing when executed by the mind and tempered by its inevitable transformation. Abstract and, frequently, unspecific in nature, pattern is akin to a 'burial place of memory', where all pasts are equally present and where to recall means to transform. This is similar to the way in which classical poetry utilized the theme of the underworld to issue forth ever new, and yet instantly recognizable, versions of events that made history by being retold over and over again" (p. 173).

[10] Glenda Anthony and Margaret Walshaw (2007). *Effective Pedagogy in Mathematics/Pāngarau: Best Evidence Synthesis Iteration [BES]*. Wellington: Ministry of Education.

[11] Ministry of Education (1996). *Te Whāriki - He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa / Early Childhood Curriculum*. Wellington: Learning Media, p. 78.

[12] Maggie Haynes, Carol Cardno, and Janita Craw (2007). *Enhancing Mathematics Teaching and Learning in Early Childhood Settings*. Wellington: NZCER, p. 80. Available on the Teaching and Learning Research Initiative(external link) website. See also Janita Craw and Maggie Haynes' 2007 paper in the Early Childhood Research Folio. (Specific title and reference for this folio is required)

[13] Ministry of Education (1996), op. cit., p. 88.

[14] ibid., page 90.

[15] ibid., page 78.

[16] ibid., page 78.

[17] For the value of connecting with the knowledge and ways of being in home communities, and the expression “funds of knowledge”, see Norma Gonzalez, Luis C. Mol, and Cathy Amanti (2005). *Funds of Knowledge: Theorizing Practices in Households, Communities and Classrooms*. Mahwah, NJ: Lawrence Erlbaum.

[18] ibid., p. 78.

[19] ibid., p. 78.

[20] ibid., p. 78.

[21] Ministry of Education (2007), op. cit., p. 26.

[22] ibid., p. 26.

[23] Ministry of Education (1996), op. cit., p. 78.

[24] Ministry of Education (2007), op. cit., p. 26.

[25] ibid., p. 26.

[26] ibid., p. 26.

[27] A. Bishop, op. cit.

Book 19: The Arts – Ngā Toi

Introduction

The exemplars in this book should be considered in conjunction with the discussion in Book 16. Opportunities for children to be creative and imaginative through the arts are woven throughout *Te Whāriki*. The 2007 New Zealand school curriculum identifies four disciplines of the arts. These are: dance, drama, music – sound arts, and visual arts. The curriculum reminds us that:

> *"The arts are powerful forms of expression that recognise, value, and contribute to the unique bicultural and multicultural character of Aotearoa New Zealand, enriching the lives of all New Zealanders. The arts have their own distinct languages that use both verbal and non-verbal conventions, mediated by selected processes and technologies. Through movement, sound, and image, the arts transform people's creative ideas into expressive works that communicate layered meanings.*
>
> *Arts education explores, challenges, affirms, and celebrates unique artistic expressions of self, community, and culture. It embraces toi Māori, valuing the forms and practices of customary and contemporary Māori performing, musical, and visual arts."* [1]

In international early childhood literature, the best-known examples of learning through the visual and the dramatic arts come from Reggio Emilia and the work of Vivian Gussin Paley. Paley's books are studies of imagination, caring, and thoughtfulness. In her book Bad Guys Don't Have Birthdays: Fantasy Play at Four, Paley writes:

"This year three themes dominate the stage: bad guys, birthdays, and babies. What does it all mean? The magical rhythm that bounces back and forth between this odd triad is just beyond my reach; I can feel its presence but am hard put to identify the tune or carry the melody. One must be able to see through the disarray and concentrate on the drama.

Yet it is not simply a matter of concentration. When I care more about what the children say and think than about my own conventionality, those are the times I sense the beat and hear the unspoken lines. As I try to measure my responses to the forms and ideas of this emerging society that inhabits my classroom, it becomes necessary to grasp its point of view:

I pretend, therefore I am.

I pretend, therefore I know."[2]

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

- a lens that focuses 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 described as "the arts".

In this section

- A lens focused on assessment practices – He āta titiro ki ngā mahi aromatawai
- A lens based on *Te Whāriki* – He tirohanga mai i *Te Whāriki*
- A lens focused on the symbol systems and technologies for making meaning: The arts – He tirohanga ki ngā tohu whakahaere me ngā momo hangarau hei whakamārama atu: Ngā toi
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- Endnotes – Kōrero tāpiri

Downloads

- Introduction [PDF, 301 KB]
- Emily's song [PDF, 108 KB]
- Vanessa's dog, Trent [PDF, 381 KB]
- Greta responds to music [PDF, 110 KB]
- Rangitoto [PDF, 631 KB]
- The dancing cats [PDF, 610 KB]
- Looking closely [PDF, 239 KB]
- From costume designer to movie director[PDF, 372 KB]
- Painting tastes good! [PDF, 201 KB]
- Tegan [PDF, 136 KB]
- Questions and notes [PDF, 162 KB]
- The Arts (Full) [PDF, 2 MB]

A lens focused on assessment practices – He āta titiro ki ngā mahi aromatawai

Documentation and assessment practices will themselves contribute to opportunities for children to be creative and imaginative. Carlina Rinaldi from Reggio Emilia has explored the topic of documentation and assessment. She writes about the role of documentation:

> *"In Reggio Emilia, where we have explored this methodology for many years, we place the emphasis on documentation as an integral part of the procedures aimed at fostering learning and for modifying the learning–teaching relationship … I believe that documentation is a substantial part of the goal that has always characterised our experience: the search for meaning – to find the meaning of school, or rather, to construct the meaning of school, as a place that plays an active role in the children's search for meaning and our own search for meaning (and shared meanings)."* [3]

In Book 1 of *Kei Tua o te Pae*, assessment for learning is described as "noticing, recognising, and responding".[4] In Book 10, this definition of assessment is expanded by the statement that "learning will be strengthened ... if teachers notice, recognise, respond to, record, revisit, and reflect on multiple learning pathways".[5] The first nine books of *Kei Tua o te Pae* provide some guidelines about what assessments to look for, and a list of these criteria is included in Book 16. In Book 1, the following four major evaluative criteria for assessment, based on the principles of *Te Whāriki*, are set out.[6] Connections can be made between these principles and the development of confidence and competence in the arts.

- *Is the identity of the child as a competent and confident learner protected and enhanced by the assessments?* Assessment practices will encourage multiple perspectives and imaginative responses.
- *Do the assessment practices take account of the whole child?* The New Zealand school curriculum states:

  > *"Through the development of arts literacies, students, as creators, presenters, viewers, and listeners, are able to participate in, interpret, value, and enjoy the arts throughout their lives."* [7]

Assessment practices will contribute to the disposition for children to enjoy the arts throughout their lives.

- *Do the assessment practices invite the involvement of family and whānau?* Assessment practices will recognise that children bring ways of being creative and imaginative from their homes and their communities.
- *Are the assessments embedded in reciprocal and responsive relationships?* The arts have their own distinct languages, and the documentation of children's learning in the context of the arts will recognise the strengthening of these arts languages along a range of dimensions.

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

Learning outcomes in *Te Whāriki* that are associated with symbol systems and technologies in the arts are distributed throughout the strands. The Wellbeing/Mana Atua strand includes the outcome that children develop:

- an ability to identify their own emotional responses and those of others.[8] This includes the representation and expression of emotion that is central to the arts.

The Belonging/Mana Whenua strand includes the outcomes that children develop:

- an understanding of the links between the early childhood education setting and the known and familiar wider world through people, images, objects, languages, sounds …;
- interest and pleasure in discovering an unfamiliar wider world where the people, images, objects, languages, sounds, smells, and tastes are different from those at home.[9]

The Contribution/Mana Tangata strand includes the outcome that children develop:

- abilities and interests in a range of domains – spatial, visual, linguistic, physical, musical, logical or mathematical, personal, and social – which build on the children's strengths.[10]

The Communication/Mana Reo strand includes two major goals:

- Children experience an environment where they experience the stories and symbols of their own and other cultures.
- Children experience an environment where they discover and develop different ways to be creative and expressive.[11]

These two goals are annotated in *Te Whāriki* to suggest eighteen indicative learning outcomes, including an appreciation of te reo M*ā*ori as a living and relevant language. This strand also indicates that there should be "a commitment to the recognition of M*ā*ori language – stories, symbols, arts, and crafts – in the programme".[12]

The Exploration/Mana Aotūroa strand includes the learning outcomes that children develop:

- increasing confidence and a repertoire for symbolic, pretend, or dramatic play;[13]
- strategies for actively exploring and making sense of the world by using their bodies, including active exploration with all the senses, and the use of tools, materials, and equipment to extend skills;
- confidence with moving in space, moving to rhythm, and playing near and with others;[14]
- the ability to represent their discoveries, using creative and expressive media and the technology associated with them.[15]

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

- more strongly integrated as recognised patterns, regular events, and social practices over time. The exemplar "Looking closely" results from a regular opportunity in this early childhood setting, where a vase of flowers or an interesting object placed on a table is frequently a part of the environment. Children such as Ethan, who choose to draw or to paint at this table, are encouraged "to look closely at flowers and other objects before painting and drawing them". Ethan later looked closely at the centre's coat hooks, "recognised", and drew them.
- distributed or stretched across a widening network of helpful people and enabling resources. In the exemplar

"From costume designer to movie director", Conor participates in the arts through a wide range of practices (drawing a plan, sewing capes, and making masks) as he takes on the roles of script writer, costume designer, movie director, and actor. (Through these roles, Conor also makes connections to the professional communities of film and the theatre.)

- connected to a greater diversity of purposes, places, and social communities. In the exemplar "Vanessa's dog, Trent", Vanessa's paintings of her dog develop over several months as she adds new elements from the environment to her images. Later she adds details to her paintings to indicate different breeds of dog. The teachers invite a police dog handler and his dog to visit, introducing a community in which dogs have special purposes. Vanessa "sat transfixed, right up the front". She then paints the police dog.
- more mindful (as children begin to take responsibility and make up their own minds). In the exemplar "Emily's song", Emily composes a song and sings it to the class at mat time. The song is a composite of new material about princesses interwoven with snippets of kindergarten songs.

A lens focused on the symbol systems and technologies for making meaning

The following are some aspects of participating in the domain of the arts that might be noticed, recognised, responded to, recorded, revisited, and reflected on. 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 competence and the way it has developed over time along the four dimensions of strength described in the previous section. In early childhood settings, as in school, the four disciplines of the arts – dance, drama, music – sound arts, and visual arts – are frequently integrated within the curriculum.

A repertoire of practices in the arts

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

Observing and listening in to practices in the arts

Observing and listening in to practices in the arts includes watching and listening in to adults and other children participating in the arts for a range of purposes. It also includes noticing the cultural conventions – what you can do – with the symbol systems and technologies of the arts.

In the exemplar “The dancing cats”, the photographs reveal that observing and listening in is a feature of this project. The teachers comment that the children are improving their techniques “through observation and practice”. Watching the video of the musical *Cats*, watching their peers, and watching video clips of their own work enable the development of a common project, one that the children can revisit, discuss, and reflect on as they develop their dance techniques over time.

Playing with technologies and practices in the arts

The technologies and symbol systems associated with the arts are inviting contexts for play with no purpose in mind. Experiencing pleasure and enjoyment and “trying out” activities are examples of exploration through play.

In the exemplar “Painting tastes good!”, Jack explores some apparently “strange looking stuff” called paint. In the exemplar “Greta responds to music”, Greta tries out a range of movements to music.

Using the arts for a purpose

Using the arts for a purpose includes:

expressing emotion and interpreting experiences and ideas through dance, drama, music, and the visual arts;
telling a story through dance, drama, music – sound arts, and visual arts;
composing a song, completing a picture, developing a dance, or constructing a drama about a topic or theme of interest;
recognising the significance, history, and place of cultural traditions in the arts;
noticing, recognising, and drawing on “traditional Māori forms such as poi, whare whakairo, and mōteatea, to create distinctive, contemporary art works”;[17]
connecting with the range of ways in which family and whānau participate in the arts;
collaborating on the development of artistic enterprises and environments;

using the conventions of film-making to make a film that expresses an idea or tells a story.

In the exemplar “Rangitoto”, the children learning the traditional story about Rangitoto and painting the mountain contribute to the design and construction of a mosaic sign for the front of the centre. Comments on the photographs include “Jimmy looked through a catalogue and saw some ‘glass bubbles’ that he suggested we use for the mosaic. He showed us where he wanted them to go and George carried them on all the way across the sky.”

Loris Malaguzzi, commenting as children at a Reggio Emilia school worked together on a large fresco, used a music metaphor when he said:

> *"It’s not just the images that come from the hands and the imagination of the children that count, but also the fruit of the harmony of all their ideas. To place the colors, to find the right balance in a symphony of colors, means for the child to become the extraordinary instrument of an orchestra."* [18]

Critically questioning or transforming

Critically questioning or transforming includes: critiquing arts formats, symbols, and conventions; inventing and redesigning formats, symbols, and conventions; creatively combining different arts disciplines, perhaps with other symbol systems and technologies; and choosing from a range of possible and appropriate tools and suggesting alternatives.

In the exemplar “Tegan plays for the birds”, Tegan finds a creative and imaginative purpose for playing the guitar, transforming the conventional purpose of guitar playing in this early childhood setting.

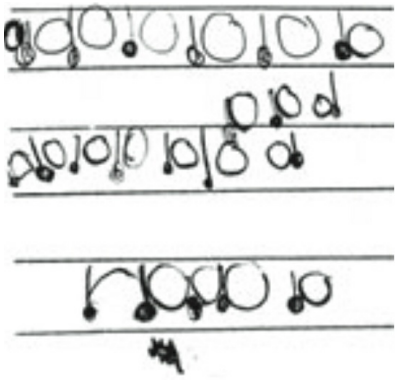
Ethan transforms the coat hook.

Exemplars – Ngā tauaromahi

Emily's song

Child: Emily

Teacher: Jane

A learning story

Emily came up to every one of us this morning proudly holding something she had written. I said, “What is it, Emily?” She answered, “It is a song.” I could clearly see the musical notes she had written. A little later Rosie made a suggestion that maybe Emily would like to sing her song at mat-time. I wondered if she would be brave enough to stand in front of everyone and sing a song, especially one that she had just written, without practising it. Well, she did and it was fantastic. It was all about princesses with little bits of familiar kindergarten songs in the middle. We all clapped and cheered when she had finished. I asked her if she would like to tape it so that we could learn it and then sing it, but she said, “I have to take it home to teach it to my brother”!!

Short-term review and What next?

I kept thinking about Emily and her song all weekend. It was amazing for her to write musical notes and make up a song and then to perform it. What confidence she has to do this. I am in the process of acquiring a tape recorder and then I will encourage her to record her song. Maybe she is going to be a songwriter when she grows up? This is a wonderful example of Emily’s literacy learning and her total involvement in something she loves to do.

What’s happening here?

Emily has surprised Jane by showing her a song she has written, complete with musical notes.

Not only has she “written” music, she has also composed the song and happily sings it for the whole class at mat time. The song is a composite of new material about princesses, woven together with snippets of kindergarten songs. The performance is met with considerable enthusiasm from the children, who clap and cheer when she has finished.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

When Emily shares her new music with Jane (the teacher), Jane responds by inviting her to sing her song to the other children. This is a considerable challenge, but it is confidently taken up by Emily, and she is delighted and inspired by the children's response to her impromptu performance. After this event, Jane plans to invite her to record her song on tape so that they can all learn it.

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

Emily demonstrates several learning dispositions throughout this assessment. She expresses herself through writing the music and then by performing her song for the children. Although the teacher wonders if she will be able to stand in front of the class and sing the song that she has just written, Emily has no difficulty in responding to this challenge. This experience generates confidence and competence in performing in front of an audience as well as in entertaining others.

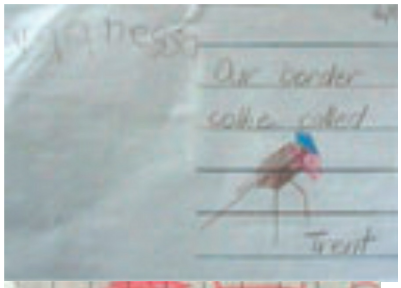
How does this assessment exemplify developing competence in the arts?

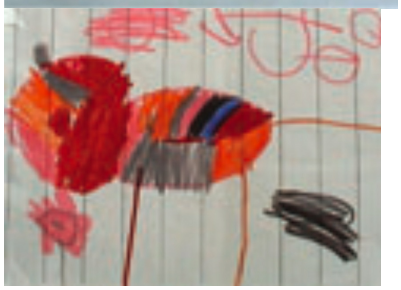
In this exemplar, Emily draws her own symbols, which are similar to Western symbols of musical notation. Emily is able to draw on her previous musical experiences (observing and noticing musical notation and singing songs at kindergarten) for this activity, and she uses these experiences to improvise her own music. She has learned a lot about some of the symbols and conventions of music, including writing it, singing it, and performing it for others. She is also planning to teach the song she has written to her brother.

Vanessa's dog, Trent

This story began one day when Vanessa told me that her family were going to get a puppy. A conversation with her mum revealed that Vanessa was "breaking her neck" to get the puppy. She just loves animals.

The day came when the puppy arrived. Vanessa was bursting with the news when she came to kindergarten and with great delight told all the teachers. And so the beautiful pictures of Trent began with this one.



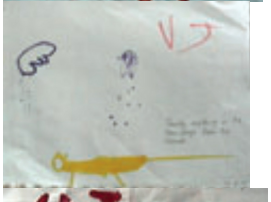


Day after day Vanessa drew or painted pictures of Trent. The pictures became more colourful.

Vanessa began to add more of the environment and the flowers that she loves to paint into her pictures.

The more pictures Vanessa drew, the more complex the content became. Here she is skipping with Trent.

Vanessa explored and used a range of colours and media, the image of Trent still being central to her work.



Vanessa brought real life situations into her paintings. Trent still had to be walked, even in the rain!

As the paintings progressed, so did Vanessa's images of Trent. He began to get more features – ears, nose, tail, often a collar and lead, and always two bright eyes.

Vanessa went on a school visit. The children were asked to draw a picture and write a story. Vanessa chose Trent as her topic.

Over the months, we frequently heard about Trent – what kind of dog he was, what his parents' names were. One day he visited kindergarten with Vanessa's mum so that Vanessa could show him at news time and talk about him. He was a star!

Then the day came when we heard that he had gone to obedience class. Vanessa knew all about it. He had to go so he could learn to sit, come, and do as he was told.

With this news we thought it might be fun to show Vanessa what a well-trained dog can do, so we invited Constable Fraser from Glen Innes police station to bring his dog to the kindergarten. Vanessa sat transfixed, right up the front. Sadly, Constable Fraser and his dog, Sin, were called to an emergency and had to leave when we had only seen a few tricks.

This didn't dull Vanessa's enthusiasm. She went straight to the painting easel and painted her image of Sin.

This is a wonderful image of Sin. He is indeed very tall. He has big ears and a long swishy tail.

Vanessa takes Trent for a walk. She told us that he has his own special lead and collar.

Such was Vanessa's enthusiasm, her friend Zoe began painting pictures of Trent for her.

Now these two friends engaged in "doggie" play. For some time each day, one or other of them would be the dog. A lead would be tied to either their waist or around their wrist and the "dog" would crawl around on all fours, frequently yapping like a puppy!!

Vanessa and her family went on a holiday to Canada for five weeks. Trent had to go to friends. On her first day back at kindergarten, a picture of Trent was high on Vanessa's priority list. Trent is so loved by Vanessa.

What learning was happening for Vanessa?

Through this series of paintings and pictures, Vanessa has shown that she can maintain interest and be involved for a sustained period of time. At present Trent is the centre of her life. She has a great understanding about caring for her pet and about his background. She spoke knowledgeably about his parents and pedigree. Her communication skills have been extended by her speaking in front of the children and to individuals about her dog. As Vanessa developed, so did her observations of Trent and her representations of him. I loved the way his features – ears, nose, and tail – developed.

The police dog representation is very interesting as it shows that Vanessa is developing an awareness of mathematical concepts. The dog is indeed very tall and has a very long nose and tail. These are represented in proportion in Vanessa's painting.

I have never witnessed passion about a pet from someone so young. I think Vanessa has a great love of all animals. Her first year at kindergarten was dominated by play around our toy wild animal collection.

What's happening here?

This exemplar begins with Vanessa telling the teacher that her family are going to get a dog. It goes on to illustrate the development, over time, of her communication of her interest in this dog, through painting, talking, and dramatic play.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

Teachers immediately recognise that Vanessa's interest in her dog, Trent, is very important to her. They respond by providing a range of art materials so that she can express this interest through art, and they recognise and comment on the increasing complexity of Vanessa's paintings of Trent. These paintings become more colourful, and she begins to add other elements to her paintings, as well as increasing the detail in them. Her teacher writes, "The more pictures Vanessa drew, the more complex the content became."

In response to Vanessa's interest in Trent's obedience class, the teachers arrange a visit to the kindergarten by a trained police dog. Following this visit, Vanessa paints "a wonderful image of Sin", accurately noticing and recording features that distinguish him from Trent. Her interest continues and broadens into other areas of the programme, including dramatic play.

This exemplar documents Vanessa's use of a range of symbol systems and technologies for making meaning (oral literacy, painting, drawing, drama, and writing). The teacher supports her explorations and her passion for animals.

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

The teacher comments on Vanessa's ability to "maintain interest and be involved for a sustained period of time". She also acknowledges Vanessa's strong learning dispositions by commenting on her ability to communicate her ideas and knowledge to others. This exemplar illustrates some characteristics of a child being a competent and confident learner and communicator. Vanessa continues this interest over a long period of time. Throughout this period, her powers of observation are increased as is her ability to record and express what she is learning. While her oral literacy develops,

so too does her competence in the languages of art, drama, and mathematics. Vanessa shows her increasing competence in symbolic, imaginative, and creative thinking.

How does this assessment exemplify developing competence in the arts?

Vanessa is part of a community that enables her to discover and develop different ways to be creative and to express herself. Vanessa's artwork shows increasing complexity and attention to detail over time. Her paintings become a springboard for developing dramatic play with her friend, Zoe, while her interest in her dog, Trent, increases her knowledge about dogs and encourages her to share this information with her peers.

Greta responds to music

Child: Greta (20 months)

Teacher: Caroline

A learning story

The tape of dancing music was turned on and Greta began to wiggle her hips to the beat. Caroline: "Dancing, Greta."

She turned and smiled.

Caroline: "Jiggling to the beat."

Moving her feet and tapping, Greta continued to dance. The music stopped so Greta stopped.

We changed the tape to a "sounds" tape. Greta stood listening intently for a moment and then jumped up and down, clapping her hands. The sound changed to a heavy beat and Greta walked slowly, bending her knees in time to the music. The sound changed again and she paused. Caroline asked, "What is that sound, Greta?"

Greta just pursed her lips, smiled, waved her arms, then ran off outside!

Short-term review

Ruth, given the confidence and competence of Greta's musical performance, you'll already be aware of her talent! What are we going to do about it? Does she like a wide range of music because she is certainly identifying rhythm and beat and reacting to changes with dramatic style!

What next?

We'll continue to explore sounds in play and to offer musical activities in a variety of settings with Greta by herself and in groups. Introducing a wide range of descriptive language to reinforce the musical concepts may also be useful. And we won't forget to encourage the fun.

What's happening here?

Greta is spontaneously responding to music. The teacher encourages Greta's continued participation by playing music with different ranges of sound.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

This learning story documents Greta's interest and competence in dance and movement. The teacher is not only noticing, recognising, and responding to Greta's interest, she is also making contact with the mother, sharing the experience with her, and asking some questions about how together they can further Greta's interest in music and movement.

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

This learning story illustrates the responsive and reciprocal relationship between Caroline (the teacher) and Greta. The teacher provides new opportunities for Greta to experience music and sound in order to build on an identified interest and on Greta's competence. She introduces new vocabulary, "Jiggling to the beat", and challenges Greta to talk about what she is hearing. The teacher then considers in what other ways she might respond to Greta's interest in future.

How does this assessment exemplify developing competence in the arts?

In this exemplar, Greta is given an opportunity to respond to different sounds and is developing competence in movement by involving her whole body and moving to the beat. As she wriggles, jumps, and claps, she is exploring aspects of her body's ability to move in different ways and she is becoming more aware of the relationship between the rhythms in sounds and dance. She is being creative and expressive through dance by responding to rhythmical patterns.

Rangitoto

Today Kauri's mum told us the story of how Rangitoto got its name.

Back in the days of early migration when the great ancestral waka came to settle in Aotearoa, many of the landmarks that were discovered were named not only according to appearance but about incidents that occurred there. Such is the case of Rangitoto. The Te Arawa waka captained by Tamatekapua arrived on the volcano.

It was closely followed by the Tainui waka. Horouta was the captain. He had been in pursuit of the Te Arawa waka for some time. It is told that Tamatekapua had stolen Horouta's wife, which enraged him enough to follow Te Arawa all the way across the Pacific to Aotearoa. It was on Rangitoto that he caught up with

Tamatekapua and a fight broke out in which Horouta made Tamatekapua's nose bleed. It is for this reason that the volcano was named Ngā Rangi-Toto-a-Ihu-a-Tama- Te-Kapua. This means "the day of the bleeding (nose) of Tamatekapua". The two humps we can see either side of the tall one are known by some Māori as lizards guarding Rangitoto.

Story as told by Janine Dewes

What does Rangitoto look like?

> *"Children develop knowledge about the features of the area of physical and/or spiritual significance to the local community, such as the local river or mountain." Te Whāriki*, Belonging – Goal 1

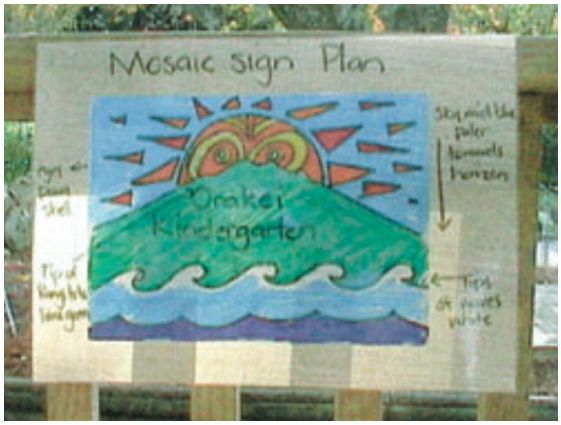
Painting Rangitoto

April

Today William and his friends painted Rangitoto from our view from the playground. William's painting closely resembled what he could see. He even asked me for some light grey paint for the clouds, which were definitely light grey. He looked up frequently to have a look at Rangitoto. William showed real perseverance because he was painting this for about half an hour until he was completely happy with it.

Our mosaic sign – A learning story

The Orakei Kindergarten sign has evolved from the children's ongoing interest in mosaics. To further extend their learning we set out to find a long-term project that would be meaningful to the children.



The plan helps the children to imagine what the finished sign will look like.

Manaaki and Katie glue on the pieces they have just cut to size.

Jacqueline, Kate, Gabriella, Eden and Rebecca cut out and stick on the large pieces.

Jacqueline, Kate, Gabriella, Eden and Rebecca cut out and stick on the large pieces.

William S. thought the dark blue tiles should go down the bottom where the sea is deeper.

Archer, Claire, Tracy and Kate wipe the excess glue off the next day and make the tiles “really shiny”. They are careful but sometimes a piece of tile falls off.

George, Claire, Hamish and Rebecca look for curved pieces of yellow tile for the sun’s eyes and match the curved shapes to the lines of the board.

Meg and William brought a paua shell from home to glue in the sea.

Meg and William’s paua shell.

Meg found a triangle piece of tile that she thought looked like a whale’s tail. I cut out a whale’s body to go with it. And we glued it on in the “deep blue sea”.

Jimmy shows where he decided to put the “blue bubbles”.

Hamish thinks carefully about where to put his piece

Jimmy looked through a catalogue and saw some “glass bubbles” that he suggested we use for the mosaic. He showed us where he wanted them to go and George carried them on all the way across the sky.

Summary of the children’s learning

The children are learning early maths concepts such as matching and comparing shapes. They are problem solving by moving tile pieces around until the best place is found, and they need to consider leaving a space around each piece for the grout. The children continually make observations about the size, shape and texture of their pieces. They frequently express their delight when observing a pattern they have purposefully, or sometimes accidentally, made. They are increasing their vocabulary by hearing and using words like, “shiny”, “rough”, and “reflective” to describe textures, or “straight”, “curved”, and “triangle” to describe shapes (*Te Whāriki*, Communication, Goal 2). There has also been much discussion about the different media we use and their properties (for example, how quickly the glue dries and how easily the different thicknesses of tile can break).

The children are learning to follow a plan that is stapled next to the sign. Some children independently refer to the plan to see where a certain coloured tile piece might go (*Te Whāriki*, Exploration, Goal 3).

Along our journey there has been a lot of discussion about the purpose of the sign, for example, for people to look at when they drive past. And there has been a growing awareness of where Rangitoto is in relation to the kindergarten, and what grows on the mountain (*Te Whāriki*, Exploration, Goal 4). The project has given the children many opportunities to contribute to the making of the sign (*Te Whāriki*, Contribution, Goal 1). We now have a core group who are keen to work on the sign every time the tools come out. They have also been learning about keeping themselves safe by using the tools appropriately. Some children are confidently showing the less experienced children what to do. For example, newcomers are quickly told to put an apron on before they pick up a gluing knife. The children have opportunities to work alongside their peers. Many have brought special things from home to add to the sign (*Te Whāriki*, Belonging, Goal 1).

What next?

We will invite a visitor from the marae to talk to us about the local significance of Rangitoto in our community.

We will invite the children to explore how the sign should be erected and where it should go.

What’s happening here?

The development of a large mosaic sign showing the Orakei Kindergarten’s name evolves from the children’s interest in making mosaics. To further this interest, the teachers set out to find a long-term project that they feel will have meaning and purpose for the children, and so the idea of a mosaic sign is born. This project is a collaboration between teachers

and children. They discuss and develop ideas about what might be the focus of the sign. As Rangitoto is visible from the kindergarten, it is agreed that this will be the focus of the sign. Kauri's mum comes to the kindergarten and tells the story of how Rangitoto got its name. Photos taken on Rangitoto are displayed for additional motivation. In the initial phase, the painting easels are set up in the playground from where Rangitoto can be seen. From this vantage point, the children paint their own images of Rangitoto. Following this, the children and teachers together construct a plan of the mosaic sign and start to create it.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

The teachers respond to an established interest of the children, and they recognise that creating a sign will provide a learning opportunity for a large group of the children. A number of specific aspects of the pedagogy of noticing, recognising, and responding are exemplified in this story.

Kauri's mother tells the story of how Rangitoto got its name, a story that dates back to when the great ancestral waka came to settle in Aotearoa.

A teacher visits Rangitoto and photographs the island to provide the children with information about its features. These photos are used to motivate the children to paint the island and to inspire their paintings.

The painting easels are placed in a position that allows the children to view the island as they paint.

During the process of creating the mosaic, a child looks through a catalogue and sees some "glass bubbles" that he suggests purchasing for the sign. Teachers respond to this request, and he explains later where he wants the bubbles to go. Many of the children bring special things from home to contribute to the sign.

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

The learning in this exemplar spans all five strands of *Te Whāriki*. The summary of the learning, written by one of the teachers, makes these links. Most importantly, this is an opportunity to contribute to the making of a permanent sign for the kindergarten. The project is an authentic, purposeful project that makes a significant contribution to the life of the kindergarten.

How does this assessment exemplify developing competence in the arts?

Within this exemplar, we see the participation of an ever-widening group of children as the mosaic sign project progresses. There is also increasing competence as the children learn more about the symbol systems and tools they are using. As the children explore their ideas and thoughts about Rangitoto, they observe their environment more closely and listen to the ideas of others. They have opportunities to play with the ideas and materials as they begin to paint and draw Rangitoto and design a sign for the kindergarten. Along the way, some children are able to suggest alternatives and make choices while contributing to the project. Teachers provide opportunities for children by initiating the project and by providing first steps in the techniques of painting and mosaic making. The teachers focus some of the art teaching on guiding, challenging, stimulating, motivating, and prompting the children. They organise the environment

so that the children can develop expertise and confidence in using exciting art media and techniques over a sustained period.

The dancing cats

It all began when some children began to take on the role of cats in the family play area. We decided to hire the video of the musical Cats [19] and see if there was any interest in this, especially after the children's interest in ballet earlier in the term.

Watching the video on the Friday.

We hadn't really expected that many of the children would watch the video, or that they would watch it for any length of time, so we were amazed when we put it on and not only did a large group appear in front of the screen, but they stayed there for the next half an hour. Some of the children danced to the music. At mat-time we asked the children about what they had observed on the video and most of the children took a turn at getting up in front of the group to demonstrate a movement or dance step that they had seen.

Samantha demonstrating how cats dance on their toes.

Sydnie, Holly and Katie dancing to the music while the video is playing.

That was on the Friday and on the Monday the first thing they asked for after mat-time was the "cat" video. Over the next week they continued to ask for the video each day, and as well as watching it intently they began to imitate the dance

steps and movements of the dancers – often watching, trying, watching again, and trying again over a long period of time. We also purchased cat masks to add to the area. The children loved these and when demand outstripped supply they practised their skills at asking for a turn and waiting for a turn.

We videoed the children each day and put our clips on the computer. We ended up with lots of footage and even after severe editing, there was still lots of great dancing to see. The children loved watching themselves on the computer and, as well as watching it with their friends and discussing what they had been doing, they also shared it with their families at the beginning of the session. We played it one afternoon as the afternoon children also enjoyed watching the clips of the morning children dancing.

Holly and Bethaney examining the dancing

William and Gabby in the afternoon watching the morning children dance

As the days went by we were often calling out to each other to come and see what the children were doing now. Their dances and movements became more and more like those on the video. We began to notice they had definite favourite songs that they liked to dance to! “Jellicle Cats” and “Magical Mister Mistoffelees” were especially popular.

Bethaney, Holly and Abby developing the steps and movements.

Abby imitating the Rum Tum Tigger.

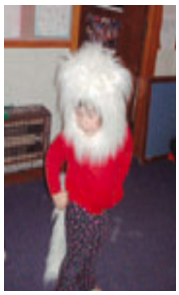
On the following Friday I got the face paints out and painted cat faces on the children’s faces. Most of the children had their face painted and a whole new range of cat movements developed with some new participants joining in.

A new breed of cats emerge – Jack, Sydnie, and Cathy show off their new faces.

Meanwhile the children continued to take control of the direction their interest took. They included props in their dance sessions, showed each other different steps, pointed out interesting and favourite pieces on the video to each other, and requested activities related to their interest. Jayden came to kindergarten with a mask his dad had made him at home and this led to mask making at the art area. Kim suggested making tails.

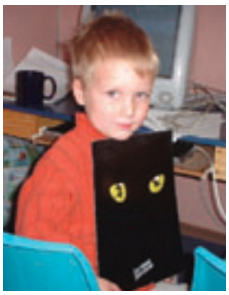
Abby and Cathy use scarves and sticks to define the patterns of their dance movements.

Other children also brought along props from home. Abby and Sydnie brought along cat ears and Jemima brought a cat headpiece and tail. We were also really pleased to borrow a souvenir programme of the show Cats, from Liam's family. Earlier on we had downloaded pictures from the Internet for the children to base their drawings on.



Jemima in her dress-ups.

Jayden with his mask and tail.



Liam with the souvenir programme.

One of the best parts of this work has been the parents coming in and telling us about the conversations taking place at home – Jemima calling the cats at the door the "Jellicle cats", Abby getting up in the mornings singing the songs from the video, and Jack watching the video at home and telling his mother the names of the cats and what was about to happen next in the story. I had assumed that the children were only watching the dancing and listening to the songs so I was amazed at how much of the storyline they had also picked up. The whole thing has taught me not to underestimate these incredible cat children.

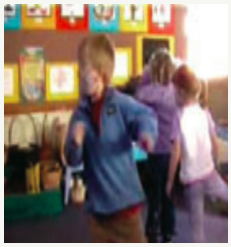
Our investigation into the musical

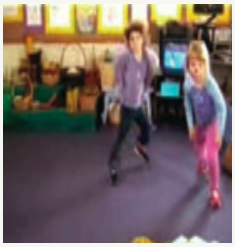
Watching the video.

Developing our techniques.

Improving our techniques through observation and practice

Demonstrating our interpretation.





To be an explorer

This story shows the development of the ability to

Make sense of the world – The children are developing their understanding of the ways drama can represent the people and things around us. They are using dance and movement to represent their ideas.

Make links with previous experiences – The children have been using their previous knowledge of ballet – some of the children attend ballet lessons and earlier in the year they were involved in teaching their friends the steps.
Learn useful and appropriate ways to find out what they want to know – The children have used observation skills to watch the dance steps and movements on the video and to re-create them. They have been involved in using the Internet and the souvenir programme for reference purposes.
Actively learn with others as well as individually – The children have worked individually, in pairs and in groups to dance, to make resources and to watch the show.

Watching and re-creating the steps.

Working with others.

What's happening here?

This is an example of an experience, the introduction of a video, making a significant difference to the depth of children's learning about dance and drama as well as about music and participation. The children develop an interest in cats, and the teachers decide to show the children the video of the musical Cats to build on this interest.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

In this exemplar, the teachers notice the children's interest in ballet and in cats. Recognising opportunities to develop these topics, they respond by introducing a video to extend the children's interests. They then sustain these interests by recognising and responding to opportunities for the children to participate in arts activities. The children make masks, develop costumes, and record and watch videos of themselves dancing.

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

The children's engagement in this project results in the strengthening of the learning community. The motivation provided by the teachers enables the children to increase the depth of their learning and participation in dance. The children then begin to take greater responsibility for the creative side of their dancing. They teach each other new steps, and their families contribute resources and ideas. The children are making sense of the world by developing their

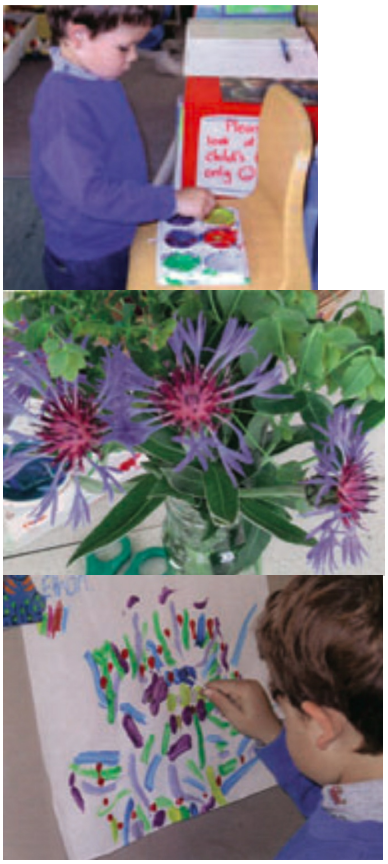
understanding of the techniques of dance and drama and how these languages can represent the people around them. They also explore similarities in the behaviour of cats and humans.

How does this assessment exemplify developing competence in the arts?

The children in this exemplar are exploring movement through the elements of dance, including body awareness, energy, space, time, and relationships. As they watch the video, they share their dance interpretations with other children. They watch themselves dancing and respond to their own dancing and to the dancing of others – particularly to the dancers they watch so attentively on the video of the musical. These children are learning that through dance, they can communicate, interpret ideas, and share feelings.

Looking closely

A learning story



We have been encouraging the children to look closely at flowers and other objects before painting and drawing them. Today Ethan tackled the flowers, looking carefully at how spiky they were. When I thought he had finished he took his painting inside and put it on the easel.

“I haven’t finished yet,” he said. He chose some more paint and began mixing colours, which he added to his painting. He then went to the collage area and chose pieces of coloured paper to stick on his picture. “I’m decorating it now,” he

told Karin.

Short-term review

Ethan has shown interest and involvement in challenging art activities. He is continuing to experiment with mixing colours. He expresses his ideas in a range of ways, adding to his picture at each stage.

Three weeks later

A learning story

As Ethan hangs up his bag, he looks at the hook and says, “They look like elephants with little trunks.”

I ask him if he would like to make a book about the elephant hooks. I move the hooks closer while he is drawing the elephants.

Short-term review

Ethan has developed great understanding about the meaning of literacy and is using his knowledge in a fun and meaningful activity.

What’s happening here?

These two items in Ethan’s portfolio demonstrate his developing interest and competence in the visual arts. This exemplar is about his involvement in a teacher-initiated activity, drawing a still life. The teacher talks about “encouraging the children to look closely at flowers and other objects before painting and drawing them”. Three weeks later, Ethan spontaneously recognises the “elephant-like” shape of the coat hooks, and the teacher encourages him to record his observation by drawing from a model, an activity that he is skilled at.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

The teachers here recognise Ethan's interest in the visual arts, and they seek ways to motivate and challenge his interest. They respond by presenting Ethan with opportunities for extending his learning in this area. In this exemplar, the teachers provide a vase of flowers as motivation in the art area and encourage the children to observe them closely in order to develop their painting skills. They recognise the opportunity provided by Ethan's comment about the coat hook – "They look like elephants with little trunks." Many of Ethan's previous art challenges are documented in his portfolio, and he is able to revisit the material and reflect on the progress he is making in his learning.

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

Ethan is participating fully in the visual arts experiences available in this setting. He is developing skills in painting and drawing as well as confidence in his ability to be creative and expressive. This exemplar shows his persistence and his developing view of himself as being capable and competent. Ethan can mix and match colours, which shows his familiarity with the properties of paint. He has a playful perspective and a focused eye. In this exemplar, the Communication/Mana Reo strand of *Te Whāriki* is integrated with the curriculum principle of Empowerment/Whakamana.

How does this assessment exemplify developing competence in the arts?

Ethan's learning is enriched by opportunities made available by his teachers. He is able to observe closely and to note key features of the items he is representing. He takes an interest in several elements of representation (line, colour, balance, space, shape, and pattern). He experiments with different painting techniques, sometimes using a brush and sometimes other tools, to make lines and marks on his paintings. Ethan also uses other media to give his paintings added dimensions. His ability to view the coat hook as an elephant's trunk and to then draw an image of his perception reflects his imaginative view of the world.

From costume designer to movie director

A cape for Conor

Conor looked over my shoulder. I was sitting holding the fabric while Harriette sewed her mermaid bra top. “You could sew something, Conor,” I said.

“I’m *never* going to sew,” Conor said.

“Ahh – well, you might not want to sew a mermaid bra, but you might want to make something else,” I said. “Like a cape perhaps ...?”

"Yes!!!" Conor said, suddenly very enthusiastic about that idea. Off he went to draw his plan and then we went on a hunt to find the right fabric. Unfortunately we didn't have any big pieces of red material, which was Conor's choice, but we found something else that was suitable. The bra makers had discarded beads. I asked Conor if he would like to use the beads on his cape "They're beads of power," I told him. Then he was very excited about them and proceeded to sew many beads on his cape!!!

What learning is going on here?

I was *really* impressed with Conor's attention to detail. He was so careful about where he put the needle in the fabric. And I was also very impressed with Conor's patience. He was very focused and determined and worked on his cape for two days.

Once the cape was completed, Conor wanted to make a mask. It also had to have a bead on the third eye area!!! Very powerful!! We didn't have enough time to finish the mask at kindergarten so he has taken it home to finish there.

Well done, Conor. You are a fantastic power-cape creator, and it's so great how you put so much care and attention into your work – fantastic learning dispositions!!!

Making a robber cape!

Conor made his second cape today! He had a clear idea about it – it was to be a robber's cape. Just as before Conor put a lot of care and attention into his project. He went on to make a mask out of cardboard. "Now we can make a movie," he said. I wrote down his movie script and the following day we did the shoot. What a fantastic improvisation – fantastic stage fighters too – slow motion and no contact – Excellent!!!

Julie

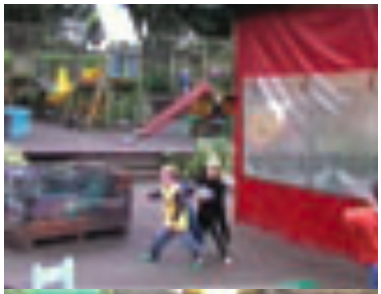
Conor's movie ideas for *Robbers and Superheroes*

"Robbers are battling the superheroes – I'm a robber and Nicholas is a superhero. The robbers are baddies and the superheroes are goodies. The robbers are good at capturing and robbering – they capture the superheroes. The superheroes are good at catching them. If the superheroes do what they're good at first, they win – but if the robbers do what they're good at first, they win."

The movie is titled *Robbers and Superheroes*

The images are a few stills from Conor's five-minute movie. During his involvement in this project he participated in a range of different roles including:

scriptwriter
costume designer
movie director
actor.



What did you like about the movie?

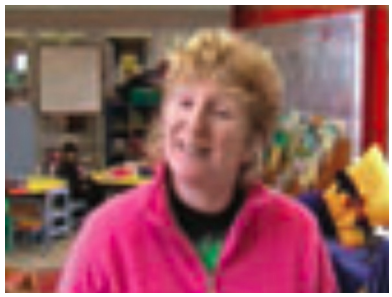
“I liked fighting,” said Conor.

“The one where he stole the money and I found the key, the key to the treasure,” said Esmond.

“I bumped into Tommy and he fell down,” said Nicholas.

“I liked it where we became friends,” said Jamie.

“I liked flying in the movie,” said Jack.



“What I really liked about the movie was that the boys’ fighting was fantastic. They managed to fight without hurting each other,” said Julie.

Parent voice

As with most boys at kindie, Conor has (or should I say had) very strong ideas about boy games and girl games. Sewing was definitely a girl thing. He had previously helped me to make two superhero capes at home but his involvement had been on the design side.

I was very surprised and proud to hear he was sewing his own cape at kindie. We have a very varied dress-up box at home and Conor loves dressing up. His first cape was a cape of power with special buttons. He proudly explained what each button can do. The second cape was a robber cape, again with special buttons.

Conor has “great” leadership abilities which were demonstrated in the director and male-lead roles he played in his movie, Robbers and Superheroes. We were amazed when Julie said he had written the script and organised the other actors.

Last night we had some friends over for a double movie premiere. A friend of ours has a short movie, Woollyman 2, in the Wellington Festival next week. The double bill featured Robbers and Superheroes and then Woollyman 2. Conor was very proud that his movie was being watched by both children and adults. He carried the tape around all night.

At the end of the double bill, we voted that Robbers and Superheroes had more audience appeal. Conor – costume designer, movie director, scriptwriter, and actor

... move over Peter Jackson!

What's happening here?

At the beginning of Conor's folder, his parents write "Conor is a superhero-type of boy. Spider man and Green Goblin are the current favourites." This exemplar is evidence that Conor's interests are being responded to in this setting. Initially Conor doesn't want to sew, but he is enticed with the prospect of making a cape. Once the teacher identifies the beads as being "beads of power", there is no stopping him. The cape is finished, and he goes on to make a mask. Conor wants to make a robber's cape. When this and a second mask are completed, he announces, "Now we can make a movie." He tells the teachers the movie script. The following day they do the shoot. Conor organises the other actors and is ready to begin.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

From the outset, the teachers respond to Conor's interest in superheroes. They are aware that Conor has strong views about what boys do and what girls do, and they call on his interest in superheroes to encourage him to try sewing. When the movie is finished, the teacher responds, "What a fantastic improvisation – fantastic stage fighters too – slow motion and no contact – Excellent!!!"

A parent voice commenting on the family's enthusiasm for film-making has been added to the folder. Conor's film is celebrated by his family with their own premiere.

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

Conor's learning in this project spans all the strands of*Te Whāriki*. We see the development of Conor's learning dispositions throughout the stories. His interest in superheroes is sustained and deepened when he makes capes and masks and then moves into movie making. Throughout these activities, Conor communicates his ideas and feelings and takes initiative and responsibility for his own learning. He negotiates who will be in his movie and discusses what they will do. He also expands his working theories around what girls do and what boys do or do not do.

How does this assessment exemplify developing competence in the arts?

Increasing levels of participation play a significant part in this exemplar. Conor takes on a range of roles, including:

Costume designer – he works on his first cape for two days, giving real attention to detail. He is very focused and determined. He selects appropriate materials to solve his design problems. He then goes on to make a second specific costume for a purpose (his movie).
Scriptwriter – he develops his ideas and creates a story for his movie, explaining the key characteristics of robbers and of superheroes.
Movie director – he interprets his own story and gives directions to the person doing the filming (the teacher).
Actor – he plays the leading role!

Throughout these experiences, Conor contributes his views, using his personal experiences and his imagination to develop his ideas. He explores some of the key elements of drama (role, time, space, action, tension). Moving between what might be considered as both “process drama” and “improvisation”, Conor engages in this experience and is rewarded with opportunities for discovery on many levels.

Painting tastes good!

Date: 20 September

Teacher: Karla

Well, Jack, you really seemed to enjoy yourself today. It was your first painting experience here at daycare, but I’m sure there will be many more to come!! You started off a little perplexed, wondering just what to do with this strange looking stuff, but it didn’t take long before you were in there boots ’n’ all!!

Jack, you showed us today that painting is really a three step process ...

You start off looking nice and clean and tidy, with paper, a brush in one hand, and the paint in the other ...

Then you move the paint to the other side and add a paintbrush to the other hand, too. A little tasting is required at this point to make sure that the paint is at the right consistency ...

By the end of it all we have one very happy boy, some fantastic first paintings and a variety of paint on every available surface!! Wahoo!!

What’s happening here?

Well, Jack had his first experience of painting here at daycare, and seemed to enjoy every minute of it (other than the clean up afterwards!!). He was exploring the paint in a variety of ways, by touching, squishing, and smearing. Of course we had to have the taste test too, maybe to see if the paint tasted as good as it looked? I’m not sure!! But this is all part

of painting with this age group, and the main thing is that Jack seemed to enjoy his painting experience.

What next?

We will make painting activities available to Jack on a regular basis so that he is able to become more familiar with the concept and practice of getting the paint onto the paper. We will also offer him the opportunity over time to experiment with other brushes and other tools. Jack will also have the opportunity to experiment with other media, such as collage, pastels, crayons, markers, etc. These different media will offer something new and will continue to extend Jack's experiences here at daycare.

What's happening here?

This is Jack's first painting experience at daycare. His participation begins very tentatively and then develops into a fuller sensory exploration.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

Karla, the teacher, decides to give Jack a new experience that he clearly enjoys. In response to its success, she will make the experience available to Jack on a regular basis and will also broaden opportunities for him to be involved with other visual arts media.

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

In this exemplar, Jack is becoming familiar with the properties of the paint he is exploring "in a variety of ways, by touching, squishing, and smearing" and tasting. More importantly, Jack is enjoying this experience and persevering with it.

How does this assessment exemplify developing competence in the arts?

At this stage, Jack is primarily interested in playing with the medium and finding out what he can do with it. He is having his first introduction to paint and to a paintbrush. He uses his hands to provide a more effective way of really getting to know this medium.

Tegan plays for the birds

Child: Tegan

Teacher: Jane

A learning story

Tegan sat down on the couch in the book area, bringing the guitar with her. She began to play the guitar and said, “It’s working, it’s working.”

I asked Tegan, “What’s working?”

“My playing – it’s working.”

“How do you know that it’s working?” I asked.

“The birds are moving. I played the guitar so they could dance.”

Short-term review

Tegan displayed a genuine interest in the new birds. She demonstrated this by wanting to play the guitar for them so that they would dance. “They are moving.”

Tegan was also interested in using a musical instrument to accomplish what she wanted to do.

This can be linked to *Te Whāriki*, Communication, Goal 4: “Children develop skills with media that can be used for expressing a mood or a feeling or for representing information, such as crayons, pencils, paint, blocks, wood, musical instruments, and movement skills”.

What next?

Encourage Tegan to help care for the birds and to communicate with them.

What’s happening here?

The kindergarten has just received some budgies in a cage. Tegan is aware of the new birds and also has an interest in the guitar. She plays it and observes the birds moving. This generates opportunities for dialogue with her teacher and for her musical development. It identifies her perception of the power of music in her world.

What aspects of noticing, recognising, and responding to learning in the arts does

this assessment exemplify?

This short dialogue between Tegan and her teacher illustrates the importance of using conversation and questioning to illuminate what children are thinking. Without the interest and questioning from the teacher, no one would be aware of the purposeful task that Tegan had set herself in encouraging the birds to dance.

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

As with other forms of language, music grows and develops in meaningful contexts when children have a reason to communicate. Here we have an example of Tegan using the guitar to create music to express her feelings and her desire to communicate with the birds. She is discovering a different way to be creative and expressive.

How does this assessment exemplify developing competence in the arts?

Tegan is both exploring and producing music through playing the guitar. She recognises that music can serve different purposes and wants to provide music for the birds to dance to. As she plays the guitar, she is experiencing a range of musical elements, including beat, rhythm, and tempo, and drawing on her own imagination and creativity. Her belief that the birds also hear the music and dance to it "critiques and transforms" conventional purposes for playing the guitar.

Reflective questions – He pātai hei whakaaro iho

- Which assessments from our setting make valued aspects of the arts visible to teachers, children, families, and whānau?
- What opportunities for experiencing the arts in the wider community are evident in the children's assessments?
- How do teachers include the practices in the arts that children are experiencing outside the centre in their assessments?
- Are there opportunities for children's portfolios to become artistic artefacts? How does this happen?
- Do our assessments that include the arts reflect bicultural opportunities and contexts?
- What aspects of assessment practices and *Te Whāriki* curriculum strands are represented in the arts exemplars in this book?

Endnotes – Kōrero tāpiri

[1] Ministry of Education (2007a). *The New Zealand Curriculum for English medium Teaching and Learning in Years 1–13*. Wellington: Learning Media, p. 20.

[2] Vivian Gussin Paley (1988). *Bad Guys Don't Have Birthdays: Fantasy Play at Four* Chicago: The University of Chicago Press, pp. vii–viii. Books by Vivian Paley include many transcripts and drama sequences, and we do not have examples of extended pretend play in these exemplars. She urges us to listen carefully and to respond – exploring the

children's ideas with them – and she provides many examples of discussions with children as they dictate stories that have often emerged during pretend play and will be acted out again. She adds:

> *"How does the teacher who would study fantasy play find the main threads and weave an authentic pattern? By watching those who are watched. The group itself is the best judge of authenticity, choosing leaders who give voice to common concerns in the language and logic of their peers.*
>
> *"Each year, the talk, the play, and the stories reveal the same truths. Ideas and purposes must be processed through other children in social play if a child is to open up to an ever larger picture and determine how the pieces fit together"* (p. viii).

[3] Carlina Rinaldi (2006). *In Dialogue with Reggio Emilia*. Abingdon, UK: Routledge, p. 63. In an earlier article (Carla Rinaldi [2001], "Documentation and Assessment : What Is the Relationship?" in *Making Learning Visible: Children as Individual and Group Learners*, ed. Claudia Giudici, Carla Rinaldi, and Mara Krechevsky, Reggio Emilia: Reggio Children, pp. 78–89), she writes in a section on Assessment: A Perspective That Gives Value:
"What we offer to the children's processes and procedures, and to those which the children and adults together put into action, is a perspective that gives value. Valuing means giving value to this context and implies that certain elements are assumed as values.
"Here, I think, is the genesis of assessment, because it allows one to make explicit, visible, and shareable the elements of value (indicators) applied by the documenter in producing the documentation …
"This makes the documentation particularly valuable to the children themselves, as they can encounter what they have done in the form of a narration, seeing the meaning that the teacher has drawn from their work. In the eyes of the children, this can demonstrate that what they do has value, has meaning. So they discover that they 'exist' and can emerge from anonymity and invisibility, seeing that what they say and do is important, is listened to, and is appreciated: it is a value" (p. 87).

[4] These are processes for teachers and for children. Pennie Brownlee (1983) writes about the key role of "awareness" (or "consciously noting") in the creative process in her book *Magic Places*, Wellington: Bryce Francis. Other books from New Zealand's history of writing about the arts in the early years include Elaine Sharman's *Music with Young Children* (1974) and Gwen Somerset's *Work and Play* (first ed. 1958, revised and enlarged in 2000). Both are published by the New Zealand Playcentre Federation, Auckland.

[5] Ministry of Education (2007b). *Kei Tua o te Pae: An Introduction to Books 11–15 . He Whakamōhiotanga ki ngā Pukapuka 11–15*. Wellington: Learning Media, p. 12.

[6] Ministry of Education (2004). *An Introduction to Kei Tua o te Pae. He Whakamōhiotanga ki Kei Tua o te Pae.* Wellington: Learning Media, p. 19.

[7] Ministry of Education (2007a), op. cit., p. 20.

[8] Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa - Early Childhood Curriculum.* Wellington: Learning Media, p. 50.

[9] ibid., p. 56.

[10] ibid., p. 68.

[11] ibid., pp. 78 and 80.

[12] ibid., p. 72.

[13] ibid., p. 84.

[14] ibid., p 86.

[15] ibid., p 88.

[16] 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.

[17] Ministry of Education (2000). *The Arts in the New Zealand Curriculum* Wellington: Learning Media, p. 9.

[18] This comment is related in a chapter by Paul Kaufman (1998) entitled “Poppies and the Dance of World Making” in *The Hundred Languages of Children: The Reggio Emilia Approach – Advanced Reflections*, ed. Carolyn Edwards, Lella Gandini, and George Forman, Westport, Conn.: Ablex, p. 288.

[19] David Mallet, dir. (1998). *Cats – The Musical* (Commemorative edition). Universe Studios.

Book 20: Information and Communication Technology (ICT) – Te Hangarau Pārongo me te Whakawhitwhiti

Introduction He kupu whakataki

The exemplars in this book should be considered in conjunction with the discussion in Book 16. Information and communication technology (ICT) can be defined as “anything which allows us to get information, to communicate with each other or to have an effect on the environment using electronic or digital equipment”.[1] The Government’s ICT framework for early childhood education states:

> *"Acknowledging the central position of the ECE curriculum Te Whàriki in ECE policy and practice, the vision for ICT use in early childhood education has been directly drawn from Te Whàriki’s aspiration statement:*
>
> *The thoughtful and meaningful use of ICT in early childhood education services can support children “to grow up as competent and confident learners and communicators, healthy in mind, body, and spirit, secure in their sense of belonging and in the knowledge that they make a valued contribution to society.*
>
> *What this means for ICT use in early childhood education is that learners in ECE services should have the opportunity to experience:*
>
> *- enhanced learning opportunities through the meaningful use of ICT*
> *- which will enable them to enhance their relationships, and*

- broaden their horizons by exploring the wider world."[2]

The New Zealand Council for Educational Research compiled a comprehensive literature review of the role and potential of ICT in early childhood education for the Ministry of Education in 2004.[3] This review includes the comment that:

> *"Most of the literature about ICT in early childhood education strongly supports the view that technology on its own should never drive the process of ICT development in the sector … Rather, all planning for the introduction and use of ICT by children and adults in early childhood education should be grounded in a clear understanding of the purposes, practices, and social context of early childhood education.* [4]

The use of ICT will be integrated with the purposes and practices associated with implementing *Te Whāriki*.

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

- a lens that focuses 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 described as "information and communication technology".

In this section

- A lens focused on assessment practices – He āta titiro ki ngā mahi aromatawai
- A lens based on *Te Whāriki* – He tirohanga mai i *Te Whāriki*
- A lens focused on the symbol systems and technologies for making meaning: ICT – He tirohanga ki ngā tohu whakahaere me ngā momo hangarau hei whakamārama atu: ICT
- Exemplars – Ngā tauaromahi
- Reflective questions – He pātai hei whakaaro iho
- Endnotes – Kōrero tāpiri

Downloads

- Introduction [PDF, 348 KB]
- Exploring with iSight [PDF, 136 KB]
- Charles publishes his stories [PDF, 247 KB]
- Jason, the boy with the camera [PDF, 304 KB]

- Infant daily programme sheets [PDF, 417 KB]
- Tori's Powerpoint story [PDF, 340 KB]
- The photographer at work [PDF, 306 KB]
- I wonder what this is? [PDF, 258 KB]
- Reels of fun [PDF, 292 KB]
- Vinny learns to email [PDF, 335 KB]
- Questions and notes [PDF, 163 KB]
- Information and Communication Technology (ICT) (Full) [PDF, 1.6 MB]

A lens focused on assessment practices – He āta titiro ki ngā mahi aromatawai

The principles of *Te Whāriki* apply to both assessment and curriculum, and the assessment of children's participation in ICT keeps this in mind. Assessments provide useful information for teachers, families, and children, enabling and informing pedagogy that will strengthen all dimensions of participation in ICT. Assessments take place in the same contexts of meaningful activities and community practices that have provided the focus for curriculum. Families are included in the assessment and in the evaluation of ICT learning opportunities. Family "voices" are sought, and "funds of knowledge" from home and community are acknowledged and included. ICT is about communication and, therefore, about relationships. Assessment is sited in responsive and reciprocal relationships.

ICT assists teachers with the documentation of children's learning and facilitates the provision of more interesting, authentic, and immediate data for assessments.

> *"An area of great interest … to us has been how ICT is assisting teachers with documentation … Digital video and still cameras used in conjunction with computers have been pivotal in providing easier access to documentation and the curriculum, especially for children and their families. This applies particularly when a Learning Story contains a series of photos illustrating "work in progress" as opposed to a one-off "tourist shot" of the finished product."*[5]

In many of the early childhood settings contributing to this book, a particularly powerful way of building children's identities as learners has been to make those documented narrative assessments that have been developed with digital technology available to the children themselves. In many cases, the children's portfolios have become books that they can "read". In some cases, the children have taken their own digital photographs as part of the assessment record, and they have assisted with downloading them onto the computer. They have dictated the commentary, watching while an adult uses the keyboard to write their words.

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

> *"[A child's identity as a competent and confident learner is] mediated by: competence with artefacts that set up meaning-making devices and bridges between participants in a community; authentic connections to family; opportunities to take responsibility; and routines and conventions that engage children and structure their participation. It is about responsive and reciprocal relationships with people, places and things, empowerment, holistic approaches, and the involvement of family and community … The artefacts in this project were not just those of ICT: computer, computer software, cameras, bookbinder, photocopier, telephones, fax machine, for instance. They also included assessment formats and a published curriculum. But the digital modes of communication were significant for these children and families …"* [6]

Learning outcomes in *Te Whāriki* that are relevant to the symbol systems and technologies of ICT are woven throughout the strands. The Exploration/Mana Aotūroa strand includes, under Goal 3, the learning outcomes that children develop:

- confidence in using a variety of strategies for exploring and making sense of the world;
- the ability to identify and use information from a range of sources;
- a perception of themselves as "explorers" – competent, confident learners who ask questions and make discoveries;
- the ability to represent their discoveries, using creative and expressive media and the technology associated with them.[7]

The Communication/Mana Reo strand includes, under Goal 3, the learning outcomes that 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;
- experience with some of the technology and resources for mathematics, reading, and writing.[8]

The *Te Whāriki* perspective is that children will participate in the symbol systems and technologies of ICT 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 ICT. Learning associated with ICT practices becomes:

- more strongly integrated as recognised patterns, regular events, and social practices over time. In the exemplar "The photographer at work", Nissa observes the everyday practice of teachers documenting interesting episodes of children's learning. She takes the initiative to pick up the camera and document an episode when the children are making pancakes. The teacher comments, "I wanted to take photographs but I couldn't because I was just too busy."
- distributed or stretched across a widening network of helpful people and enabling resources. In the exemplar "Vinny learns to email", Vinny's competence with ICT becomes distributed across a wider range of resources. He takes photographs, uses WordArt™ computer software, takes the initiative to suggest email, and is keen to use the keyboard to enter his own "text".
- connected to a greater diversity of purposes, places, and social communities. In the exemplar "I wonder what this is?", Leo has previously discovered that websites are available for finding out information. On this occasion, the teacher suggests that they email the curator at the local museum. Leo takes a photograph of the skeleton they want information about, and then they compose an email. The curator replies. The teacher strengthens this understanding that experts are often elsewhere by commenting that she does not know the answer and that Leo's guess has been more accurate than her own (an aspect of mindfulness as well).
- more mindful (as children begin to take responsibility and make up their own minds). In the exemplar "Tori's PowerPoint® story", Tori develops a story about herself and her friend Nina, helps the teacher to scan into the story the pictures she has drawn, types the story (copying the teacher's print), records her voice for each page, and with the teacher's assistance, puts it all together as a PowerPoint® presentation. Tori later assists another teacher to make a PowerPoint® presentation.

A lens focused on the symbol systems and technologies for making meaning

A repertoire of practices

The following are some aspects of participating in ICT that might be noticed, recognised, responded to, recorded, and revisited. 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 her book *Pedagogy and Learning with ICT*, Bridget Somekh comments:

> *"The sub-title of this book is "Researching the Art of Innovation" because my interest is in finding ways of assisting the creative, collaborative process of change that combines imagining, experimenting with, and evaluating new practices … [T]he core insight that there is the potential of expanding human capability through integrating ICT into action and co-creating new ICT-mediated practices has remained central to my thinking."* [9]

When episodes are documented and revisited, children will be able to recognise their own competence and the way it has developed over time along the four dimensions of strength described in the previous section. Furthermore, children

may have participated in using ICT for the documentation. An indicative repertoire of practices is set out here, using the four practices outlined in Book 16 as a framework.[10] These four practices also intersect and interconnect.

Observing and listening in to ICT practices

Observing and listening in to ICT practices includes watching adults and other children using ICT for a range of purposes. In the exemplar “Jason, the boy with the camera”, Jason has observed the teachers and children taking digital photographs and recognises that this is what children at his kindergarten do. This observation and his later interest in taking photographs himself contributes to his settling-in process, and to his family’s involvement.

Playing with ICT tools and practices

The first forays into using ICT tools are frequently through play. Children, for instance, play at being a computer user, using the keyboard to “write” text or moving the mouse, as Tiari does in the exemplar “Tiari wants to draw” (see Book 17). In the exemplar “Exploring with iSight®”, the children play with a new ICT tool, trying it out to find out what it can do. At the same time, they are learning how to use a new tool for inquiry that will be practical for other explorations.

Using ICT for a purpose

Using ICT for a purpose includes:

faxing and emailing family and others beyond the early childhood setting to communicate, strengthen reciprocal and responsive relationships, and seek information from experts;
making copies of work and text so that it can be taken home and shared with family and others;
making copies of drawings in order to tell a story. ICT that includes visual images and sometimes dictated text and/or music is a valuable tool for storytelling;
using the computer for social networking and increasing and strengthening interactions with families via email, Skype™, and blogs;
taking photographs to construct text that the photographer, who cannot read and write in the conventional sense, can read and revisit;
photographing work and events to document learning in portfolios and displays;
using the Internet for inquiry, to nurture curiosity and research;
videoing work in progress, as well as events, so that children can revisit the process and share and discuss it with family and the wider community;
using a digital microscope to explore the world more closely;
using web-based programmes for collaboration and discussion with teachers and families;
assisting transitions and a sense of belonging and well-being by recording early settling experiences and moments of children building relationships;
providing daily visual records for families and caregivers to use as catalysts for communication and relationships;
using Skype™ or web cameras to enhance and support transitions between home and centre or between early childhood settings;
including video from home, and artefacts that include the home language, for children to revisit and make connections with.

All the exemplars in this book illustrate at least one of these aspects of purposeful participation in ICT. This purposeful use of ICT is modelled by the teachers in the exemplar “Infant daily programme sheets”, where teachers in an infant centre use the digital camera and the computer to create annotated illustrations of the learning activities undertaken during the day. The purpose of these is to provide opportunities for families and whānau to be included in the day’s happenings and for children to revisit the activities at the end of the day with their families.

Critically questioning or redesigning

Critically questioning or redesigning includes critiquing the options for representing, communicating, and making meaning that are available through ICT. It includes choosing the ICT tool for the task at hand (or choosing not to use an ICT tool and suggesting alternatives).

In the exemplar “Charles publishes his stories”, the teacher models alternative ways of representing ideas, using ICT. Charles, originally not interested in drawing and writing, is enthusiastic about the new design opportunities provided by combining drawing, storytelling, and ICT.

Exemplars – Ngā tauaromahi

Exploring with iSight®

Today Tuveina asked me if he could put the iSight® camera into the mouse house. I got it out of the bag and helped him plug it into the computer. Keanu was at the other computer with the other iSight® camera ready to see into the mouse house. Tuveina put the iSight® camera into the house to see what the mice were doing. He said, “Keanu, can you see what the mice are doing? They are sleeping.”

Keanu asked over the iSight® camera if Tuveina could wake the mouse up and see if it wanted to go on the wheel.

Tuveina laid the iSight® camera down and gently picked up a mouse and put it onto the wheel.

Keanu was laughing from the other computer watching via the iSight® cameras. The mouse was non-compliant and refused to do any exercise, but Tuveina persevered and kept putting it back on the wheel until it did run around. Tuveina quickly moved the iSight® camera in for a better shot, watching on his screen to see what it looked like.

They talked about the sizes of the mice’s feet and how they run around the wheel so fast.

Review

Tuveina showed an understanding that the iSight® cameras could be used to explore his environment and knew that he could use them anywhere he wanted in the kindergarten setting.

Keanu and Tuveina are both very computer-savvy children and are confident in using the technology of the iSight® cameras as a tool for communication about thoughts, questions, directions, and ideas. This was excellent exploration of the mouse house.

Where to next?

I will ask Keanu and Tuveina what else they think we could do with the iSight® camera.

What's happening here?

Tuveina asks a teacher if he can put a web camera into the mouse house. His friend Keanu joins him, and together they watch the mice through the web cameras.

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

ICT hardware is available to be used by the children in this setting. The teacher immediately responds to Tuveina's request, recognising that this is a learning opportunity for him.

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

Tuveina has found another strategy for exploring and making sense of his world. He asks questions and explains ideas to others with the added strategy of using the web camera. He has the confidence to choose the technological tools and

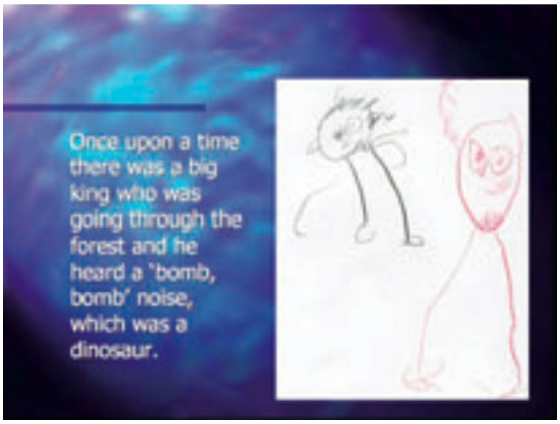
to experiment with their use. He also engages a peer in his exploratory project.

How does this assessment exemplify developing competence in ICT?

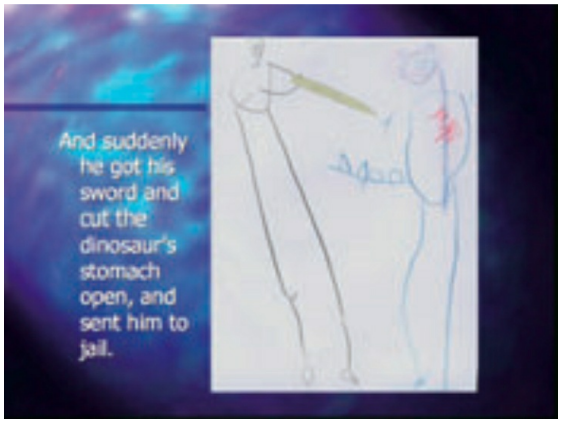
This exemplar illustrates the children's increasing competence in the use of ICT. The teacher mentions that "both [are] very computer-savvy children". Prior to this experience, they had had opportunities to observe teachers using the web cameras, and they now use these tools for their chosen purpose.

Charles publishes his stories

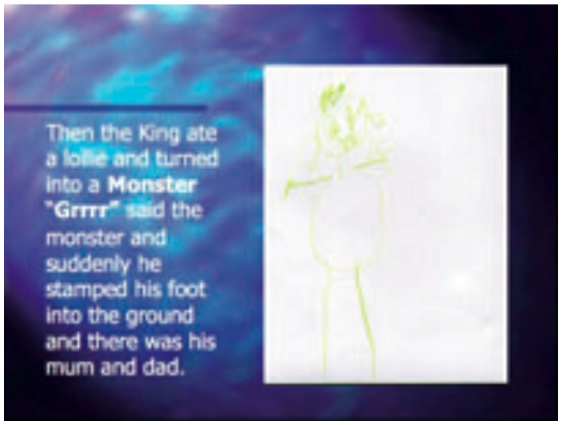
The Dinosaur Story by Charles Dougherty



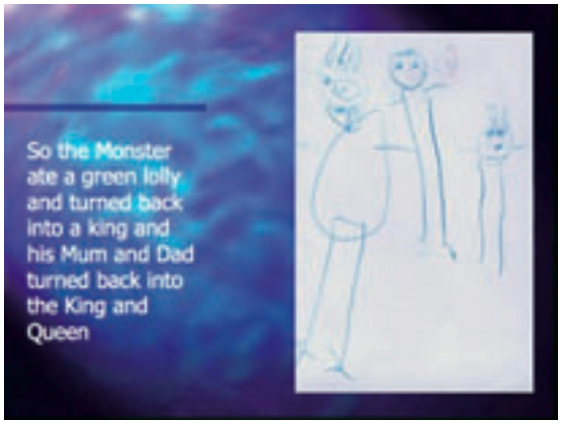
Once upon a time there was a big king who was going through the forest and he heard a "bomb, bomb" noise, which was a dinosaur.



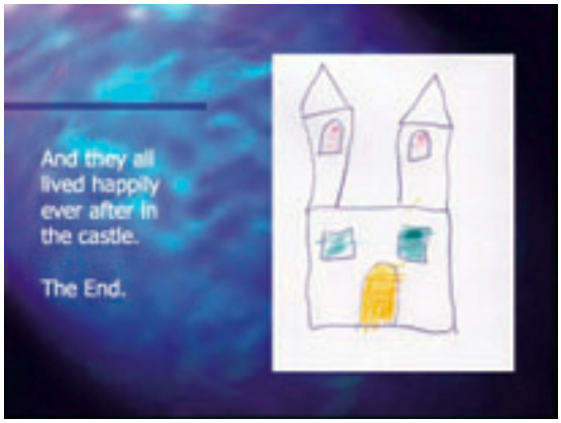
And suddenly he got his sword and cut the dinosaur’s stomach open, and sent him to jail.



Then the king ate a lolly and turned into a monster. “Grrrr” said the monster and suddenly he stamped his foot into the ground and there was his mum and dad.



So the monster ate a green lolly and turned back into a king and his mum and dad turned back into the king and queen.



And they all lived happily ever after in the castle.

The End.

What's happening here?

Charles is a boy who likes to explore the outdoors. His mother has lamented his lack of interest in drawing and writing and has sought support from his teacher in the Correspondence School to develop this interest. Many possibilities have been discussed. Jean has suggested that Nicky (Charles's mother) "encourage Charles to draw in books he makes and see if he can recite a story about his pictures, or he may just want to represent his pictures in a single word, (or none at all)". Later, much to the delight of his mother, Charles draws several pictures and then proceeds to tell her the story about these pictures. His story is made into a book and sent off to his teacher at the Correspondence School, with wonderful transformative consequences. Jean turns this story into a PowerPoint® presentation and returns it to Charles. His response is enthusiastic. One of his real interests is using the computer; and here is his story transformed into a special program. Charles continues to write many stories, adding his own drawings, and these are published at his home.

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

Initially the teacher responds to the parent's requests for help in encouraging her child's participation in drawing and writing. After his initial success with drawing and storytelling activities, she recognises that here is an opportunity to integrate Charles's interest in computers with his drawings and oral literacy.

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

The transformation of Charles's work encourages him to explore and deepen his involvement in computers while also encouraging him to continue his drawing and storytelling. Most importantly, ICT provides a medium for Charles to develop and enhance his drawing and writing skills. ICT adds to his communication repertoire.

How does this assessment exemplify developing competence in ICT?

This exemplar shows how the use of a computer and PowerPoint® software can stimulate the learning of children who are interested in ICT tools. Software can be easy to use and enables children to construct their own stories.

Jason, the boy with the camera

15 June

Yesterday, Kogi and I decided that this week we would concentrate on taking photos. So this morning, I took the camera outside with me, hoping to get some great shots.

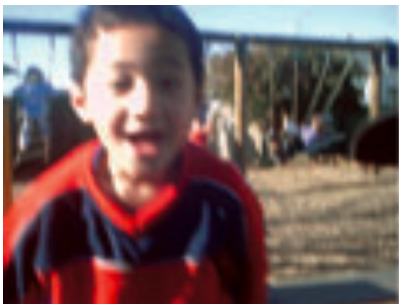
It was very quiet outside, and Jason, you were sitting by yourself – so I took a picture of you. We both noticed when I showed you the photo that there was a shadow there!

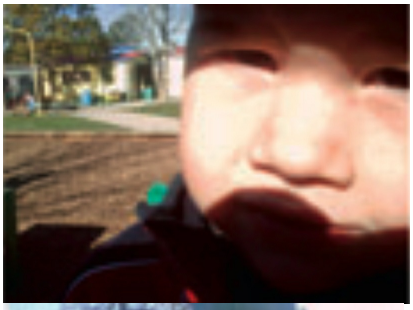
You were so curious about the shadow, and about the process of taking photos that I thought you might want to have a turn for yourself.

You noticed that there were other shadows on the ground, and you focused on taking pictures of all the different sorts and sizes of shadows. First, you took pictures of your shadow and mine.

Then you took lots of photos of all other sorts of shadows.

When you had taken lots of pictures of shadows, you decided you would like to take photos of other people – just like I had taken one of you.





The other children were so interested in what you were doing, that they started to get excited about doing it too!

What was Jason learning here?

Jason had not been at morning kindergarten long, and had been finding it all very overwhelming. As part of the process of settling into a new situation, he had been looking for people who would be likely friends. Being behind the camera, he was not only able to take photos of what interested him, but also to approach people that he would have not otherwise approached.

Where can we take the learning from here?

With a new term, Jason is not the only new child at morning kindergarten anymore. I wonder if he would like to take photos of the newer kids? The interest from the other children on this day is also something we could probably pursue so the whole group benefits. We haven't really pursued this technology with the children yet, and with the arrival of a new video camera, camera, TV, and video player, the scope for extending Jason's interest in photography is limitless. He could maybe play a mentor role for the other children in this endeavour – show them how to use the new technology?

Links to the Curriculum:

Belonging, Goal 2; Contribution, Goal 2; Communication, Goal 4.

Jason will develop the confidence to express his ideas and creativity through the new technology and to assist others with this technology. Jason will perceive himself as being capable of acquiring a new skill and become familiar with the technology, which will become a tool for him to understand his abilities as a competent learner.

What's happening here?

A teacher, recognising a child's interest in the photos she has taken, encourages him to take some photos himself. Other children become interested in the boy's photos, and this shared interest helps him to approach and get to know the other children at his centre.

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

Initially the teacher encourages Jason to work with a camera to help to develop his sense of belonging and to discover his interests. She recognises Jason's interest and involvement in his camera work as well as the value of giving Jason the camera and allowing him to explore its possibilities. The teachers recognise that the "scope for extending Jason's interest in photography is limitless". Jason's photos of shadows are creative and unusual. The assessment includes the consideration that Jason could have a mentoring role with other children in the use of technology at the centre. The teachers recognise that this role could play a positive part in helping Jason to see himself as a capable and competent

person. Jason can now read this story about his learning and share it with his family.

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

In this exemplar, Jason is given a camera to photograph what he is interested in (initially shadows), and he then begins to photograph other children. Jason is a new child at morning kindergarten, and teachers see this activity as an opportunity to increase his sense of belonging. Teachers comment that “Being behind the camera, he was not only able to take photos of what interested him, but also to approach people that he would have not otherwise approached.”

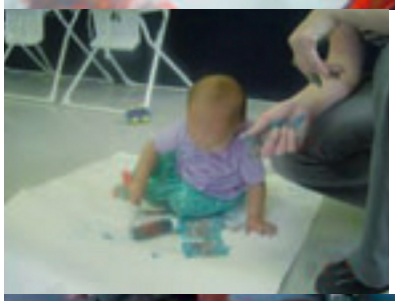
How does this assessment exemplify developing competence in ICT?

In this exemplar, a child’s use of a digital camera is combined with computer-based software to allow teachers to enhance his learning experiences. A technical skill (digital photography) is transformed into a learning experience through the creation of a visual learning story.

Infant daily programme sheets

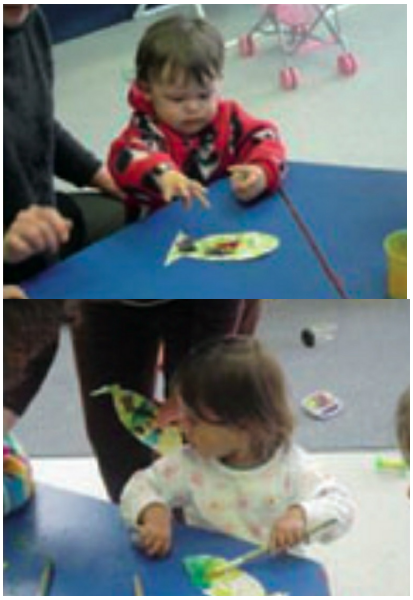
3 May

Today the children experienced a sensory activity using paint. They first created pictures using the stamps and then, later on, they used the roller brushes on large pieces of paper. Some of the children wanted to experience the paint on their skin so they painted their hands, and those with bare feet walked through the paint making foot prints.



Tuesday 10 August

We have had a busy time inside today. We have had lots of sensory activities for the children. The play dough was out. Later on Becca and Judy cut out fish for the children to glue onto. They painted yellow dye onto the fish and sprinkled glitter on them.

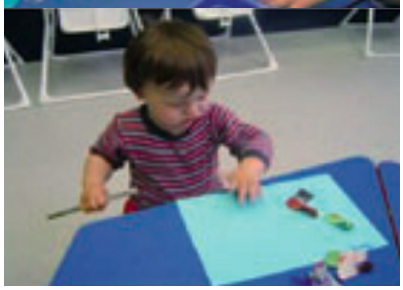


Lincoln pushes the rolling pin into his lump of play dough

After morning tea, Daniel and Tirhys painted with the brushes onto black paper. They each had a little taste too!!

Wednesday 11 August

Amathyst enjoyed lying on her tummy, feeling the different textures of the blanket.



Emma, Lincoln and Daniel used the PVA glue to stick pieces of material to their paper. They carefully dipped their brushes into the pots and spread the glue on the paper. They learnt about co-operation as they shared the resources.

After lunch Julene, Georgia, Lincoln and Angel had great fun shaking the musical shakers.

Monday 16 August

Judy showed Bodhi a couple of times how to put the cars into the tunnel and watch them come out the other side and down the hill. Bodhi worked this out very quickly and was soon putting the cars down there himself, actively exploring and using both his fine and his gross motor skills.

Tirhys took a liking to the song on the stereo and danced away to the music, freely expressing himself with lots of fancy moves. Go Tirhys!!

What's happening here?

The teachers in the infant centre have begun to use the digital camera and the computer to create annotated daily records of learning activities. This is an alternative to writing learning stories on the whiteboard because the parents did not seem to be reading such information. Photos of children involved in different areas of play, or photos just capturing what teachers call that "special moment", are taken throughout the day. All teachers are involved in taking the photos and writing the captions.

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

The teachers developed the idea of the daily programme sheets to inform families about the daily happenings within their centre and so strengthen the relationships with family and whānau.

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

This assessment recognises that learning is embedded in responsive and reciprocal relationships. The documentation contributes to building good relationships between teachers and parents as they share experiences that have occurred throughout the day. The teachers have observed the development of stronger relationships with the wider whānau since implementing the daily programme sheets. This form of documentation has also promoted more teacher discussion, assessment, and reflection on “where to next?” within the teaching programme. It has increased the visibility of the learning in the centre, and teachers feel that it has increased their accountability for what they do and why they do it.

How does this assessment exemplify developing competence in ICT?

These annotated daily activity sheets provide a visual insight into the daily happenings in the centre, making the programme more accessible to parents. Teachers tell stories of the increased interaction between parents and also between teachers after viewing the documentation. This documentation has fostered a stronger sense of belonging within the centre.

The daily activity sheets are bound and laminated to form a book that children can revisit. Teachers talk about the enthusiasm that has been generated by the books when parents or teachers revisit them with the children.

Tori’s PowerPoint® story

Throughout the past few months we have been experimenting with PowerPoint® as a tool for documenting children’s learning. PowerPoint® allows the children to plan and construct their own interactive computer program. Previously we had been working on group documentation and Tori had been a keen helper. I wondered if she would be interested in making her own presentation, a prospect that she found very exciting.

Tori and I discussed a story topic and Tori decided that it would be about her good friend, Nina. Next we needed to construct the story. We talked about it needing a beginning, a middle and an end. Tori understood this concept well and began her story by saying, “Once there was a girl called Nina.” The story went on to tell the readers all the things that Nina, and her friend Tori, liked to do together. At the end Tori decided that “Snip, snap, snover, the story is over” would be a good way to conclude.

Next we needed to illustrate the story by segmenting it into pages and working out what pictures the story would need. Then Tori set to work drawing her pictures. This took quite some time but Tori was concentrating hard and working diligently.

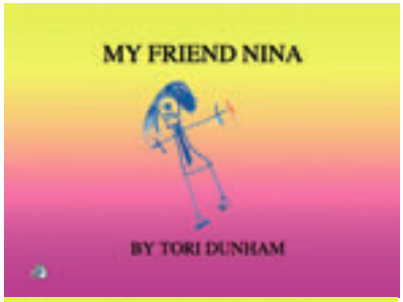
The next day we set to work scanning the pictures onto the computer and inserting them into PowerPoint®. Tori is really

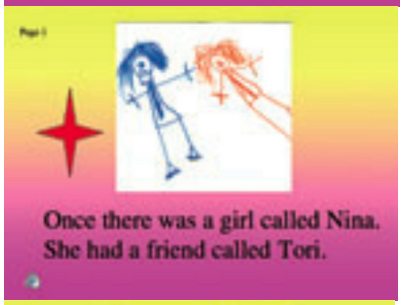
great at scanning. She helped me to put the pictures into the scanner and, using the mouse, clicked on all the buttons in order to start the scan and save it into her folder. Once the pictures had been loaded onto the slides, Tori set about designing her presentation. She decided the background would have two colours, pink on the bottom, and yellow at the top.

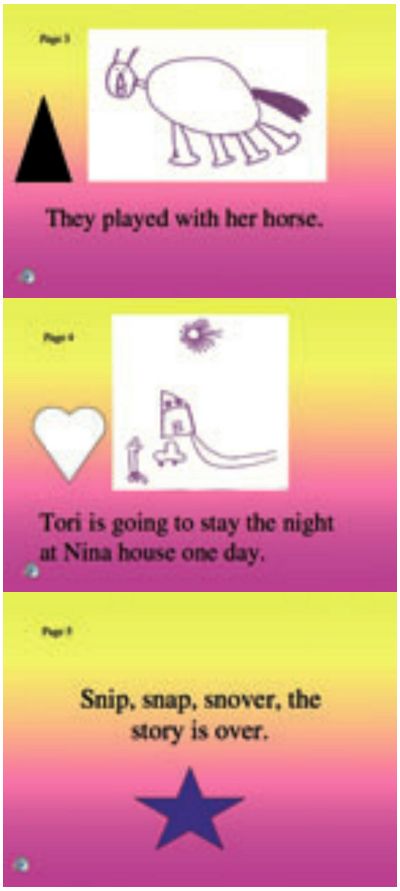
Now we needed to type all the words of the story onto the pages with the pictures. Tori did all the typing herself by copying the words I had written clearly onto paper for her to see. I had no idea that Tori was so competent at typing and recognising the letters of the alphabet. She was able to do most of this work all by herself, although I was always close by if she needed some help. Tori also learnt how to make a capital letter and how to use the space bar to create a gap between words.

All this typing took quite some time and we spread out the load over two days. At last it was finished and we were able to do the most exciting part, recording Tori's voice onto each page. Tori was so good at talking clearly and in a loud voice so that the computer could hear her. We were able to listen to each recording and Tori decided if it was just right or if it needed another go.

Because of her past experience with PowerPoint® Tori knew that the computer could make things move with special sounds and actions. Tori was keen to animate her pictures, words and some shapes as they appeared on the page.







Next we needed to organise the story so that everything would appear on the page in the correct sequence.

For example, Tori didn't want the words to show before the picture because then the readers would not see the picture for long enough. This is where I needed to help a little bit because some of the organising was a little bit complicated.

At last the story was completed and after four days of hard work on Tori's part, she was ready to reveal her work to family and friends. Everyone was so impressed with Tori's wonderful work. This is what some of the other teachers thought about the story:

"Tori, it was really nice to hear how you enjoy spending time with your friend, Nina. Nina will be proud of all the amazing work you have accomplished." – Heidi

"I like how creative you were with using the animations, Tori – particularly the sounds." – Jenelle

What learning happened here?

Where do I begin, Tori? You learnt so much that it's hard to highlight all the skills you have gained. Firstly, you have done a lot of work on literacy. Creating a story with structure in terms of a beginning, a middle and an end and using the computer as a tool for writing the words are important literacy skills. Within a story there are many other aspects that we need to think of. Sentence structure and correct grammar are important if a story is to make sense. You also learnt why and how to use a capital letter and the space bar.

Then we need to think about technology. Using the scanner, the mouse and the keyboard, recording sound, and animating were all new to you. Your ability to follow instructions, listen to advice, and be patient in terms of waiting for me to be available meant we were able to successfully work together on this task.

I know that since working on this story you have helped Jenelle to make a PowerPoint® presentation of the alphabet using sign language. Your contribution to this was very special because your voice sings the song for others to hear.

Where to from here?

Obviously you have a passion and love for literacy, art and technology, Tori.

With your transition to school getting closer, we will continue to scaffold your learning in these areas. We will be sure to share your work with your new teacher so that she or he knows how clever you are. Because you have some great leadership skills as well, sharing this knowledge will highlight to your teacher that you may be able to help others with literacy and technology. Perhaps you can even teach your new teacher how exciting PowerPoint® can be.

I have been thinking that we could make a PowerPoint® about transition to school. Maybe this will help other children to feel confident and familiar about school when they are about to move on. When we go on school visits with you, we could take some photos and work on a new presentation together. What do you think?

Melissa

What's happening here?

Melissa, the teacher, is encouraging Tori to make a story using PowerPoint® and, when Tori shows excitement about the project, she sets up the situation to support and guide her in the venture.

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

In this centre, teachers recognise opportunities to use ICT across the curriculum. The teachers recognise that Tori needs the time and space to work in a focused way on her project. They respond by setting up the situation in a way that supports her learning.

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

The teachers have a strong view about children being capable and competent learners, and they don't limit the possibilities they present to them. Learning dispositions are a strong focus in this centre, and Tori is encouraged to persist with this project, to take responsibility for what she has achieved, and to share her new learning with those around her.

The opportunity to use ICT, in particular PowerPoint® – software that is commonly available – has enabled Tori to experience the usefulness of these ICT tools and has empowered her to achieve an outcome she can share with the wider community of learners.

How does this assessment exemplify developing competence in ICT?

In this exemplar, Tori learns new ICT skills and goes on to teach others, displaying a continuing enthusiasm for computer-based presentations. Her increasing technical skills advance her drawing, literacy, presentation, and communication skills. She is involved at every stage of the development of this presentation. The ICT skills she learned include:

scanning her pictures and saving them to a folder;
designing the presentation and deciding on the background colours;
typing the story into the computer (by copying the letters from the dictated story);
recording an audio version of the story;
animating the story

The photographer at work

Child: Nissa

Teacher: Robyn

1 June

Rowena was very keen to make pancakes for morning tea this morning. We checked the cupboard for the ingredients and found that we had no eggs and no milk and so Nissa came to the shop with us to buy what we needed. Once back we started cooking. Delia, Melata and Tanya joined in making piles of pancakes. Our heads were down as we worked hard being very careful not to touch the hot pan when we flipped the pancakes and poured the mixture in. It was fun and the delicious smell of cooking pancakes was drifting through the kindergarten. I wanted to take photographs but I couldn't because I was just too busy. I looked up and there was Nissa, standing with the camera switched on and ready to use. She began to take photographs and I was so grateful, thinking to myself that Jane had asked her to document our cooking. But Jane looked surprised and said that she hadn't asked Nissa to get the camera. Astonished, I realised that Nissa had gone and got the camera on her own and had begun to take photos. She zoomed the lens in and out, clicking the button, making sure that she photographed not just the people but the process as well. She took the photos from many different angles. When I looked at the photos [of her] later I realised that she even stood like a photographer! I didn't have to think about photos, I just trusted her to document the process and she did. Thanks, Nissa. It was so much fun having a photographer work with us this morning!

Nissa, you are an amazing photographer.

What stunning photographs, Nissa!

Nissa's photographs of the process from many innovative and creative angles!

What learning is taking place?

Nissa watched us cooking and then took the opportunity to rush off to get the camera and start photographing. She has only recently learnt how to use the camera and she certainly knows how to. When I recovered from my astonishment, I realised that not only does Nissa photograph with confidence and skill, she understands that when something exciting is happening, then it is time to document. Watching her document the people making pancakes made me realise that Nissa understands why we use the camera and that it is to document what people do, as well as the process of doing things.

Nissa sees herself as a capable, competent learner taking responsibility for her learning and contributing to the learning of others in the group. She recognised the missing component – a photographer – and she stepped into the role. This story shows very clearly how children plan for themselves when they connect ideas and then make their own decisions about putting a plan in action.

I have a feeling that what comes next is up to Nissa. She will no doubt use the camera a lot more and we will make sure she knows that that is OK. We can work together with her, downloading her photos onto the computer and making slideshows or printing them.

What's happening here?

This is an excerpt from Nissa's portfolio that illustrates her increasing interest in ICT.

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

Children are encouraged to take responsibility in this early childhood setting. The centre also supports children in their efforts to explore ICT as part of their learning journey. The teachers give Nissa time to tackle the challenge of using new equipment and then document her success for her to revisit with her family. In this story, it is Nissa who notices the children cooking and recognises this as a worthwhile experience to document.

She then responds by getting the camera and taking responsibility for recording the activity. Having two accessible digital cameras allows the experience to be recorded by a child while a teacher photographs her initiative.

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

The teachers recognise that "Nissa sees herself as a capable, competent learner taking responsibility for her learning and contributing to the learning of others in the group."

Nissa's increasing competence impacts on her learning and on her disposition to participate in the wider activities of the centre. This exemplar also shows Nissa's ability to widen the range of challenges that she sets herself.

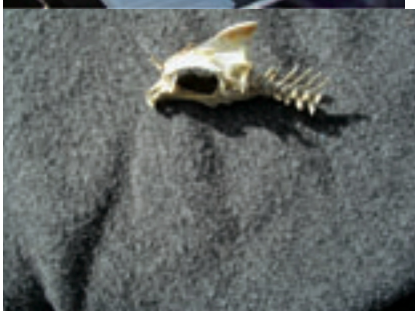
How does this assessment exemplify developing competence in ICT?

The exemplar illustrates Nissa's confidence using a digital camera, taking responsibility for her own learning, and documenting the learning of others. The documentation is completed using several publishing technologies combined with a range of ICT tools. It is used to enhance and expand the children's learning experiences and to strengthen Nissa's confidence in her photography.

I wonder what this is?

Last week one of the children brought in this skeleton that they had found at the beach. I showed it to Leo and asked him if he had any ideas about what sort of skeleton it might be. "Maybe a flying fish?" was Leo's initial thought, but after a closer inspection we both decided that it could not be a fish as it had what looked like nostril holes at the top of its beak. I thought it might be a penguin and the only way to find this out was to have a look in some of our books. We soon discovered it was not a penguin skeleton because penguins don't have pointy bones on top of their heads! I asked Leo where else we might find out what the skeleton might be. "Maybe the internet?" suggested Leo. Good thinking, Leo, so off we went to search for images of skeletons, but every image we found did not look like the one we had. What could it be? We were both puzzled. Then I came up with a suggestion. Perhaps we could email someone and ask them what it might be. Leo thought this was a good idea. I explained that we would need to send a photo of the skeleton, so Leo took the photo and then we worked together to compose an email. We are going to send it to someone at the museum and

hopefully they will be able to tell us what the skeleton is.



Short-term review/What next?

I thought Leo might be interested in finding out what this skeleton is. I was pleased to see that he remembered the internet as a source of information, even though today we could not find what we were looking for. With perseverance we will find out. The email still has not been sent as we worked together on the wrong computer, but I will transfer it and get it sent. I am very interested to find out what it is. Are you, Leo? Do you have any books at home that might be of help to us? If you do, would you be able to bring them in and we could have a look at them.

Jo, 27 July

This is the email that Leo and I sent to the museum. Leo took the photograph of the skull and vertebrae and then we emailed it.

> *"Leo and I are trying to discover what this skeleton is from. It came from the beach and we think it might be a bird of some sort. Leo thinks maybe a flying fish. The part of the skeleton we have is 10 cm long, so not very big.*
>
> *Any help you could give would be most appreciated.*
>
> *Many thanks Jo and Leo"*

The curator at the museum emailed us this reply.

> *"It's the head, and some vertebrae, of a snapper. You can see the circular areas where the eyes would be and behind that the tiny brain case. The lower part of the head (jaws etc.) is missing."*

Wow! What a surprise, neither of us knew this was a snapper! Leo, you were the closest, thinking this was a flying fish. It wasn't a bird, which is what I thought it was.

Leo and I had a look at a picture of a snapper and we both thought it still didn't really look like a snapper head!

Jo, 29 July

What's happening here?

One of the children in the centre brings along a skeleton they found on the beach. In this exemplar, Leo and Jo are puzzling over what animal the skeleton is part of. They then investigate the skeleton using the Internet, email, and books.

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

In this centre, teachers recognise opportunities to learn through the use of ICT. Teachers in this place are alert to children's interests and ready to provide challenges to extend their learning.

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

This is a good example of exploration. In this situation, the teacher recognises that the skeleton provokes children's curiosity. She encourages Leo to think about the skeleton's origins and to consider what animal it might have been. When the search on the Internet does not reveal any useful information, Jo suggests they email an expert. This provides more opportunities to learn when Leo photographs the skeleton (to provide a photo for the expert) and helps to compose the email to the curator at the museum. Leo makes connections with his previous experiences of searching the Internet and continues to use this new tool in his learning.

How does this assessment exemplify developing competence in ICT?

Leo uses a digital camera to photograph the skeleton, and he discovers that the Internet is a means of communication that gives him access to information.

Reels of fun

Date: 13 May

Teacher: Karla

What a fun afternoon we had today, Zach. Who would have thought that so much fun and laughter could have come

from those yellow plastic reels?

It was lovely outside on the grass and you were enjoying a nice quiet cuddle when I introduced you to the reels. Together we stacked them up on top of each other, higher and higher until they wobbled. But before they could fall over on their own accord, you reached out and toppled them over yourself – then collapsed into a fit of giggles!

Encouraged by how much you enjoyed this the first time, we stacked the reels time and time again, and every time you knocked them over and giggled contagiously. What a lovely sound that was too – so much so that it brought us an audience. Lorraine came to see what all of the laughter was about and so did a number of the other children.

Flynn decided that it looked like so much fun that he would join in too. You didn't seem to mind this at all. In fact I think you quite enjoyed having someone else to share the occasion with!!

What's happening here?

Firstly, Zach seems to be really enjoying himself, which is great to see. But he is also learning a thing or two at the same time. Zach is discovering all about the art of balance and where to place the yellow reels in order for the stack to stay standing. He is also learning about gravity, as when the reels do topple they fall back onto the grass. But most importantly, he is learning the art of playing here at the centre with and alongside other children. Although Zach and I initiated the play, he was more than happy for other children to join in the fun.

What next?

It seems that Zach quite enjoys the concept of building things up to watch them fall, so perhaps we could introduce him to the building blocks. We could also look at using other objects, such as old yoghurt containers or plastic teacups, to stack outside too. We can also encourage other children to come and play with us to further Zach's experience of playing alongside other children.

What’s happening here?

It is early days for Zach. The centre is a new environment, and he is just starting to build a sense of belonging in this new place. The teachers have captured images of Zach’s play with all the bright yellow reels on video and by creating very small clips on their digital still camera. The video clips are used to give immediate feedback to Zach’s mother when

she arrives to pick him up, so she can have a window into his day at childcare.

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

This exemplar shows that the teachers are totally committed to building strong, reciprocal relationships between themselves and the families. The video and photographs provide evidence of a responsive relationship between Zach and the teacher, and the documentation contributes to the relationship with his family.

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

This assessment indicates a shared understanding that learning is embedded in responsive and reciprocal relationships. The provision of documentation contributes to building good relationships between the teacher and the parent. The use of video clips ensures that Zach's parents can see exactly how he has been getting on at childcare, and they provide visual reassurance for the family when they see their child happily interacting with children and teachers.

The learning story illustrates and makes visible the learning that is going on for Zach. The teacher focuses on the value of the relationships he is establishing in this place.

How does this assessment exemplify developing competence in ICT?

In this story, the teachers have used a digital camera to take photos of Zach's learning and have written it up into a learning story for his portfolio. This can then be shared with Zach on a daily basis, and his family can take his portfolio home whenever they wish to. Zach may be observing this process and beginning to recognise that ICT is "something we do" in this setting.

Vinny learns to email

Today Vinny asked me if he could take a photo of the*Thomas the Tank Engine* book [11]. I asked Vinny why he wanted to take a photo and he told me that he really liked to take photos. We know this because of all of the photos that Vinny takes. Together we downloaded the photos and then Vinny chose the rainbow as the font colour for his name and he wrote it, and then he chose the colour pink to go around his photos.

Then it was Vinny's turn to type.

Bvmxzas vinnys

Vinny is learning to use technology. He has a purpose in mind when he asks to use the camera and to download and print his photos.

Early literacy is here too. Vinny says he is learning to write "Vinny". He is certainly learning his way around the keyboard!

I asked Vinny what his what next? might be. He thought for a bit and he asked if he can email to his cousin Tilly. Could we have the email address so that Vinny can continue on his ICT journey.

Dad's Email:

> *"Hi Jo & Vinny!*
>
> *Jo and Vinny, 20 July*
>
> *It's great to get an email from you both. It sounds like you are having fun on the computer, Vinny. I liked your story with the photos of Thomas. Your name looks great with the rainbow through it – I think they are just the sorts of colours you love.*
>
> *Vinny – I think you should tell Jo the story about how you climbed the ladder and saved the little girl today. I think it was very heroic.*
>
> *Here is Tilly's e-mail address: tilly@xxxxx*
>
> *Love from Stephen"*

> -----Original Message-----
> To: stephen@xxxxxxx
> Subject: Vinny's story >
>
> Hi Stephen,
> Vinny asked if we could send you his latest story!
> We look forward to your reply.
> Jo and Vinny

Emailing Tilly

Today Vinny and I were looking through his portfolio and he asked me to read out the story about when he took the photos of the *Thomas the Tank Engine* book. The "what next?" for this story was to email Tilly and it reminded Vinny and myself that we had not done this. We had emailed Vinny's Dad and that email was on the next page of Vinny's portfolio, and he had sent us Tilly's email address. I asked Vinny if he wanted to email Tilly today, and he thought this was a great idea. I asked Vinny what he wanted to say to Tilly and he told me that he wanted to take some photos and send them to her. So Vinny took some photos (quite a few of my foot!) then we downloaded them and Vinny selected which photos he wanted to send to Tilly. Vinny and I worked together to insert the photos into text boxes and then we

wrote what each photo was about. We did all this on the lap top and then went into the office and transferred it to the iMac®, inserted the document into an email and then sent the email to Tilly.

To Tilly

Love from Vinny

This is a photo of Jo, taken by Vinny.

I took this photo about a puzzle and a bit of Jo's foot.

I took this photo of my portfolio. It's about sending an email to Tilly.

I took this one for my portfolio. It's about my bike ride.

Short-term review

I am very impressed with how quickly Vinny has learnt the terminology and skills necessary to use the computer. He asked me if we could download the photos and make a text box, and then when the email was taking a long time to send, I showed Vinny the little arrows going around and around and explained that that meant the email was still sending. A little while later Vinny said to me, "Look Jo, it is still sending."

What next?

Well, I guess we just have to wait, don't we and see what she thinks of your email with the photos?

I think we should have a talk about what you would like to do next as far as ICT goes. You are very good at taking photos now and I wonder how we can use your great photography skills? We have also been thinking about emailing school. Does Eddie have an email address for his classroom?

Jo, 21 October

Date Monday, October 25, 6:54pm

Dear Vinny,

I hope you had a good weekend. It was my dad's birthday on Monday. He had an apple cake. I think he was turning 46. We gave him seven presents. They were: a pillow, a pillow case, a book, a coffee cup, a bag, a shirt and some clothes. Max and I made him two cards and we hoped he would like them and he did. Ah well – a big day of school tomorrow.

Bye bye from Tilly

What's happening here?

In the initial assessment, Vinny is engaged in taking photographs and then, with the support of Jo (the teacher), downloading these pictures and formatting the frames and words in different ways. Vinny then types his own text in the document. The next day, they email Vinny's dad, who sends a very encouraging email back. Later, while revisiting his portfolio, Vinny remembers that he wants to send Tilly some photographs, so he takes several photos that he then emails to Tilly.

Tilly responds by sending a photo of herself.

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

The teacher in this centre is alert to Vinny's interests in photography and in working on the computer. She supports and

encourages him to work in these areas by being responsive to his suggestions and by asking him what he might like to do next. Cameras, as well as a laptop computer, are available to the children.

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

These stories illustrate Vinny's developing competence as he broadens his use of technology, initially with the camera, then with the computer as a publishing tool, and finally using the computer as a communication tool.

The stories also illustrate the ongoing reciprocity between the teacher, the child, and his family. The documentation itself provides an important tool for revisiting discussions held in the past and motivating Vinny to make progress in his work.

How does this assessment exemplify developing competence in ICT?

This exemplar describes a child and his developing competence in the area of ICT. The stages of Vinny's developing competence include:

taking photographs of a favourite book and later taking a series of photographs to include in his emails;
using computer software, including WordArt™, and formatting photographs;
using the keyboard to enter text;
communicating with his father and his cousin through email.

Reflective questions – He pātai hei whakaaro iho

- Which assessments from our setting make ICT learning visible to teachers, children, families, and whānau?
- What opportunities do we have for involving ICT expertise from the wider community in the documentation of our children's learning? Do we access this expertise?
- In what way are our assessments grounded in a clear understanding of the purposes, practices, and social context of our early childhood setting and its community? In what way, therefore, can ICT assessments indicate that we are on the pathway towards bicultural practice?
- How do teachers include in their assessments the ICT practices children are experiencing outside the centre?
- Are there opportunities for children to use ICT to contribute to documenting their own learning?

Endnotes – Kōrero tāpiri

[1] Iram Siraj-Blatchford and John Siraj-Blatchford (2003).
More than Computers - Information and Communication Technology in the Early Years London: The British Association for Early Childhood Education, p. 4.

[2] Ministry of Education (2005). *Supporting Learning in Early Childhood Education through Information and Communication Technologies: A Framework for Development*. Wellington: Ministry of Education, p. 16. The passage quoted is from Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa / Early*

Childhood Curriculum. Wellington: Learning Media, p. 9.

[3] Ministry of Education (2004).
The Role and Potential of ICT in Early Childhood Education: A Review of New Zealand and International Literature
Wellington: New Zealand Council for Educational Research.

[4] ibid., p. 3.

[5] Wendy Lee, Ann Hatherly, and Karen Ramsey (2002). "Using ICT to Document Children's Learning".*Early Childhood Folio*, no. 6. Wellington: New Zealand Council for Educational Research, p. 10.

[6] Karen Ramsey, Jane Breen, Jacqui Sturm, Wendy Lee, and Margaret Carr (2006).*Roskill South Kindergarten Centre of Innovation 2003–2006. Final Research Report*. Wellington: Ministry of Education, pp. 48–49. This report describes and analyses how three teachers in a New Zealand kindergarten integrated ICT into their teaching and learning in innovative and thoughtful ways. See also Karen Ramsey, Jane Breen, Jacqui Sturm, Wendy Lee, and Margaret Carr (2007). "Weaving ICTs into Te Whāriki at Roskill South Kindergarten". In *Cresting the Waves: Innovation in Early Childhood Education*, ed. Anne Meade. Wellington: New Zealand Council for Educational Research, chapter 4, pp. 29–36.

[7] Ministry of Education (1996), op. cit., p. 88.

[8] ibid., p. 78.

[9] Bridget Somekh (2007). *Pedagogy and Learning with ICT: Researching the Art of Innovation* London: Routledge, pp. 2 and 3. Somekh adds, "In researching this art of innovation with a special focus on the introduction of ICT into education I have found socio-cultural theories particularly powerful, both as a framework for analysis and interpretation, and in designing prototypes of innovative pedagogies and new ways of learning … Initially my understanding of the potential mediating role of of ICT 'tools' was rather narrow and mechanistic, but later, as I developed a much broader definition of 'tools' that incorporated everything from physical artefacts to the conceptual understandings and practices of our culture, these theories of mediated activity became increasingly illuminating" (p. 2).

[10] 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.

[11] Rev. W. Awdry (2004). *Favourite Thomas the Tank Engine Stories*. London: Dean.