

CLASSROOM RESOURCES

By Coco Solid aka Jessica Hansell and Kyla Hansell

From the author,
COCO SOLID

Tēnā koe,

Thank you for seeing the potential to educate and enlighten our rangatahi to the more complex aspects of coming of age in Aotearoa New Zealand and learning more about my world. We are living in an ever-changing multicultural world and are often intimidated to unpack certain themes like colonisation, gentrification, race relations, and power dynamics. I am very heartened that this work – that addresses all these things – is going to be in your curriculum and has spoken to so many of you. Hopefully this mahi will normalise these conversations across the Pacific.

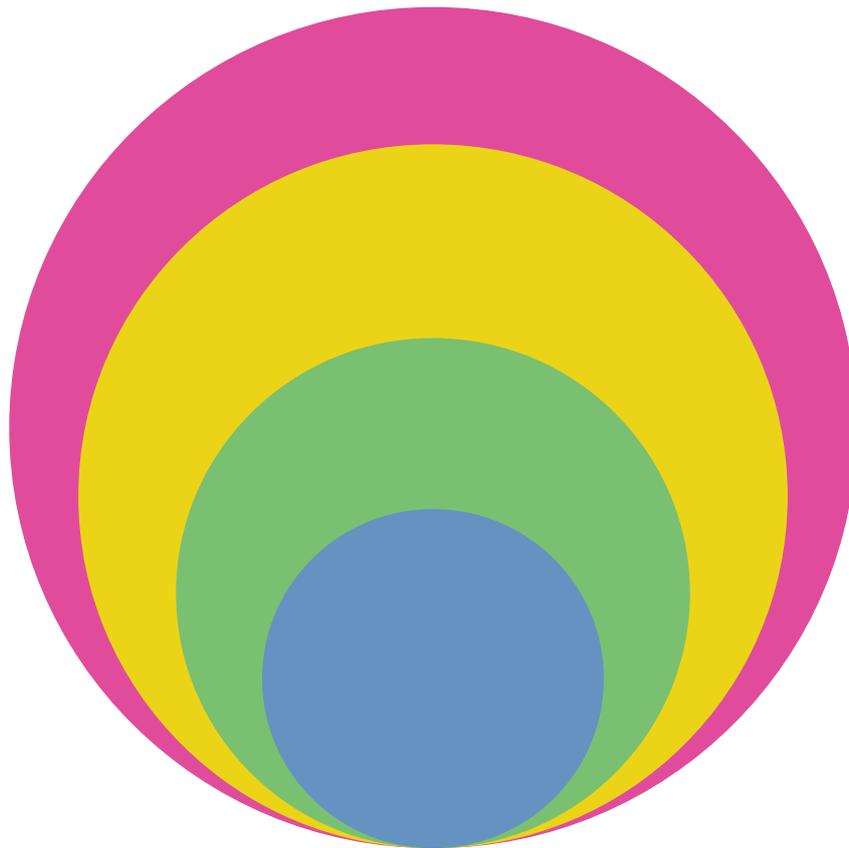
Through this text your ākonga might consider where they belong, the communities they belong to and what connects them to it. There will be opportunities for ākonga to get into the nuances (and complexities) of whakapapa and diversity. Lastly, there may be opportunities to talk about the power of friendship, their neighbourhood histories, social subtribes they recognise, archetypes and stereotypes. It might even provide a chance to honour local heroes and street icons in your area.

Ka mau te wehi! Good luck!
Coco Solid.

BEFORE READING

Storying around the story using
Te Whare Tapa Whā (Durie, M., 1984)

1) **My community:** Consider the following questions to complete the graphic organiser about your community below.



- **Taha Tinana/Physical connections to your community:**

What are some landmarks in your neighbourhood?
What are your favourite places to eat in your neighbourhood? What iconic places would you take a visitor to?

- **Taha Hinengaro/Self reflective connections to your community:**

What do you like about where you live?
How do you feel about your community?

- **Taha Wairua/Spiritual connections to your community:**

Who are the tangata whenua of your community (iwi/mana whenua)? How did you come to arrive and live in this neighbourhood?

- **Taha whānau/Social connections to your community:**

Where do people connect and gather in your community? Who are the local characters in your community? e.g., dairy owner, dancer at the traffic lights, hair dresser.

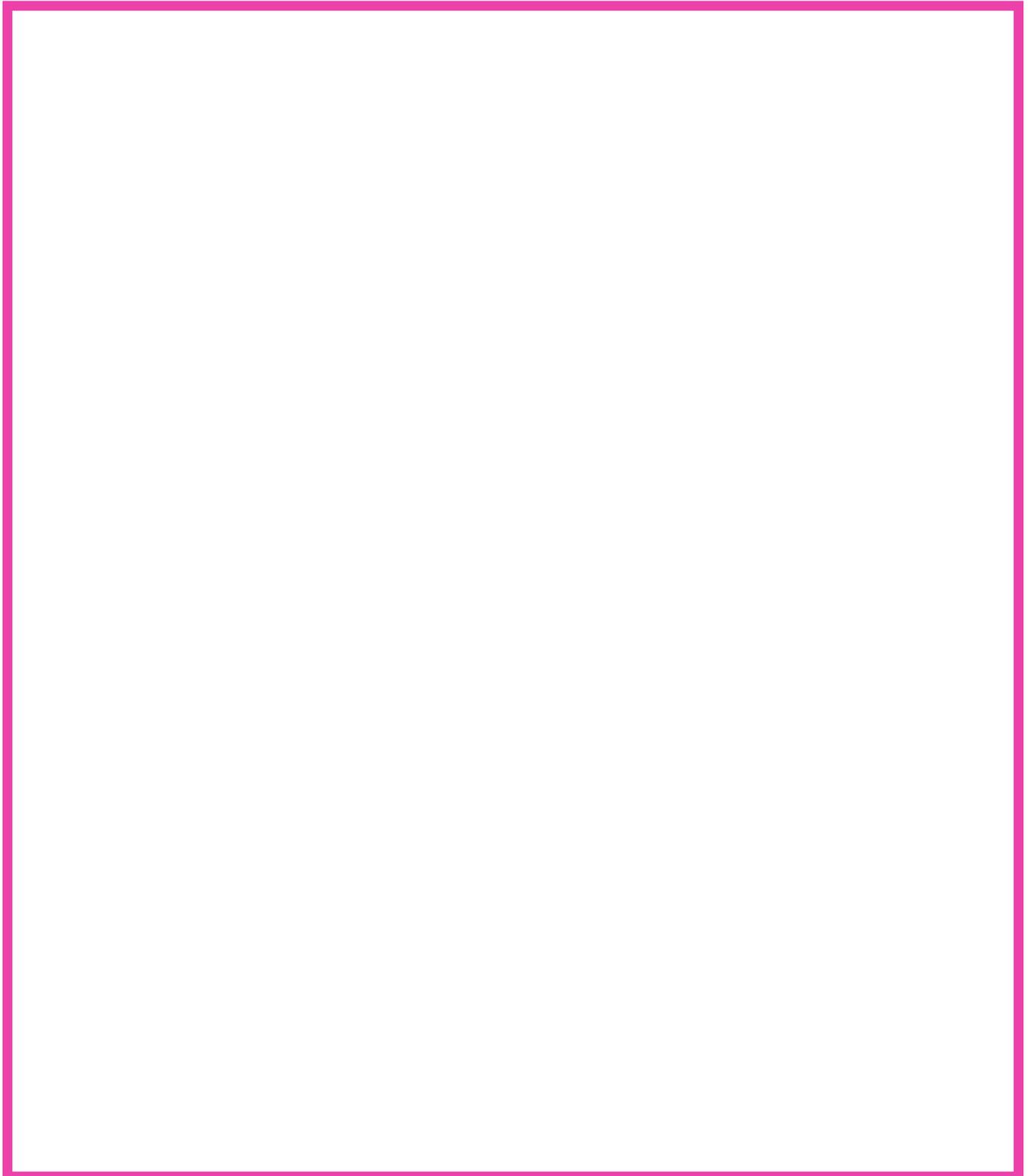
Note for educators: Read more about the Te Whare Tapa Whā model here: <https://mentalhealth.org.nz/te-whare-tapa-wha>

2) Complete the Before and After Grid below to support you to understand some of the key vocabulary in this text. As you read the text, you might like to add to this grid.

English Word	What I think this word means	Dictionary definition	If you speak a language other than English, is there a word or phrase that might communicate a similar meaning?
Loiter			
Turf			
War			
Gentrification			
Colonisation			
Diaspora			
Intergenerational			
Reparations			
Food desert			
Manaakitanga			

Note for teachers: Read more about the Before and After Grid vocabulary strategy [here](#)

3) Aotearoa New Zealand is a very multicultural nation. Particularly in Tāmaki Makaurau/Auckland. This book includes three characters whose identities are woven from across the Pacific and beyond. If the author were to describe your whakapapa/genealogy, how might they describe it? You can draw your whakapapa or write it. You might ask a whānau member to support you.



DURING READING

The opening poem

In this book, *Coco Solid* includes poems. Some of these are written by a fictional character named Piopi Ruta-Chris. Let's unpack the opening poem, which sets the scene for key ideas in this book.

**It starts with the shopfronts
Then they cripple our slang
Someone calls the noise police
Party ends with a bang**

Piopi Ruta-Chris,
Selected Writings, 1989-2002

1. What starts with the shopfronts? What might shopfronts represent?
2. Who cripples our slang? What might slang be a metaphor for?
3. Who calls the noise police? What might the noise police be a representation of?
4. What is the party a metaphor for?
5. What might 'with a bang' allude to?

Comprehension Questions

For each chapter, there will be a literal question and an inferred question. A literal question means you will find the answer written very clearly in the text. An inferred question is when you may have to make connections between parts of the text and your own prior knowledge or life experience to make an assumption about what the author may mean. Inference questions are great because there is often more than one correct response! So long as they are justified with evidence from the text.

Note for teachers: We encourage giving ākongā opportunities to respond to these questions in a range of ways e.g., written, or oral discussions/kōrerorero/talanoa in small groups. Please note, ākongā should access the audio book [here](#), if they find accessing the written word a challenge.



Questions: Try to answer these as you read each chapter of the book.

1. Te Hoia Vs. The Wait

- a. Literal: What are the names of the characters introduced in this chapter?
- b. Inference: Why might Piopi Ruta-Chris be Te Hoia's favourite author?

2. Thank you driver

- a. Literal: Who does Te Hoia meet on the bus?
- b. Inference: How does Q feel about her poetry?

3. Is that us?

- a. Literal: What is Te Hoia's cousin fundraising for?
- b. Inference: What difficult decision did Te Hoia and Q make in this chapter? Why was it difficult?

4. Coconut Joker

- a. Literal: How many pieces has Rosina exhibited at the gallery?
- b. Inference: Take some time to consider the three main characters, Te Hoia, Q, and Rosina. Why do you think they are such good friends? What are their strengths and weaknesses? What are their differences and similarities?

5. How's Angie?

- a. Literal: Who does Te Hoia see sitting outside of the petrol station?
- b. Inference: How might Angie's situation signal a shift in accessible housing in the neighbourhood?

6. Debt before dishonour

- a. Literal: What is described as the 'new gory car accident'?
- b. Inference: Why might the real estate agent be describing the house for sale as a 'diamond in the rough'?

7. Are you eavesdropping Gods? It's me, Te Hoia

- a. Literal: When must Te Hoia read these essays by.
- b. Inference: What might Piopi Ruta-Chris mean by 'to teach us back to ourselves'?

8. Time capsule of disgust

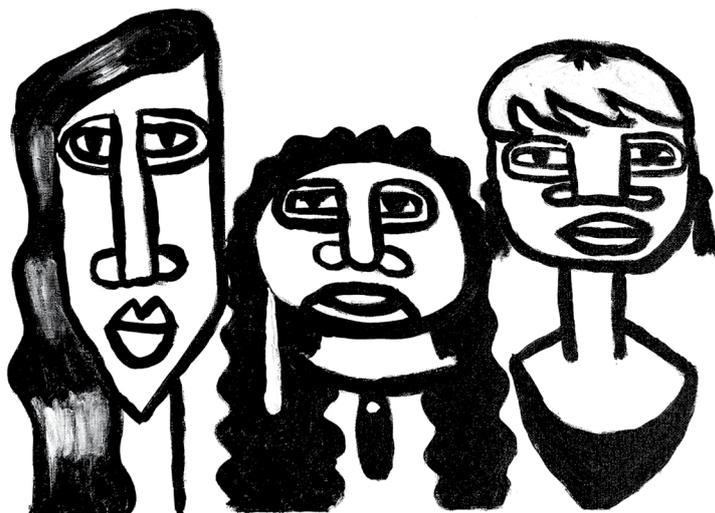
- a. Literal: Who owned the uniform shop and what was its purpose?
- b. Inference: Why might Rosina grow increasingly annoyed at Paul during this chapter's interaction?

9. Are you ok?

- a. Literal: Who appears in Te Hoia's dream?
- b. Inference: Explain your understanding of Whetu's analogy of the plane crash/black box/wing.

10. Boarding gate closes shortly

- a. Literal: Who are you introduced to in this chapter?
- b. Inference: How might you describe Q's relationship with her sister? Why?



11. Be out in 10 mins wait for me by the park bench

- a. Literal: Where is Te Hoia sitting as she waits for Q to finish work at the bakery?
- b. Inference: What might Te Hoia mean by “*It’s all layers of wallpaper replastered and covered up over time.*”

12. Germinating a sestina for Nina

- a. Literal: Who is Larry?
- b. Inference: Describe the relationship between Q and Nina.

13. The back of the cupboard

- a. Literal: What does Rosina find in her jacket pocket?
- b. Inference: Consider Q and Nina’s relationship from the previous chapter, and the way Rosina expresses her grief for her Nana and the homestead. What culturally embedded beliefs about the elderly are held by the characters in this book?
- c. What might the homestead represent in relation to gentrification?

14. Black sheep with benefits

- a. Literal: Who does Q encounter in this chapter?
- b. Inference: Describe the intergenerational tension between Taito and Q.

15. Gang blusters!

- a. Literal: What is the show Q and her nephew are watching?
- b. Inference: Review your response to chapter 10, is there anything further you would add?

16. Russian fudge-a-fuego

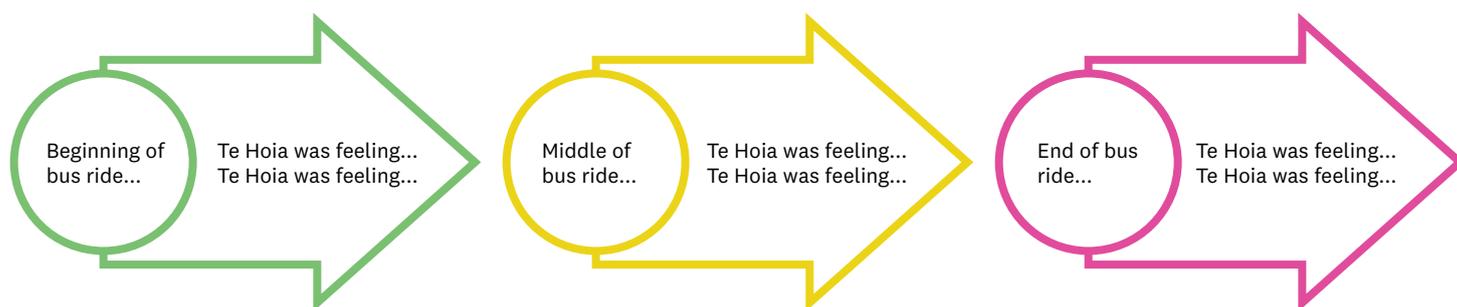
- a. Literal: What items do Te Hoia, Rosina, and Q buy at the markets?
- b. Inference: How might markets encourage a sense of community?

17. Kamran’ *curry* *burgers* *kebabs* *pizza* *fried chicken*

- a. Literal: What are the Māori names for the North Island, South Island, and Stewart Island?
- b. Inference: Reflect on the way manaakitanga is defined and described in this chapter. Compare it to your initial definition from the ‘Before and After Grid’ completed before reading this book.

18. Please check your balance

- a. Literal: What order do the friends get off the bus?
- b. Inference: Create a timeline of Te Hoia’s emotions from the beginning of the bus ride to the end.



19. The answer my friend

- a. Literal: Why is Rosina apprehensive about Q and Te Hoia’s shifting relationship?
- b. Inference: What might the hood ornament represent to Rosina in this moment?

20. Finding Ngāti Ngaro

- a. Literal: What happened to Te Hoia’s usual bus stop?
- b. Inference: What might Te Hoia’s plan be, to make one day those ‘who tried to eject us wish we were lost’? What do you think the future holds for Te Hoia?

The character

In this book, **Coco Solid** includes poems. Some of these are written by a fictional character named **Piopi Ruta-Chris**. Let's unpack the opening poem, which sets the scene for key ideas in this book.

1. Such a Mood

A mood board is a collection of images and collage of images and words (visual language) that commands attention and communicates a sense of aspiration. Choose your favourite character from the book (Te Hoia, Q, or Rosina). Create a mood board for this chosen character. This can be done with magazines, scissors, and glue, or Pinterest, Google Drawing, or any relevant illustration or editing app.

- What colours or images reflect their personality?
- What do they love?
- What are their dreams?
- Incorporate up to three of your favourite quotes from your chosen character in the mood board.

Helpful links about mood/vision boards:

<https://smartnz.nz/wp-content/uploads/2022/05/creating-a-vision-board.pdf>

<https://www.resene.co.nz/homeown/habitat/26-create-a-mood-board.htm>

<https://capsulenz.com/covet/how-to-make-a-vision-board/>

1. Say-It!

A Say-It! Is like a mini role play, which supports oral language (talking and listening) and demonstrates comprehension of a text or process. Note for teachers: Learn more about the Say-It! Oral language strategy here: <https://esolonline.tki.org.nz/ESOL-Online/Planning-for-my-students-needs/Resources-for-planning/ESOL-teaching-strategies/Oral-Language/Speaking-strategies/Say-It>

With a partner, take turns to select a box from the grid below. Speak as though you are the character identified in the box.



	1	2	3
A	<p>You are Te Hoia.</p> <p>Tell Q why you think she should create and sell a book of poetry.</p>	<p>You are Rosina.</p> <p>Tell Paul why you can't see him anymore.</p>	<p>You are Te Hoia.</p> <p>Tell Angie how you felt when you saw her.</p>
B	<p>You are Q.</p> <p>Tell Sheena what happened today at Uncle Taito's house.</p>	<p>You are Q.</p> <p>Tell Nina why it is important to understand cultural nuances e.g., why Māori and Tongan are similar but unique.</p>	<p>You are Rosina.</p> <p>Tell your Nanny what is happening to the homestead and how you are feeling.</p>
C	<p>You are Te Hoia.</p> <p>Tell Q how you felt about the poem she gave you.</p>	<p>You are Te Hoia.</p> <p>Tell Piopi something you have learnt from reading her essays.</p>	<p>You are Piopi Ruta-Chris.</p> <p>Tell Te Hoia why she should persevere at university.</p>

Research project

Where do you live? Research about the precolonial history of your local area. How does this compare with what your area is known for now?

If you are stuck, you can start here: <https://www.aucklandcouncil.govt.nz/plans-projects-policies-reports-bylaws/our-plans-strategies/auckland-plan/about-the-auckland-plan/Pages/iwi-tamaki-makaurau.aspx>

Assessment ready

Form a personal response to *How to Loiter in a Turf War* by Coco Solid (2022) and support your opinions with evidence (quotes) from the text.

