

English

Refreshed learning
area

Christian Education Network Kāhui Ako



Rolleston
Christian School



MIDDLETON
GRANGE SCHOOL



HILLVIEW
CHRISTIAN SCHOOL



Aidanfield
Christian School



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Christian Education Network Kāhui Ako

Plan for the session:

- | | |
|--------|------------------------------|
| 3.00pm | Connect over kai |
| 3.15pm | Welcome & Karakia |
| 3.20pm | Whanaungatanga |
| 3.30pm | Explore: Critical Pedagogies |
| 3.45pm | Learn: Critical Literacy |
| 4.15pm | Connect to the Classroom |
| 4.30pm | Reflection |



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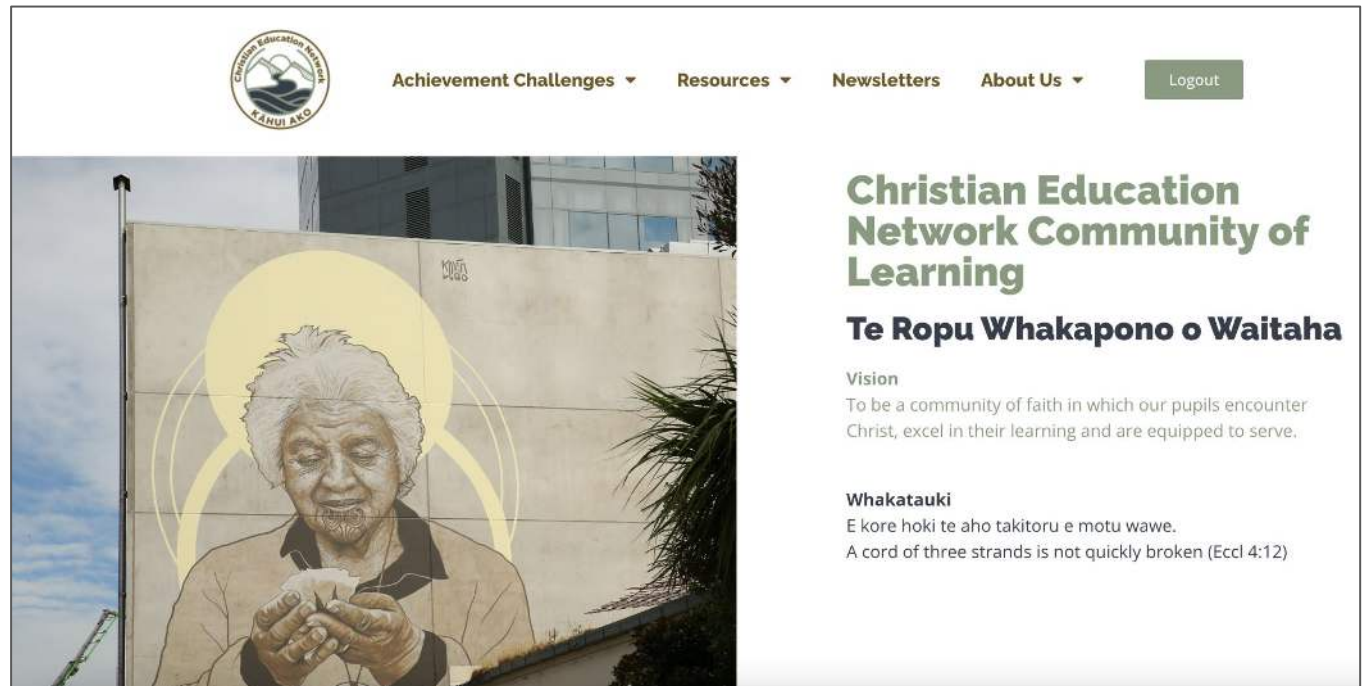
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Karakia

Access from the CENCOL website

www.cencol.co.nz



**Christian Education
Network Community of
Learning**

Te Ropu Whakapono o Waitaha

Vision
To be a community of faith in which our pupils encounter Christ, excel in their learning and are equipped to serve.

Whakatauki
E kore hoki te aho takitoru e motu wawe.
A cord of three strands is not quickly broken (Eccl 4:12)

Username: cencolguest

Password: Network

Karakia

Access from the CENCOL website

E te Atua
Homai ki a mātou
Tōu māramatanga
Tōu rangimārie
Tōu kaha
Me tōu aroha mō tēnei rā
Āmine

God,
give to us
your enlightenment
your peace
your strength
and your love for this day
Amen

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Whanaungatanga

Do
Practices

Te tātari arohaehae
Critical Analysis

→ share interpretations to compare how people's different knowledge and experiences influence the meaning they make from texts

Using the OHO cards as an oral language activity.



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Whanaungatanga

Te tātari arohaehae

Critical Analysis

We are learning to

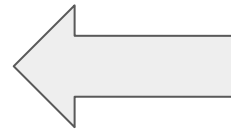
→ share interpretations to compare how people's different knowledge and experiences influence the meaning they make from texts

1. Put a selection of “place” cards in the middle of each table so they can be seen.
2. Each person chooses a place card that they consider a place of significance in a book they have read.
3. Take turns to explain to your group why you think this place is significant in that particular book.
4. Compare perspectives on the place that you talked about. Do others see it the same way you do?

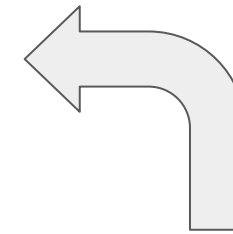


Critical Literacy

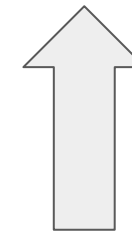
Where does this sit in the refresh?



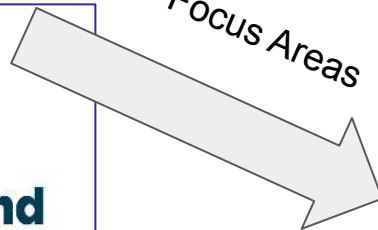
Critical Pedagogies



Common Practice Model



5 Focus Areas

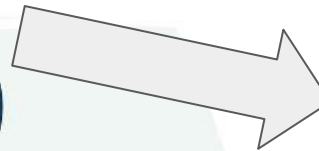
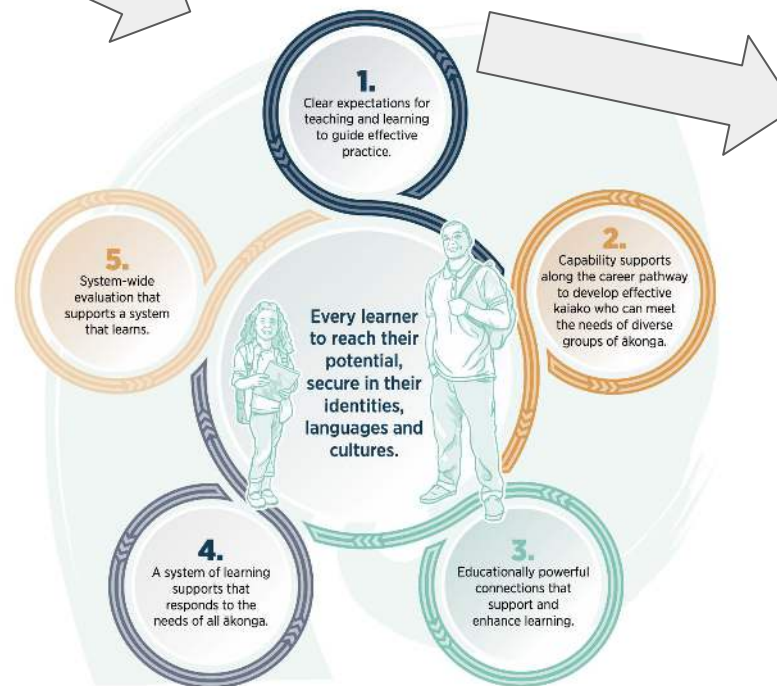


Literacy & Communication and Maths Strategy

MARCH 2022

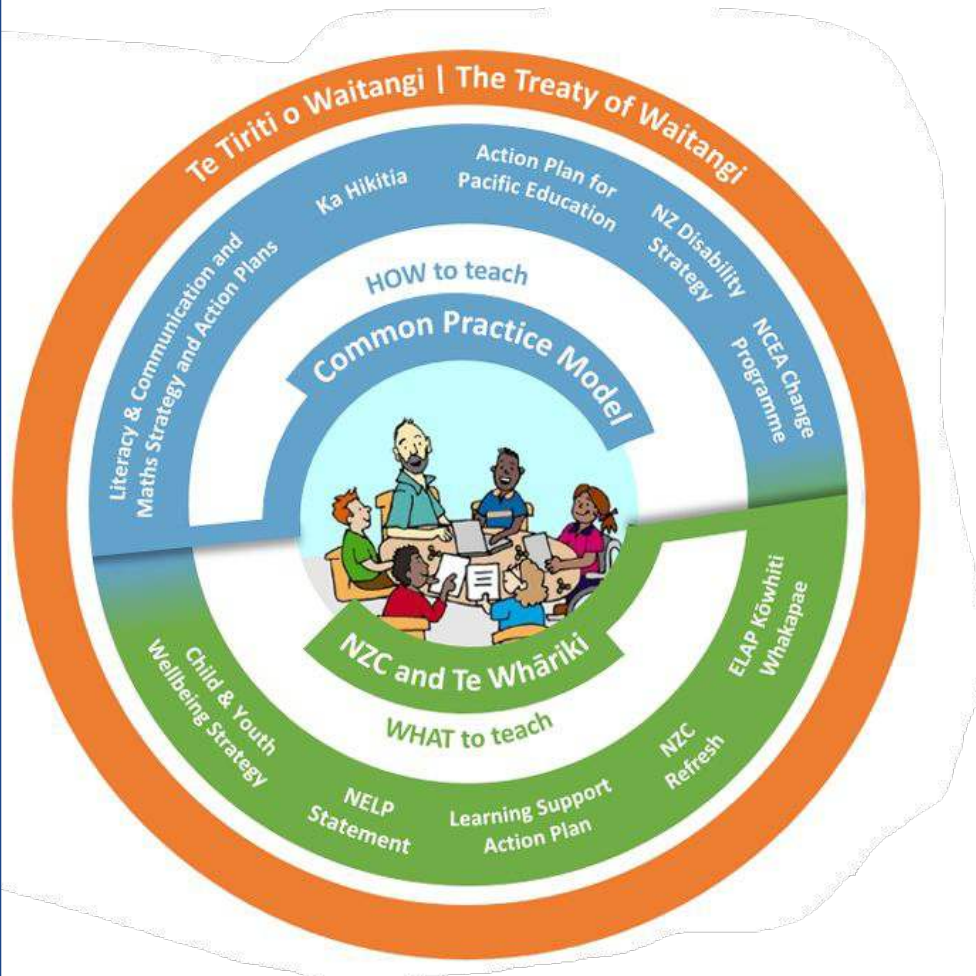


TE TĀHĪHU O TE MĀTAURANGA
MINISTRY OF EDUCATION



Focus Area 1:
Clear expectations for teaching and learning to guide effective practice.

Critical Pedagogies from the Common Practice Model



Where the common practice model fits.

Critical Pedagogies is one of the shared pedagogical approaches in the Common Practice Model.

Within this are Critical Literacy and Critical Maths.

- **“Critical literacy recognises that texts are socially constructed and not neutral, and involves interrogating and constructing texts”**
- “Critical Maths is about using maths to think critically about societal issues and where appropriate take action. “

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Critical Pedagogies statement from the Common Practice Model

“A critical pedagogical approach supports ākonga to develop insights and skills to participate in and contribute to society.”

Page 8 - Critical Pedagogies
Common Practice Model

BRAINSTORM

How does this statement align with your school values?

Does your group see this approach as an opportunity?



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Critical Literacy Overview

- It is a critical analysis tool
- It involves critical thinking but involves a creative outcome such as a written response, oral discussion, visual or digital outcome.
- It recognises texts are socially constructed and not neutral
- It explores the relationship between language and power
- It explores what power relationships and perspectives are portrayed in the text

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Task: Critical Literacy

- 1) Read the various definitions
- 2) Think “What resonates with me?”
“What am I not sure about?”
- 3) Discuss your thoughts with your group
- 4) Collaboratively fill out the SWOT analysis

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1) Critical Literacy is not new in the NZ curriculum. This is from a [NZ curriculum publication in 2012](#):

Critical Literacy is:

- *questioning how knowledge is constructed and used*
- *investigating whether the writer has the authority to speak for a group or position or to tell particular stories*
- *considering how power relationships are established and whether a text includes or excludes particular readers or perspectives*
- *examining the ways in which texts can position a reader.*



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2) Pranaati Kumar

[\(Watch her Ted Talk here\)](#)

Pranaati Kumar, an American born Indian and advocate of critical literacy simplifies it as:

I read something
I learn something
I share it with the world

She says critical literature can

- cultivate conscious and empathetic citizens and make us all better for it.
- Enable us to reflect on what we read and connect to the world through it.
- Reminds us to use books as a mirror and a window



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3) Critical Literacy

“Critical literacy is the ability to actively read books that promotes a deeper understanding of socially constructed concepts; such as power, inequality, and injustice in human relationships. Critical literacy encourages individuals to understand and question the attitudes, values, and beliefs of written texts, visual applications, and spoken words.” text cited from [ThinkCritically](#).

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4) Critical literacy practices encourage students to use language to question the everyday world, interrogate the relationship between language and power, analyze popular culture and media, understand how power relationships are socially constructed, and consider actions that can be taken to promote social justice.

2nd Edition

Creating Critical Classrooms Reading and Writing with an Edge

By Mitzi Lewison, Christine Leland, Jerome C. Harste

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Critical Literacy in action

Showcasing: Students in British Columbia Canada housing critical literacy to learn about residential schools for indigenous people in Canada.



6 minutes 30

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Explore: Seeing an opportunity

Think back to your brainstorm about critical literacy and your school values.

What opportunities do you see for us as Christian Schools to leverage critical literacy with regards to growing our students in Christian Character.

Discuss with your group.



Some “WHY’S” for teaching critical literacy

- It incorporates critical thinking
- The critical thinking involved helps students improve comprehension, listening and questioning skills
- It can enable safe and robust discussions
- An antidote to Fake News, misinformation and disinformation
- It can promote Christian values
 - Christians are called to be discerning
 - Christians are called to help and love others

From Scott's resource

Called to be Discerning

And this is my prayer:
that your love may
abound more and
more in knowledge
and depth of insight,
**10 so that you may
be able to discern
what is best** and may
be pure and
blameless for the day
of Christ,

Dear friends, **do not believe every spirit, but test the spirits to see whether they are from God**, because many false prophets have gone out into the world.

1 John 1:4

Let no one deceive you with empty words, for because of such things God's wrath comes on those who are disobedient.
Ephesians 5:6

Called to Empathy, Kindness, Loving Others

Love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength.'

The second is this: **'Love your neighbor as yourself.'** There is no commandment greater than these."

Mark 12:30-31

He has shown you, O mortal, what is good.

And what does the LORD require of you?

To act justly and to love mercy and to walk humbly with your God.

Micah 6:8

"Enough! You've corrupted justice long enough, you've let the wicked get away with murder.

You're here to defend the defenseless, to make sure that underdogs get a fair break;

Your job is to stand up for the powerless, and prosecute all those who exploit them."

The Message Psalm 82:3-4

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Connect to the classroom

Where is critical literacy in the English curriculum?

Overview Page 5 “Critical Analysis”

Year 1–3 Page 7 “Critical Analysis”

Phase 1

Year 4–6 Page 11 “Critical Analysis”

Phase 2

Year 7–8 Page 13 “Critical Analysis”

Phase 3

Year 9–10 Page 15 “Critical Analysis”

Phase 4

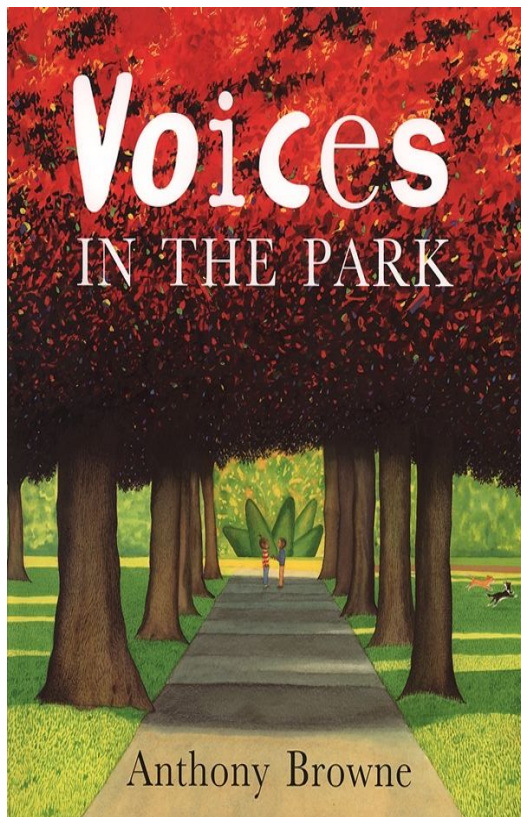


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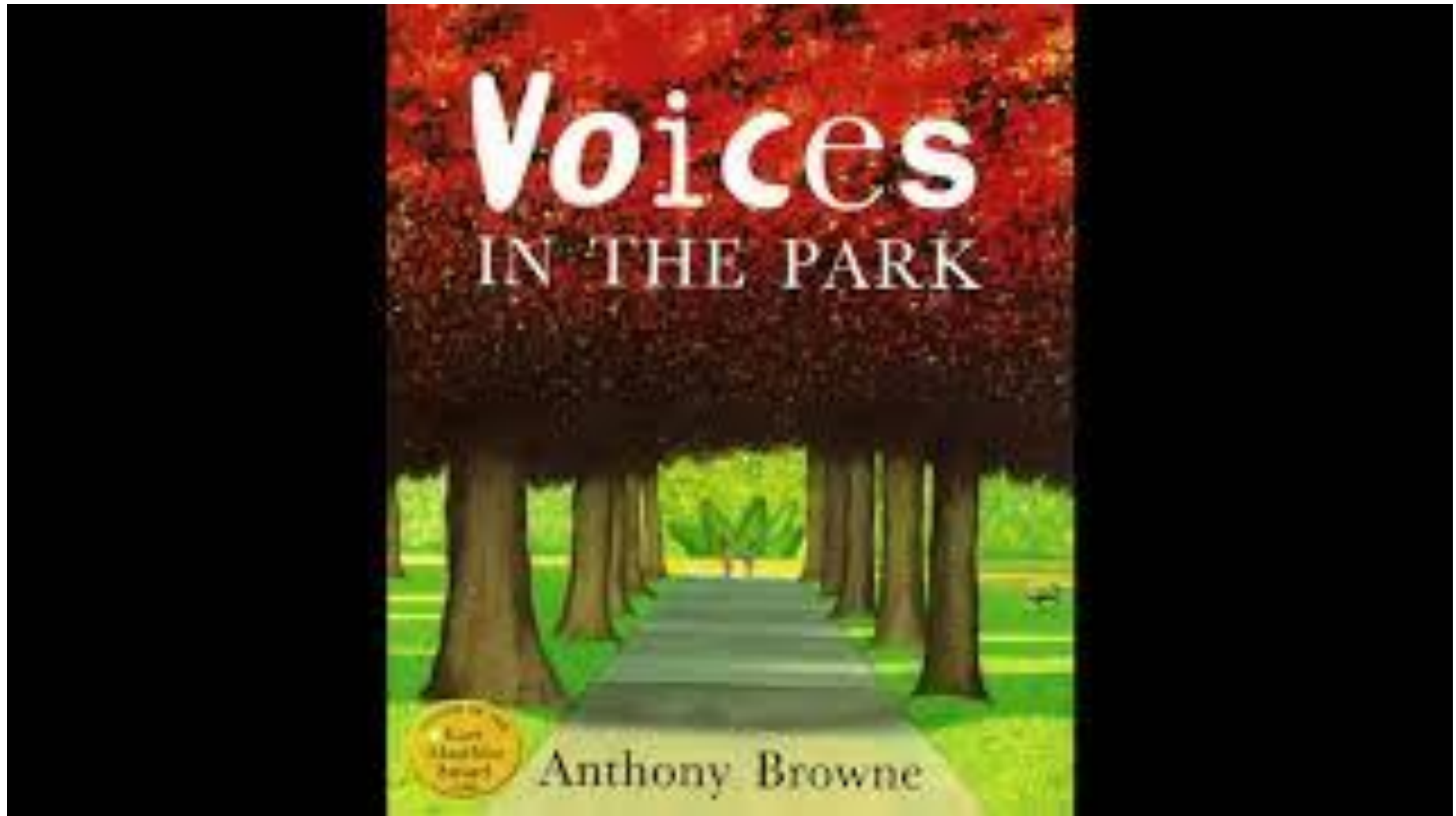
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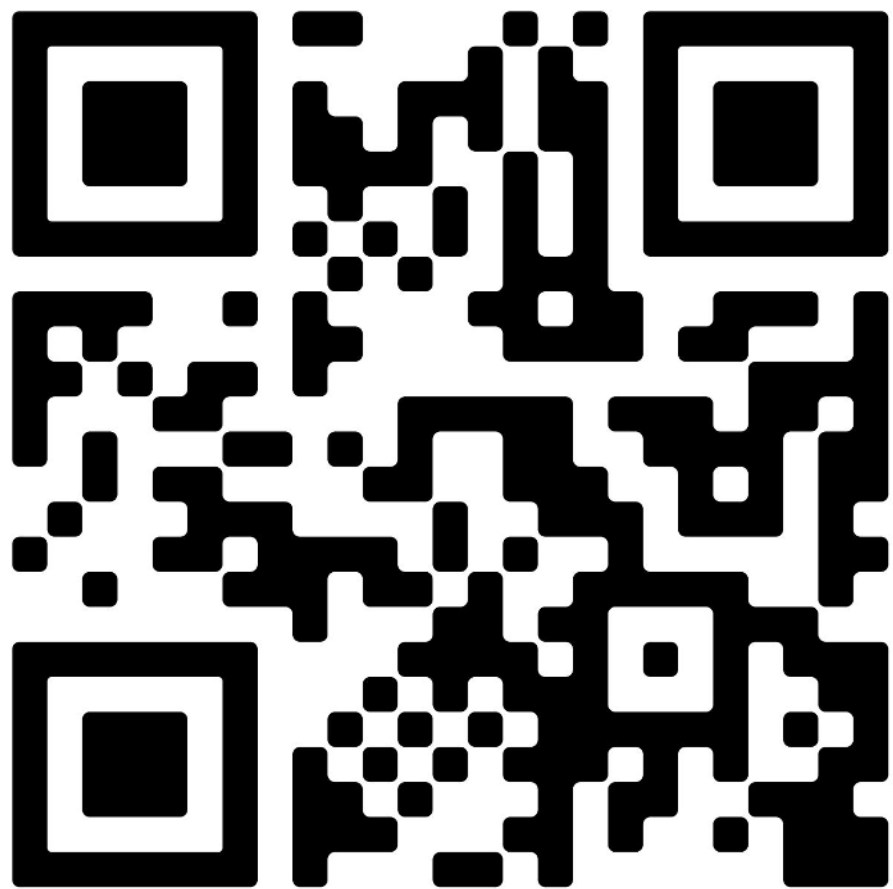
Connect to the classroom

1. Watch *Voices in the Park* by Anthony Browne
2. Use the Thinking Tool to plan how you could use this or another book to teach *critical analysis* from the new English curriculum.



Connect to the classroom





SCAN ME

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Reflection



3, 2, 1 Reflection...

THINKING PATHWAYS

3

Things I have learnt.

2

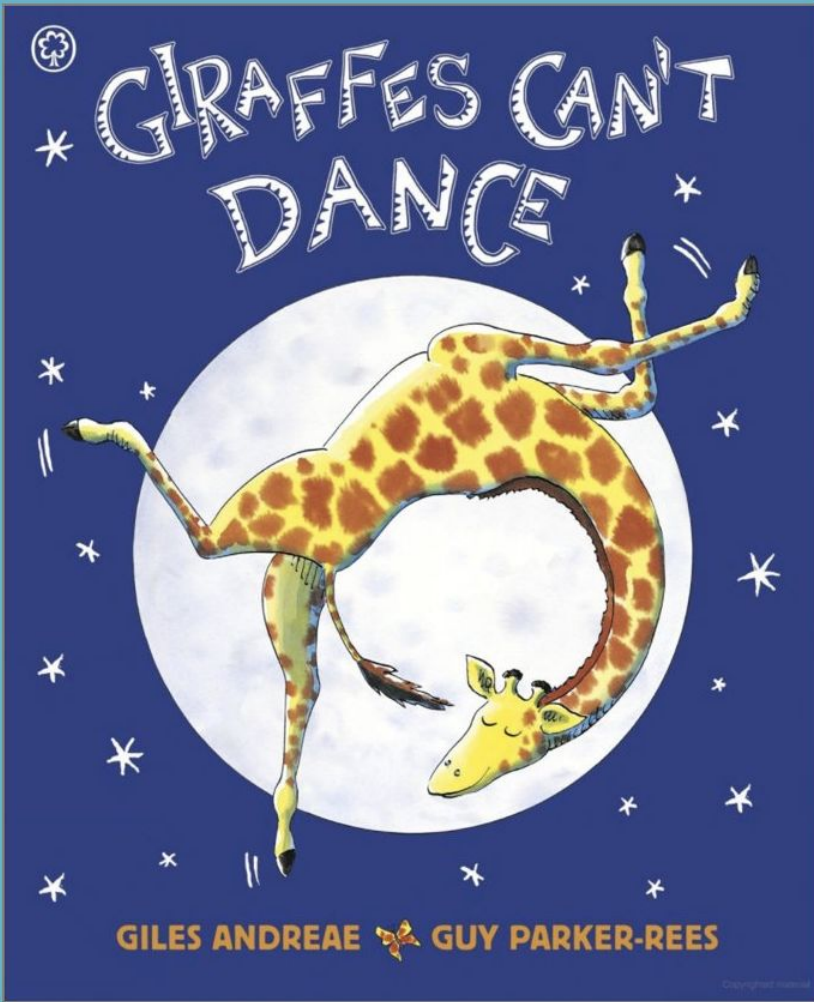
Questions I still have.

1

Challenge I faced.



Picture book Exemplar



Second Reading - Critical Questions

How does the story of Giraffes Can't Dance connect to 'real life'?

In the middle of the story think about how Gerald is feeling, the author even writes that Gerald thinks he is a clot. Why is that an important detail to the story?

Why do you think the author chose to introduce another character to support Gerald with his problem? Do you think he could have solved it himself?

How did the characters perceive Gerald at the start vs at the end? does it matter what other people think? Should it impact your happiness? How does this relate to an online space?

[Link to Exemplar](#)

From Scott

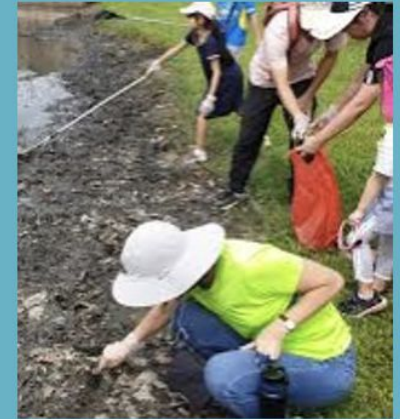
[Link to Exemplar](#)

Social Action: Critical Literacy for Transformation

Arguably, one of the most important outcomes of a critically literate society is its citizens become “agents” of texts instead of “victims”.

“It is a process of learning how to make meanings...that *change the world*. Literacy is, as such political; and critical literacy is an emancipatory practice...”

(Freire & Macedo, 1987)



From Scott

Butterflies

By Patricia Grace

The Grandmother plaited her granddaughter's hair and then she said, "Get your lunch. Put it in your bag. Get your apple. You come straight back after school, straight home here. Listen to the teacher," she said. "Do what she say."

Her grandfather was out on the step. He walked down the path with her and out onto the footpath. He said to a neighbor, "Our granddaughter goes to school. She lives with us now."

"She's fine," the neighbour said. "She's terrific with her two plaits in her hair."

"And clever," the grandfather said. "Writes every day in her book."

"She's fine," the neighbour said.

The grandfather waited with his granddaughter by the crossing and then he said, "Go to school. Listen to the teacher. Do what she say."

When the granddaughter came home from school her grandfather was hoeing around the cabbages. Her grandmother was picking beans. They stopped their work. "You bring your book home?" the grandmother asked.

"Yes."

"You write your story?"

"Yes."

"What's your story?"

"About the butterflies."

"Get your book then. Read your story."

From Scott

The granddaughter took her book from her schoolbag and opened it.

“I killed all the butterflies,” she read. “This is me and this is all the butterflies.”

“And your teacher like your story, did she?”

“I don’t know.”

“What your teacher say?”

“She said butterflies are beautiful creatures. They hatch out and fly in the sun. The butterflies visit all the pretty flowers, she said. They lay their eggs and then they die. You don’t kill butterflies, that’s what she said.”

The grandmother and the grandfather were quiet for a long time, and their granddaughter, holding the book, stood quite still in the warm garden.

“Because you see,” the grandfather said, “your teacher, she buy all her cabbages from the supermarket and that’s why.”

About Patricia Grace (1937-)

New Zealand writer of novels, short stories, and books for children, Ms. Grace is one of the most successful Maori writers in English. Her short stories address the issues of injustice to Maoris in new Zealand law and society, and have been published in *Waiariki* (1975), *The Dream Sleepers and Other Stories* (1980), and *Electric City* (1987). She has also written two novels, *Mutuwhenua: The Moon Sleeps* (1978) and *Potiki* (1986) and several children’s books, including *The Kuia and the Spider* (1983) and *Watercress Tuna and the Children of Champion Street* (1986).

References

Story: Stanford, J. A. (1996). *Responding to Literature (2nd. Ed.)*, pp. 12-13. Mountain View, CA: Mayfield

Publishing Company.


Bio: “Grace, Patricia,” Microsoft Encarta Online Encyclopedia 2001, <http://encarta.msn.com>

CL Questions for 'Butterflies'

- ★ What kind of language is used in the text?
- ★ Which positions, voices & interests are at play in this text?
- ★ What does the author want us to know?
- ★ How are characters constructed in this text?
- ★ What kinds of social realities does the text portray?

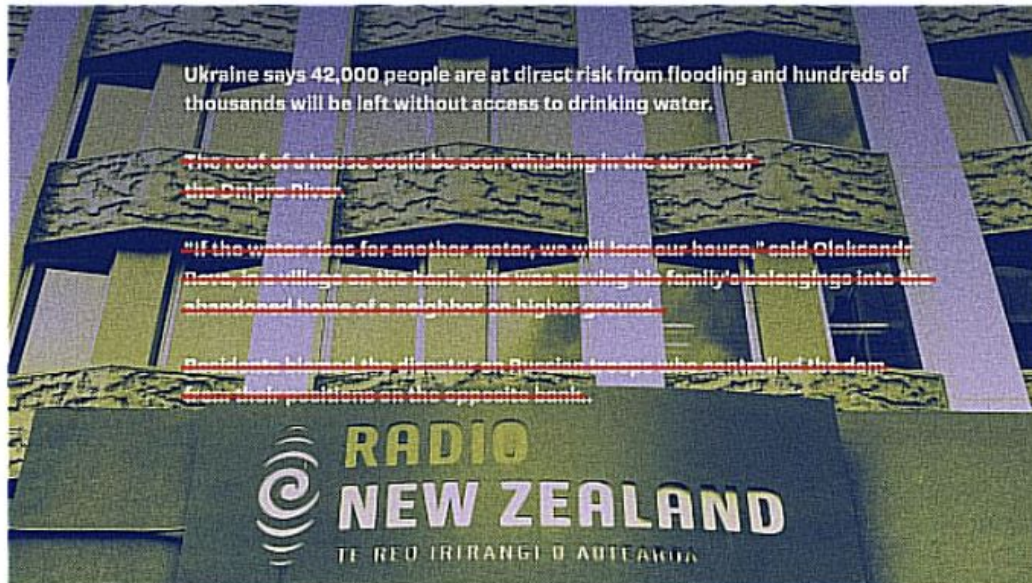
From Scott

Critical Questioning Matrix

How would the text be different if it were told in another time, place or culture?	Which positions, voices & interests are at play in this text?	What view of the world and values does the author assume the reader holds?	Whose views are excluded or privileged in the text?	What different interpretations of the text are possible?
What genre does this text belong to?	Why are you reading this text?	Who benefits from this text?	Who is allowed to speak?	What do the words suggest
What do the images suggest?	Who is missing from the text?	Is the text fair?	What has been left out of the text?	What kinds of social realities does the text portray?
What are the structures & features of this text?	What does the author want us to know?	What is the text about? How do we know?	How does the text construct a version of reality?	Who is the most likely audience of this text & why?
What kind of language is used in the text?	How are characters constructed in this text?	How does the text depict age, gender, cultural groups	What views of the world is the text presenting?	

This RNZ story is probably more complicated than first thought

Charlie Mitchell · 05:00, Jun 17 2023



STUFF

State broadcaster RNZ is navigating the fallout from an employee who has edited wired copy.

A reference to “Palestinian gunmen” **changed to** “Palestinians”; Something Israelis and Ukrainians “said” **becomes** something they “**claimed**”. A reference to a church’s “alleged Moscow ties” is **quietly removed**.

The surreptitious edits to wire copy posted on RNZ, allegedly made by digital producer Mick Hall, have caused a headache for the state broadcaster which is reviewing thousands of stories.

Most of the edits found thus far in a **rolling audit** – which has now identified more than 25 inappropriately edited stories – are subtle, a word or two that nevertheless changed the story’s tone or framing.

Some edits were more significant, altering entire sentences or adding new paragraphs, always in the same ideological direction.

most popular

- 1 Chris Hipkins tries to sell NZ, but must now keep an eye on the Kiri Allan situation
- 2 'Presumed human remains' found in wreck of Titanic-bound sub Titan
- 3 Single Lotto Powerball ticket scores huge \$33.5 million win
- 4 Madonna 'rushed to hospital after being found unresponsive'
- 5 Power outages across Auckland after 'loud explosion' in an electrical storm
- 6 Quiz: Morning trivia challenge: June 29, 2023
- 7 Fake Uber driver demanded cash and to see victim's breasts
- 8 Resident backlash against Exclusive Brethren church proposal on residential street
- 9 Home And Away actor seeks therapy after shock rape storyline
- 10 NZ has reached 'peak' interest rate, and may be one of the first to start cutting

[Link to the article](#)

From Scott