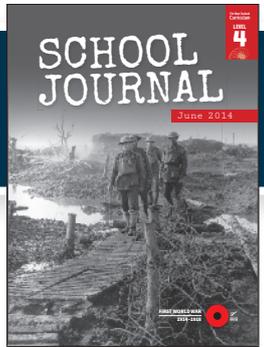


King and Country

by André Ngāpō

School Journal
Level 4, June 2014
Year 8



Overview

This fictionalised story is based on the controversial issue of Māori fighting for the British Empire during the First World War. Students will need some knowledge about the history of our race relations and, in particular, the colonisation of Aotearoa by the British. For some iwi, the land confiscations and the colonial war meant they refused to fight for the British. Other iwi believed that fighting for the Empire would ensure their place as equals with Pākehā. Students will be challenged to understand the attitudes of Māori to the war, the need to be seen as equals, and the experience of war in Europe.

There is strong supporting information in this Journal and in SJ L3 June 2014, including the article, “Te Hokowhita-a-Tū”, which describes the Pioneer Māori Battalion. The article “Underground Soldiers” has diagrams and photographs that will also enable students to make connections to “King and Country”.

To learn more about the First World War, go to: www.nzhistory.net.nz/war/first-world-war

Texts related by theme

“Te Hokowhita-a-Tū: The Pioneer Māori Battalion” SJ L3 June 2014 | “Lest We Forget” SJ L4 June 2014

Text characteristics from the year 8 reading standard

elements that require interpretation, such as complex plots, sophisticated themes, and abstract ideas

complex layers of meaning, and/or information that is irrelevant to the identified purpose of reading (that is, competing information), requiring students to infer meanings or make judgments

sentences that vary in length, including long, complex sentences that contain a lot of information

“Look! They’re calling for a native contingent,” he yells.
“Are you going?” George asks, once he’s taken a look at the article.
“Yes,” says Tipu. “For sure.”
“I’ve already signed up,” George says. “I’m going to fight for king and country! Someone has to teach those Germans a lesson! I’m heading off for training next week.”
Rongo studies the paper intently.
“Hey, Tipu. It says here you have to be twenty to go.”
“What?” says Tipu.

Tipu follows behind Rongo, barely able to control his anger. His horse stumbles, and Tipu yanks on the reins, cursing in frustration. Back at the village, his whaea sees the look in his eyes.
“He aha, Tipu?”
Tipu doesn’t answer and storms into the whare. He throws himself on

his bed, listening as Rongo explains how Tipu is too young to sign up.
“But I think I’ll go,” Rongo says to their mother carefully. “Everyone else is – and they’re saying it won’t last long.”
There is a short, heavy silence.
“I know your father’s iwi supports the government,” Whaea says, “but some Māori have good reason not to fight this war. Don’t forget your Waikato tipuna, son.”
“Whaea has never forgotten. Tipu listens as she reminds Rongo of the land confiscation in the Waikato during the 1860s, of the lives lost trying to defend that land in the colonial wars. “There are more important things than a young man’s adventure,” their mother says firmly. “When our land is returned, then you will have my blessing to go.”
Tipu waits for a response that never comes.

3 August 1915
Rahia is reading Rongo’s letter. Whaea makes him read it aloud most days. It was written in May and sent from Egypt, and the postmark shows it has travelled through England – both places Tipu has never seen. Tipu has heard Rongo’s letter countless times, knows the words by heart, and this time, he barely listens. Instead he imagines he is alongside Rongo, doing the haka his brother describes, shirtless beneath the North African sun.
Tipu senses his mother leaning in his direction. He knows what she will say.

“The British in Egypt! Yet another land they have taken from the native people.” Whaea’s voice is stony and hard, but her eyes are shiny with the tears that have been there since the day Rongo left.
Tipu feels torn. He knows that he should be loyal to his mother’s iwi, that he should stay with her now. Rongo has gone. But news has spread about Gallipoli. Big George has been killed there. Tipu wants to be with his brother more than ever.

illustrations, photographs, text boxes, diagrams, maps, charts, and graphs containing main ideas that relate to the text’s content

adverbial clauses or connectives that require students to make links across the whole text



Reading standard: by the end of year 8

Possible curriculum contexts

SOCIAL SCIENCES (Social Studies)

Level 4: Understand how people participate individually and collectively in response to community challenges.

ENGLISH (Reading)

Level 4 – Purposes and audiences: Show an increasing understanding of how texts are shaped for different purposes and audiences.

ENGLISH (Writing)

Level 4 – Purposes and audiences: Show an increasing understanding of how to shape texts for different purposes and audiences.

Possible reading purposes

- To read a story about Māori involvement in the First World War
- To understand why some Māori supported the war and others did not
- To identify with the motivations and experiences of two young Māori men.

See [Instructional focus – Reading](#) for illustrations of some of these reading purposes.

Possible writing purposes

- To write a personal response to the story, from a modern Māori perspective
- To research and write about one's tīpuna and their experiences of the war
- To argue the rights and wrongs of going to war in other countries.

See [Instructional focus – Writing](#) for illustrations of some of these writing purposes.



The New Zealand Curriculum

Text and language challenges

VOCABULARY:

- Possible unfamiliar words and phrases, including “raging debate”, “commotion”, “native contingent”, “teach those Germans a lesson”, “confiscation”, “colonial wars”, “Pioneer Battalion”, “supposedly”, “lieutenant”, “debris”
- The use of te reo Māori (usually untranslated)
- The use of idiom and colloquial language, such as “inside out” and “to a standstill”
- The use of similes and metaphors, including “like a battlefield”, “armed ... to take shots”, “feels torn”, “heart drops”, “like men in a waka”.

Possible supporting strategies

Spend time familiarising yourself with any Māori terms that are new to you. Depending on the knowledge of your students, you may need to provide support for pronunciation and meanings.

Identify terms that may be unfamiliar to the students, in particular those relating to colonisation and war. You may need to discuss the use of “native” in this context and point out that its use is no longer acceptable – because of its links to colonisation and the racism of the time.

Note that students can only use strategies to work out the meaning of unfamiliar vocabulary if they know a high percentage of the vocabulary in the text. For students who don't know much of the key vocabulary, you will need to introduce it before reading. Use these strategies alongside those for building prior knowledge. See ESOL Online – Vocabulary for suggestions.

With the students, carry out a close reading of the first paragraph. For each sentence, prompt the students to think, pair, and share about the language and the picture it paints. Analyse each example of figurative language, its literal origin, its meaning, and its effect. You could create a chart of the language of war and refer to how it is often used figuratively in other contexts (for example, in sport [as on the next page], politics, and romance). *The English Language Learning Progressions: Introduction*, pages 39–46, has useful information about learning vocabulary.

SPECIFIC KNOWLEDGE REQUIRED:

- Knowledge of the history of the colonisation of New Zealand/Aotearoa
- Knowledge of Māori grievances that resulted from colonisation
- Knowledge of the desires of many Māori to be seen as equals
- Knowledge of Māori involvement in the First World War, including the formation of Te Hokowhita-a-Tū
- Knowledge of the experiences of New Zealand soldiers in the First World War
- Awareness of conflicting opinions within a whānau and the tensions they can cause.

Possible supporting strategies

Build the students' prior knowledge through a wide range of texts about the First World War, New Zealand's involvement in it, and the responses of Māori to the war. They will also need support to understand this in the broader context of New Zealand's history, including the conflict surrounding European settlement. Other stories and articles in this and related School Journals will enable students to make text-to-text connections.

Support the students to make personal connections by prompting them to identify any relevant experiences, for example, stories from their whānau and visits to marae, memorials, or museums.

Give the students who share another language the opportunity to discuss this in that language and perhaps share their ideas with the group. You may also need to explore New Zealand history in more detail for students who don't have this background knowledge.

As you build prior knowledge, elicit, feed in, explain, and record key vocabulary.

TEXT FEATURES AND STRUCTURE:

- Fictional narrative, told from one point of view
- The opening section that describes a debate on the marae ātea about whether to fight in the war
- The jumps in time introduced by key dates
- The references to actual events and issues of the period
- The need to use prior knowledge to infer meaning and understand many references
- The extended war simile that underpins the story
- The image of a waka that closes the story and represents their shared desire to be together
- The generic North Island setting and references to the mother's Waikato whakapapa.

Possible supporting strategies

Several readings of this text may be necessary to deal with the complexities of the content and the structure. Remind the students of the features of other historical narratives they know. The students can skim the text to get a sense of the changing timeframes and settings. Some students may need support to infer meanings and to understand the significance of the waka metaphor. While highly engaging, this story will be challenging for some because of the amount of prior knowledge required, the unfamiliar vocabulary, the wide range of sentence structures and verb forms, and the need to understand and make connections between ideas and inferences. You could work through each section with these students, using strategies such as filling in graphic organisers to record, for example, people's views on the war and their reasons for them, their inferences, and how they made their inferences. You may find it useful to work through the sections over a number of days, providing opportunities for students to read at home.

The Selections 2009 Teachers' Notes for *New Zealand at War* has some useful ideas for supporting students with this type of text.



Sounds and Words

Instructional focus – Reading

Social Sciences (Social Studies, level 4: Understand how people participate individually and collectively in response to community challenges.)

English (Level 4 – Purposes and audiences: Show an increasing understanding of how texts are shaped for different purposes and audiences.)

Text excerpts from “King and Country”

“And even if they ask us to fight, why should we?” shouts one old warrior, resolute in his piupiu and korowai. “This is not our war. It belongs to the British. Let them fight it!”

...

The chief waves his own patu, emphasising his every word. “So why wait?” he continues. “Let us fight now, alongside the white man as equals.”

Tipu feels torn. He knows he should be loyal to his mother’s iwi, that he should stay with her now that Rongo has gone. But news has spread about the terrible battle being fought in Gallipoli. Big George had been killed there. Tipu wants to be with his brother more than ever.

The sound of gunfire grows fainter with the sunlight. The brothers join the other Pioneers, strung along the trench like men in a waka. Side by side, they begin to dig – and as they work, Tipu imagines they are in that waka, paddling their way home.

Students (what they might do)

The students **make connections** between the text and their experiences of debate on the marae or elsewhere. They **ask questions** about the topic and **infer** that the two chiefs are debating whether Māori should fight in the war.

The students locate the date of this section and draw on their prior knowledge of colonisation to **infer** why the old Māori warrior was arguing that his people should not fight.

The students **make connections** between the second speaker’s words and what they know of the views of Āpirana Ngata and others on gaining equality with Pākehā.

They **evaluate** the arguments in the debate, **synthesising** the information and **inferring** that the issue was divisive for many Māori.

The students **make connections** between the text and their own experiences of making hard choices to **infer** that Tipu has divided loyalties. They **evaluate** and **synthesise** ideas to **infer** that Tipu’s decision is not simply family or adventure: he has loyalties to his mother and his brother.

The students use words in the text and the illustration to **visualise** the scene and to confirm the comparison with a waka. They **make connections** between the text and their knowledge of waka to understand the metaphor. They **synthesise** information to **infer** the bonds of whānau and aroha the brothers share.

Teacher (possible deliberate acts of teaching)

PROMPT the students to consider the context of the story and their purpose for reading.

- We’ve been talking a lot about the First World War. What does the title of this story mean to you in relation to that topic?
- As you read, think about the ways people respond to community challenges. How do you think Māori responded when asked to fight in the war?
- Think about the date and about New Zealand’s history. How would Māori feel about fighting for the British Empire so soon after being colonised by Britain?
- Ask yourselves questions as you read about why young men like Rongo and Tipu wanted to join up and why their parents had different views about whether they should.

PROMPT the students to infer meaning, providing support if necessary.

- What have you inferred about the setting? What information in the text and connections of your own helped you?
- What are the men arguing about?
- From what you know about New Zealand’s history, what are the main reasons for their different points of view?
- Think about the reasons and evaluate the responses of Māori at the time.

EXPLAIN (if necessary) the reasons for the opposing views. You will find information in other journal articles, for example “Te Hokowhitu-a-Tū” in SJ L3, June 2014.

DIRECT the students to work in pairs.

- Discuss why Tipu feels torn. Is it just a choice between staying with his mother or having an adventure? Has the news from Gallipoli made his choice more complex?
- Why should he stay with his mother? What is his duty to her?
- Why does the death of Big George make him want to be with his brother even more?

Give the students time to think, pair, and share.

PROMPT the students to discuss the metaphor, drawing on their prior knowledge.

- If you are familiar with waka, what does the image of paddling home together in a waka mean to you?
- Why is this an effective metaphor?
- What does it tell you about the brothers and their values?
- Are they on their way home? Why does the writer suggest this?

Note: The students may know the whakatauki, “He waka eke noa” which can be translated to mean “a canoe, which we are all in with no exceptions”.

GIVE FEEDBACK

- You’ve synthesised lots of information from the factual articles we’ve read about the First World War to understand the tensions within the family. Keep those texts in mind as we read on.
- Thank you for sharing the connection you made with your sister’s move to Australia. You used that to understand something of what Tipu might have felt when his brother went overseas. Making connections between our own experiences and those described in a text helps us to better understand a character’s motives or feelings.

METACOGNITION

- How did you use other, non-fiction texts to help you understand this story? Tell us about one place where you did this.
- How much did you already know about the issues in this story? How did your prior knowledge help you to understand it?
- Show me a place where you made an inference. What helped you make this inference?



Reading standard: by the end of year 8



The Literacy Learning Progressions



Assessment Resource Banks

Instructional focus – Writing

Social Sciences (Social Studies, level 4: Understand how people participate individually and collectively in response to community challenges.)

English (Level 4 – Purposes and audiences: Show an increasing understanding of how to shape texts for different purposes and audiences.)

Text excerpts from “King and Country”

16 August 1914

Tipu watches the raging debate across the marae ātea. The open space in front of the meeting house is like a battlefield now. Most of the men are wearing suits, and they are focused, armed with carefully chosen words. They stand, one by one, to take shots at the other side.

18 September 1914

The war cry sounds across the paddock, and Tipu feels the thrill run deep. Rugby matches are one of the few times he has anything to do with Pākehā. The Settlers are favourites to win. They usually are. They know the rules inside out.

Whaea has never forgotten. Tipu listens as she reminds Rongo of the land confiscation in the Waikato during the 1860s, of the lives lost trying to defend that land in the colonial wars.

Examples of text characteristics

OPENING SENTENCES

The first sentence often introduces a main character or event. The following sentences build the context or setting.

EXTENDED SIMILE OR METAPHOR

An extended simile or metaphor uses a comparison that is continued over part of a text. It can be continued across a whole text, for example, in a poem.

IMPLYING MEANING

Writers don't need to spell everything out for their readers. Often, a hint or a comment is used to prompt readers to understand something that is not stated directly.

ADDING BACKGROUND

Background information can be added to a fiction story through the words or thoughts of a character. This is a way of providing details that readers need to understand.

Teacher (possible deliberate acts of teaching)

MODEL to help the students think about their purpose and audience.

- When I start to plan my writing, I think about these questions:
 - What is my purpose? What do I want readers to know or understand?
 - Who is my audience?
 - How will I structure the writing?
 - How will I grab my readers' attention at the start?
 - How will I make sure they want to keep reading?

EXPLAIN how an extended simile or metaphor works. Unpack the simile in the first extract and point out the setting (the marae ātea) and what it is compared with (a battlefield).

- The battlefield simile goes through this section to describe the way the chiefs are debating. The words “armed” and “take shots” are extensions of the simile.
- In the next section, the same comparison is reflected at the start of a rugby game (“war cry”).
- In this story, the war is a central idea so this is one way the author links different parts of the story and maintains the presence of the war throughout the story.

ASK QUESTIONS to support the use of implication.

- In this extract, what does the author assume his readers will know about New Zealand history and the relationship between Māori and Pākehā in 1914?
- What is he implying about the Pākehā settlers here?
- In your writing, think about what you expect your readers to know.
- Are there places where it would be better if you gave a hint or a comment without saying exactly what you (or a character) think?

PROMPT the students to review their writing.

- What have you assumed your readers will already know?
- How can you support them if they don't know or understand something important to your story?
- Ask a partner to give you feedback and to point out where some extra information would help them to understand.
- If you're giving feedback, tell the writer exactly where you lost the meaning. What seems to be missing?

GIVE FEEDBACK

- Your opening sentence let me know this was a story about the war and that it was set on a battlefield. That helped me bring to mind what I know already, so I was prepared to make connections as I read.
- You've used the metaphor of the sea to convey the sense of waves of soldiers going to the front. It kept me focused on the idea of more and more young men going to war.
- The discussion you two had about Jake's writing was interesting: he assumed his readers would know about ... and your feedback let him know he needs to add something about it. How are you going to do that Jake?

METACOGNITION

- What were you thinking about as you decided on your purpose and audience? What background knowledge do you think your audience will bring to your text?
- A lot of thought goes into using an extended metaphor. How did you plan when to use this one?
- How does giving and receiving feedback help you as a writer? Give me an example of this.



Writing standard: by the end of year 8



The Literacy Learning Progressions