# Teacher Support Materials to AccompanyStories to Support the Pasifika Learning Languages Series Resource *Faufaua! An Introduction to Tongan*

## Introduction

These teacher support materials accompany the six storybooks that support the Learning Languages Series resource *Faufaua! An Introduction to Tongan*. Each story gives students opportunities to extend their language and cultural knowledge and to practise reading the target language in *Faufaua!*

The teacher support materials suggest how teachers can use the storybooks to foster *lea faka-Tonga* learning at levels 1 and 2, particularly in the context of the *Faufaua!* programme.

The teaching-as-inquiry cycle and the Newton et al. research[[1]](#footnote-1) on intercultural communicative language teaching underpin these teacher support materials. See:

* the effective pedagogy section on page 34 of *The New Zealand Curriculum* or at <http://nzcurriculum.tki.org.nz/Curriculum-documents/The-New-Zealand-Curriculum/Effective-pedagogy>
* the Newton et al. paper at [www.educationcounts.govt.nz/publications/curriculum/an-introduction-to-the-concept-of-intercultural-communicative-language-teaching-and-learning-a-summary-for-teachers/1.-overview](http://www.educationcounts.govt.nz/publications/curriculum/an-introduction-to-the-concept-of-intercultural-communicative-language-teaching-and-learning-a-summary-for-teachers/1.-overview)

### *Faufaua! An Introduction to Tongan*

*Faufaua!* is a resource in the Learning Languages Series. It provides a language-teaching programme that can be used by all teachers, including those who do not speak *lea faka-Tonga* or know how to teach languages. *Faufaua!* includes:

* twenty units of three lessons each
* a range of language suitable for years 7–10 at levels 1 and 2 of the curriculum
* video and audio support to engage learners and demonstrate how fluent speakers use the language
* lesson plans that could be used to encourage learners to enjoy reading *lea faka-Tonga* texts.

*Faufaua!* is available at: <http://pasifika.tki.org.nz/Pasifika-languages/Tongan>

### Engaging students with texts

The teacher’s role is to mediate the interactions between the student and the materials and enable the student to meet the learning outcomes for each lesson.

## Tau Koka‘anga Faka-Nu‘u Sila

by Lesieli Kupu MacIntyre

*Tau Koka‘anga Faka-Nu‘u Sila* supports the following units from *Faufaua!*

* Unit 17 Ko e Ngaohi ha ‘ū Me‘a/making Things
* Unit 18 Ko Hono Fua′/measuring

## Text features

### Language features

The language features of this story include:

* use of lea fakamatāpule (polite level of language) and lea tavale (everyday language), for example, lea fakamatāpule when the principal says Kātaki, mou ō mai ki he holo ‘o e ‘apiako′/please, come to the school hall; and lea tavale when the narrator tells the story from her point of view Tō tō atu!/far out!
* use of words transliterated from English, for example, holo/hall; Nu‘u Sila/New Zealand; mita/metre
* use of te as a future tense marker, for example, Te nau koka‘anga ha ngatu/they are going to make ngatu
* use of possessive phrases to indicate ownership, for example, ‘o e ‘apiako′/of the school
* descriptors placed after the word being described, for example, lotu fakaava/prayer opening (opening prayer); Ko e pongipongi Tokonaki eni/morning Saturday (It’s Saturday morning); Ko e ngāue lahi!/work lots (what a lot of work!)
* use of formulaic expressions, for example, Mālō ho‘omou lelei!/greetings, everyone!; Faka‘ofo‘ofa!/It’s beautiful!
* use of times of day in the names of meals, for example, … me‘akai pongipongi′, ho‘atā′, mo e kai efiafi …/the food for the early morning (breakfast), midday (lunch), and evening (dinner) ....
* use of kuo as a tense marker, indicating a transition of tense from not being to being/not happening or doing to happening or doing, for example, Kuo nau maau ke kamata/they are ready to begin (all the preparations have been completed, and the people are ready to move on to the next stage).

### Cultural features

The cultural features in this story include:

* the making of ngatu (see below), following a process called koka‘anga
* people working together as a community to make ngatu
* the use of traditional forms of measurement as well as the modern international forms, for example, hanga/a hand span and mita/metres (see also Unit 18: *Ko Hono Fua′*/measuring)
* the reciting of Lotu ‘a e ‘Eiki′/the Lord’s Prayer at the start of the occasion, indicating the importance of Christianity in the Tongan culture
* the importance of showing faka‘apa‘apa/respect, for example, the respect that the principal shows in welcoming the parents and the respect the men show for Nena’s knowledge when they ask her ‘Oku tonu eni?/is this the right way?; fakaongoongo/self-restraint, which the narrator and her friends show as they politely watch before asking if they can join in; and talangofua/obedience, which the people demonstrate when they try to do things the right way, talking quietly as they all make the ngatu together
* the importance of fevahevahe‘aki/sharing and fetokoni‘aki/helping one another, including feeding the workers
* the celebratory clothes that the people wear for this special occasion: many are wearing kahoa/garlands, tupenu/lavalava,wraparound skirts, and ta‘avola/fine mats wrapped around the waist; Nena wears a kiekie/an ornamental string skirt girdle attached to a waistband and worn over a tupenu.

### Ngatu

In lea faka-Tonga, ngatu is the name for a decorative cloth made from the bark of the hiapo (paper-mulberry tree). Tapa is the English term for bark cloth and is a name adapted from the Tahitian and the Cook Islands Māori term. In gagana Sāmoa, the same cloth is called siapo, and in the Niue language, it is called hiapo.

Ngatu are of great social importance to Tongan people and are often presented as gifts to mark special occasions.

To make ngatu, bark is pulled from the hiapo tree in strips that are about a hand span wide and can be as tall as a person. Once the outer bark is scraped off, the inner bark (called tutu or loututu) is dried in the sun before being soaked.

The tutu is then beaten with wooden mallets (called ike) into thin sheets about 25 centimetres wide. This phase of the work is called tutu or tutua. The ike are smooth on one side and have coarse and fine grooves on the other sides. The workers start by beating the tutu with the coarse side of the ike, then swap to using the smooth side when the tutu has become thinner. They beat the ike in a steady rhythm that often becomes a rhythmic concert.

When the tutu is thin enough, several strips are beaten together to form a large sheet in a process called ‘opo‘opo. Glue (called tou), made from starch from the kumala (sweet potato) or manioke (tapioca), may be used to help the strips stick together better.

Once two large sheets have been made, one sheet is laid out lengthwise and the second sheet is laid crosswise on top and glued in place. Such double layering makes the cloth very strong. At this stage, the cloth is called feta‘aki. The two layers have their own names: the top layer is called lau‘olunga, and the bottom layer is known as laulalo. Any rough edges from the two layers are trimmed away with a knife or mutu (sharp shell).

The feta‘aki becomes ngatu once the central area is painted (a strip along the outer edge of each side is left unpainted). In Tonga, the workers lay the feta‘aki over a wooden drum that is covered with carvings of patterned stencils called kupesi. Then they rub brown paint over the feta‘aki. This process is called ata‘i. When one section has been painted, the workers lift the feta‘aki and lay the next blank section over the kupesi for painting. When the whole feta‘aki has been painted, the workers spread it over the ground to complete final touch-up paintwork with brushes. They usually use brown paint (koka); black is not traditionally associated with ngatu in Tonga.

The blank outer edge on each side of the ngatu is known as the tapa. This area is used for recording the number of sections completed in the ngatu. The distance between each section of ngatu is called the langanga, and each langanga will be between 45 and 60 centimetres (1 to 2 feet) long. A length of 4 to 7 langanga is called a fola‘osi; a length of 8 to 10 langanga is called fātuua; and a length of 50 langanga is called a launima. A completed ngatu will be at least 50 langanga long (at least 15 metres) and can be about 3 metres wide.

Size is a key element in ngatu and relates to status – the larger the ngatu, the higher the status of the person to whom the ngatu is being presented.

In Tonga, often the women of a whole village work together to make a huge sheet of ngatu to gift to the church or their chief at an important occasion. By contrast, in New Zealand, men also may work on all stages of creating the ngatu.

The Museum of Te Papa Tongarewa ([www.tepapa.govt.nz](http://www.tepapa.govt.nz)) has a good collection of ngatu complete with information on their origins. See also *Pacific Tapa* by Roger Neich and Mick Pendergrast (2004, Auckland: David Bateman Books) for more details on making ngatu.

## Links to the New Zealand Curriculum

### Key competencies

Reading and working with *Tau Koka‘anga Faka-Nu‘u Sila* could help students develop key competencies set out in the New Zealand Curriculum (see <http://nzcurriculum.tki.org.nz/Curriculum-documents/The-New-Zealand-Curriculum/Key-competencies>).

### Values

The story illustrates many values that relate to the New Zealand Curriculum (see <http://nzcurriculum.tki.org.nz/Curriculum-documents/The-New-Zealand-Curriculum/Values>) and are fundamental to Tongan culture, including the importance of community, faka‘apa‘apa (respect), fevahevahe‘aki (sharing), and fetokoni‘aki (helping one another).

### Cross-curricular links

Learners who are working at levels 1–2 in *lea faka-Tonga* may be working at higher curriculum levels in other learning areas. You will need to consider this in order to make effective cross-curricular links. Here are two examples of cross-curricular achievement objectives that could be linked to this story:

Technology, Level 3

Technological products

Students will:

* Understand the relationship between the materials used and their performance properties in technological products.

Characteristics of technology

Students will:

* Understand how society and environments impact on and are influenced by technology in historical and contemporary contexts and that technological knowledge is validated by successful function.

Social Sciences, Level 4

Students will gain knowledge, skills, and experience to:

* Understand how people pass on and sustain culture and heritage for different reasons and that this has consequences for people.

### Learning Languages: Achievement objectives

Students will:

(Communication strand, relating to selected linguistic and sociocultural contexts)

* receive and produce information
* produce and respond to questions and requests
* show social awareness when interacting with others.

(Language Knowledge strand)

* recognise that the target language is organised in particular ways
* make connections with their own language(s).

(Cultural Knowledge strand)

* recognise that the target culture is organised in particular ways
* make connections with known culture(s).

### *Ko e Fakahinohino ki he Lea Faka-Tonga: The Tongan Language Guidelines*, levels 1 and 2

Students should be able to:

* recognise and express number, time, and location (1.4)
* use language, positioning, and movement to show respect (1.8)
* communicate about people, places, and things (2.1).

## Learning outcomes

Below are some possible learning outcomes for reading this story. Select from and adapt these to meet the needs of your students and share the outcomes with them.

After reading and working with this story, I will be able to:

* read the story aloud reasonably fluently, pronouncing all words clearly
* recognise and use Tongan expressions for numbers in measurements
* explain, in English, the difference between making ngatu in Tonga and making ngatu the New Zealand way
* retell information, in English, about important aspects of *anga faka-Tonga* presented in the story.

## Learning activities

You do not have to use all the activities suggested below. Choose from and adapt them to suit your students’ needs.

### Introducing the text

As a class, study the cover and title page of *Tau Koka‘anga Faka-Nu‘u Sila.* Encourage the students to recognise words such as Nu‘u Sila and prompt them to consider what the illustrations show and how this might relate to the title. Ask, “What do you think is happening in this picture on the cover?”

Prompt the students to think about how they have learnt to make things and discuss who might be teaching and who might be learning in this story.

Explain that the story is about making ngatu and, more particularly, making ngatu in New Zealand, which is slightly different from how ngatu is made in Tonga. As a class, discuss the students’ understanding of ngatu or tapa and other Pacific arts.

### Reading the text

Read the first page of *Tau Koka‘anga Faka-Nu‘u Sila* with the students and encourage them to study the illustration to help them establish who are the main characters. Then have the students work in pairs to read aloud to each other and analyse each page of the story. They could:

* describe what the illustrations show
* summarise what happens on each page
* make connections between an illustration and the supporting written text
* identify the roles that different characters have in the story, for example, the school principal, Nena, the men and women, the narrator
* identify aspects of the language and illustrations that demonstrate particular features of lea or *anga faka-Tonga*, for example, formulaic expressions, processes involved in making ngatu, the size of ngatu, and the associated values.

As you work through each page, identify any unfamiliar words or expressions (in the text or in the discussion). Record these on the board.

Support the students to notice patterns of language that they will use in other contexts, for example, ‘Oku talitali kinautolu ‘e he puleako′/the school principal welcomes us; ‘Oku ne lea ‘o talitali kinautolu kotoa/she welcomes everyone.

### After reading

### Ngatu

As a class, discuss the ngatu that the characters made in *Tau Koka‘anga Faka-Nu‘u Sila*. Encourage the students to identify the particular aspects of *anga faka-Tonga* and the Tongan values that the story expresses. Make sure that the students are aware of the difference between how ngatu is made in Tonga and how it is made in New Zealand – men can be involved in making ngatu in New Zealand, while only women make ngatu in Tonga.

Ask experts from your local Tongan community to demonstrate how to make ngatu. Encourage the students to prepare questions (in English) to ask these experts.

If there are questions that your class has not been able to answer, set research tasks, and encourage the students to search the Internet or the library or talk with family members, other students, or experts from a local Tongan community.

Have the students work in groups or alone to research and prepare a presentation about one of the following topics:

* the processes involved in making ngatu, including the order of activities, the history of ngatu, the patterns and colours used in ngatu and their symbolism, the size of ngatu, and the importance of ngatu
* the kinds of gifts offered at anniversary celebrations in *anga faka-Tonga* and the different events that are celebrated in *anga faka-Tonga* compared with the kinds of gifts and different events celebrated in New Zealand culture
* the roles for different people, the kinds of clothes people wear, and the equipment used in preparing a ngatu in *anga faka-Tonga* compared with preparing ngatu in New Zealand.

### Measuring

Have the students work in pairs to measure five objects in the classroom, such as the surface area of desks, windows, and posters; pencil lengths; the number of chairs in the room; distance of a particular table from the whiteboard; and so on. Come together as a class and create a list on the whiteboard of all the items that were measured. Ask different students to estimate the measurement in *lea faka-Tonga* for different items and have the original measurers confirm how correct each estimate is.

### Songs

The story includes a reference to the girls singing as they make ngatu. The students could research songs that women sing while making ngatu or traditional Tongan songs and nursery rhymes. Have them select one Tongan song to practise and perform (as a group or as a class). There may be experts in the local community whom you could invite to coach the students in the pronunciation of the words, the rhythms, and the traditional movements that accompany the song.

## Reflecting on learning

Prompt the students to reflect on what they have learnt by asking questions such as:

* What strategies helped you to understand the story?
* What will help you to remember the new language?
* How can you use the new language in other contexts?
* Can you identify significant aspects of new learning about *anga faka-Tonga*?

### Making Ngatu the New Zealand Way

**page 2**

It’s Saturday morning.
But I’m going to school.
My parents and my nana are going too.
They are going to make ngatu for the fiftieth anniversary of the school.

**page 3**

Lots of my friends and their parents are at the school.
The school principal welcomes us.

“Greetings, everyone!”

“Greetings, Principal!”

“Please, come to the school hall.”

**page 4**

The women carry the ngatu-making materials into the [school] hall.
The men bring food into the kitchen.
They will prepare the food for the women’s breakfast, lunch, and dinner.

But some men will make the ngatu with the women.
That is the New Zealand way.

**page 5**

My nana is the instructor.
She welcomes everyone.
She says the opening prayer.
Then we all say the Lord’s Prayer together.

My nana asks the parents to sit down.
They sit on the mats. They are ready to begin.

**page 6**

“Do it like this,” Nana says.

“Is this the right way?” the men ask.

My friends and I watch our parents working hard together.

“Can we join in too?” we ask.

“Of course you can. You need to learn how to make ngatu the New Zealand way,” says Nana.

**page 7**

We all talk quietly as we make the ngatu together. We sing, laugh, and joke.

Together we make six metres of ngatu, which is thirty hand spans.

What a lot of work! And what a lot of fun!

**page 8**

At sunset, everyone gathers in the [school] hall.

The ngatu makers present the ngatu to the school principal.
The principal is very happy. He makes a speech.
Then everyone sings. Then there is a big feast.

My friends and I are very proud. We now know how to
make ngatu the New Zealand way!

And we can see our ngatu in our [school] hall.
Far out! It’s beautiful!

1. Newton, J., Yates, E., Shearn, S., and Nowitzki, W. (2009). *Intercultural Communicative Language Teaching: Implications for Effective Teaching and Learning*. Wellington: Ministry of Education. [↑](#footnote-ref-1)