



Helping teachers work with children when they first return to school following major traumatic or life-changing events

Hā Ora: He Hononga ki Ngā Atua
Years 2 – 5 (Curriculum Levels 1 – 2)

Hā Ora: Harakeke Pūnga Whānau
Years 2 – 4 (Curriculum Levels 1 – 2)

Hā Ora: Te Ahi Kātoro
Years 2 – 5 (Curriculum Levels 1 – 2)

HĀ ORA

In this resource, Hā Ora, you will find three units of work, which are all connected thematically under the concept of Hā Ora. We encourage you to look through all the offerings presented in the wider 'Hā Ora' resource and use the material in a way that suits your learning context.

The three units of work are presented in this order:

Unit One: He Hononga ki Ngā Atua: Connecting with the Atua by Rawiri Hindle and Bert van Dijk

This unit acknowledges the close bond between Ngā Toi (the arts) and Hauora (health and wellbeing) that presents us with opportunities to help lessen stress, calm our mind, experience and express the richness of our being, and connect strongly with our natural environment. A range of music and movement activities are offered that support children to be mindful/present in the moment, and to strengthen wairua, through sequences of learning that connect self, other and the environment.

Unit Two: Harakeke Pūnga Whānau by Priya Gain

This unit provides a range of activities to respond creatively and playfully to metaphors and observations of the harakeke through music and movement. It includes an original waiata, written for this project, to help children explore the metaphor of whānau represented by harakeke in te ao Māori. The material and processes are designed with the Orff process in mind, weaving together singing, movement, language work, musical play and improvisation.

Unit Three: Te Ahi Kātoro by Makaira Waugh

This unit incorporates a ngeri (chant) written about the pandemic and lockdown in Aotearoa, which is used as a stimulus for creative writing, dance and music activities. You will also find dance/movement activities that relate to students' experiences during lockdown, using the concept of space within their bubble and the outside, and connected whakataukī. A waiata ā ringa (action song) draws on aspects of the ngeri to provide a meditative process for students to connect with different elements of the world through performance

Hā ora means a breath of life. This offering is intended to support child wellbeing as they come back into their school communities after a time of challenge. Hā ora also describes having an essence full of vitality and creative energy that is central to this mahi.

Poutokomanawa is the central pole of a wharenui (meeting house). It is the heart of the wharenui, supporting the whole house and connecting earth and sky. It is a piece of art, representing ancestry and story. As a name for our collective it signifies the aim we have for our mahi: to create a space for creativity, growth and learning that supports the heart of the child.

POUTOKOMANAWA for Te Rito Toi

Poutokomanawa is a bicultural collaboration that supports Māori voice, leadership and decision making in the growth and development of arts based pedagogy in New Zealand schools. The work aims to acknowledge and support those working in Māori immersion settings and to honour the expertise and pedagogical knowledge being developed in these contexts. Our collective advocates for learning that is grounded in: creativity, artistry, wellbeing, child-led exploration and play, the natural environment and local place-based curriculum.



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HĀ ORA:

He Hononga ki Ngā Atua *Connecting with the Atua*

By Rawiti Hindle and Bert van Dijk

Introduction

These are times of huge trauma, changes and uncertainties. For many of us as teachers and for our students these constant changes and uncertainties will bring about increased levels of anxiety in our everyday life. Acknowledging the close bond between Ngā Toi and Hauora presents us with opportunities to help lessen the stress, calm our mind, experience and express the richness of our being and connect strongly with our natural environment.

Developing Presence is a key ingredient of the following resources. It can be described as 'The ability to be sensorily alive in the moment' (van Dijk, 2016). Presence helps us to connect with self, other and environment. Connecting with Ngā Atua involves connecting with the elemental qualities within our Taiao (Environment). As human beings, we are part (not separate) of this whakapapa. We can experience being present to the different energies of the Atua through the activities in these resources, they will help to calm our minds, our bodies and be stronger in our being (wairua).

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HĀ ORA

Makaira Waugh • Priya Gain • Rawiri Hindle • Bert van Dijk

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RITUAL 1

Mihi ki ngā Atua

Hā ki roto
in breath

Hā ki waho
out breath

Once the children become
familiar with the movement,
encourage them to create
their own movements for
each of the Atua.

Start the day (session) with a ritual using our breath to
acknowledge the world around us as represented by the Atua
(Gods). On the out breath, embody the qualities or movements
of the Atua you are acknowledging [see video clip]:

- | | |
|---------------------------|--|
| 1. Hā ki roto (in breath) | Hā ki waho (out breath) x 3 |
| 2. Hā ki roto | Hā ki waho: Mihi ki a Ranginui (Sky Father above) |
| 3. Hā ki roto | Hā ki waho: Mihi ki a Papa tūā nuku (Earth Mother below) |
| 4. Hā ki roto | Hā ki waho: Mihi ki a Tangaroa (Sea, coming in & going out) |
| 5. Hā ki roto | Hā ki waho: Mihi ki a Tānemahuta (Forest, insects, birds) |
| 6. Hā ki roto | Hā ki waho: Mihi ki a Tāwhirimātea (Winds) |
| 7. Hā ki roto | Hā ki waho: Mihi ki a Rūaumoko (Earthquakes & eruptions) |
| 8. Hā ki roto | Hā ki waho: Mihi ki a Tū-matauenga (War, conflict, people) |
| 9. Hā ki roto | Hā ki waho: Mihi ki runga (above) |
| 10. Hā ki roto | Hā ki waho: Mihi ki raro (below) |
| 11. Hā ki roto | Hā ki waho: Mihi ki waho (outward) |
| 12. Hā ki roto | Hā ki waho: Mihi ki roto (inwardly to your beautiful self) |
| 13. Hā ki roto | Hā ki waho: Mihi ki ngā tupuna (the ancestors) |
| 14. Hā ki roto | Hā ki waho: Mihi ki a tātou katoa (to everyone here) |

Encourage the children to move freely when embodying the various Atua.

When children become familiar with the ritual, you can ask them to do it with their eyes closed, so there is less self-consciousness or judgment about what is the right or wrong way of moving, and also to embody the qualities at a deeper level.

Encourage the children to use their voice to vocalise the different qualities of the Atua and to move with a sense of being (rather than illustrating) the Atua. The teacher is the model for these interactions and the video will give an idea of how to move and use the voice and breath.

Encourage the children to breathe from their bellies and to balance energy and relaxation so that they're neither over energised or too relaxed.

The more you do this exercise with the children the more present they will become.

Video clip 1: <https://www.youtube.com/watch?v=CqQOr5zDie0>

Video clip 2: <https://www.youtube.com/watch?v=RUQ46weNFYE>



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RITUAL 2

Walking with the Birds

Presence

*The ability to be
sensory alive in
the moment*

Set out a trajectory (1–2 minutes walking time) in a natural environment, for example: a park, beach reserve, along a river or creek or lake, and so on.

Take your children to walk this trajectory bare-feet a number of times clock-wise and a number of times anti-clockwise. This exercise in Presence (= the ability to be sensory alive in the moment) is most effective when the walking surface has a variety of textures such as grass, wood, concrete, sand.

When walking the trajectory, it is important to have all senses available for stimulation, therefore: no headphones, gloves, beanies that cover ears, and so on.

Walk in a normal pace (not too fast, not too slow) and during the walking pay attention to all the sensations (sights, sounds, smells, touch, taste, intuition) that happen all around you (in front, behind, above, below, to your right, to your left, outside your body, as well as inside).

Afterwards, reflect on the experience by writing a short poem, making an oil pastel drawing or sharing some of the things you noticed.



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RITUAL 3

Six Directions

This exercise helps the children to develop their presence in all directions and provides stimulating opportunities for children to explore different qualities of doing the six directions.

Examples of variations:

Working with intentions

To open, to close, to push, to pull, to embrace, to throw, and so on.

Working with feelings

With joy, timidly, with anger, with sadness, with shyness, and so on.

Working with imagery

As if floating, moulding, flying, radiating, as if a flower opening to the sun, etc.

Take your children through a movement sequence to connect with their environment using the six directions:

Direction 1: Ki te taha matau – *To the right*

Direction 2: Ki te taha mauī – *To the left*

Direction 3: Ki mua – *Forwards*

Direction 4: Ki muri – *Backwards*

Direction 5: Ki runga – *Upwards*

Direction 6: Ki raro – *Downwards*

Start with all children facing the teacher. Teacher calls out: “**ki te taha matau**”.

The children move as far to the right as possible (whilst their left foot stays anchored on the spot), all children say the direction in a strong voice, as they are moving.

Once they reach the end of their physical ability going to the right, they imagine going even further, beyond the classroom or location where they do this exercise, beyond their neighbourhood, beyond their town or city, beyond their country, and so on.

Then there comes a moment when they need to return. The starting position and the return position in between each direction is a position in which to practice “the state of nothingness”. No longer returning from anywhere, not already going to the next direction, but just dwelling (being) in the “here and now”.

After awhile, the teacher will call out the next direction: “**ki te taha mauī**”. The children follow this direction as they speak the direction they are going to in a strong voice.

At the end of their physical ability, they imagine going further. And so on: moving through all 6 directions, each time returning to the state of nothingness in between.

Video clip 3: <https://www.youtube.com/watch?v=bf0wJqndWvY>



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Tāwhirimātea: Atua of the Winds

Creative exploration of the various manifestations of Tāwhirimātea

Activity 1: Brainstorm

Brainstorm with the children around the different qualities and manifestations of the wind.

For example: gentle breeze (zephyr); hurricane; tornado; howling wind; crazy wind; cleansing winds; wind blasts; whispering wind; raging wind; crying wind; wind still.

Activity 2: Images & Sounds

Find images that show different wind manifestations (photography; paintings; stills from movies).

Create 2 or 3 oil pastel impressions of different winds.

Find audio recordings of different wind and storm sounds.

In small groups: create a wind soundscape using voice and objects with a beginning, middle and end.

Activity 3: Dance the Wind

Move freely in response to the sounds of various winds.

Move freely in response to different wind images.

Respond with free movement to the soundscapes created in Activity #2

Activity 4: Six Directions

Perform the Six Directions embodying different winds:

- Like a gentle breeze
- Like a crazy whirlwind
- Like a howling wind
- As if blowing a feather
- As if moved by a string windblast

Video clip 4: <https://www.youtube.com/watch?v=4RHkgvqCO4M&feature=youtu.be>



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Ngā hononga ki a *Papatūānuku* ki a *Tane Māhuta* (He Kanikani Harakeke)



Through a spoken echo-imitate process learn the words to the waiata '**Hutia Te Rito o te Harakeke**' ie. the teacher says each phrase and the children repeat it back. Then repeat the echo-imitate process, this time singing one phrase at a time.

Hutia te rito

If you pluck out the centre shoot

Hutia te rito o te harakeke

If you pluck out the centre shoot of the flax,

Kei hea te kōmako e kō?

Where will the bellbird sing?

Kī mai koe ki ahau

If you were to ask me

He aha te mea nui?

What is the greatest thing

He aha te mea nui i te Ao?

What is the greatest thing in the world?

Māku e kī atu

I will reply

He tāngata, he tāngata, he tāngata!

It is people, it is people, it is people!

Discuss the significance of this waiata with the tamariki. Talk about what the words of the waiata mean from their own perspectives. Talk about the rito as the child within the whānau, surrounded by the parents and the grandparents and show this in the harakeke bush.

Video clip 5: <https://www.youtube.com/watch?v=UBiysjZvPGI>



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Suggestions for Harakeke movements/dance

Extra for experts:

Using moulding and flying –
create movement to the waiata
– Hutia te Rito o te Harakeke.

The song is sung by the group,
so they decide the dynamics
and pace of the waiata. They
create the choreography to fit
the dynamics and pace. The
waiata and dance need to have
at least one moment of stillness.
View video clip 6.

**View the way harakeke moves in the wind. Try to see it moving
in a gentle breeze through to a wild gusty wind. How does it
look when it is still and wet?**

Work with the tamariki moving in different ways e.g. moulding - as if you were
moving through mud. This type of movement is slow and deliberate. As we do it we
become very aware of every part of our body as we move. It is as if we are resisting
the movement as we do it.

Now contrast moulding with flying (moving as if you were a leaf in the wind). The
movement is freer than moulding and has a quicker and more dynamic quality to it.

Optional

Find some music to accompany your movement. Alternatively find the music and
create the movement for the music. One suggestion is to find recorded taonga puoro
sound or use taonga puoro to create a soundscape or low-tech instruments, such as
stones, rākau, poi...

Once your group has created something you are happy with - practice, practice,
practice until the movement becomes embodied.

Video clip 6: <https://www.youtube.com/watch?v=FJAdS8gNb7Y&feature=youtu.be>



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About Rawiri and Bert



Rawiri Hindle

Rawiri's teaching and research is situated in the context of investigating the role that arts education plays in deepening understanding of the intangible components of embodied knowing as it manifests as 'being.' The research is situated in Māori and indigenous perspectives that regards knowledge as a holistic mind, body, and soul phenomena. He has presented at national and international conferences and published with national and international scholars in an endeavour to transform current educational philosophy and pedagogy that focus on outcomes, economy and linear skill-based learning and pay little attention to the beings. As the National Coordinator Ngā Toi, Rawiri designed and implemented a MoE professional development contract based on the implementation of the Māori arts curriculum in Māori immersion schooling throughout New Zealand.

Rawiri has been a teacher in both English in Māori medium settings. Over the last 2 decades Rawiri has presented numerous Māori arts-based workshops to teachers and educators. He has worked for many years as a Lecturer and Senior Lecturer in the Māori Departments of the Faculty of Education of VUW and UOA, teaching and coaching many of the students in arts-based and culturally responsive pedagogies. He is a regular presenter and key-note speaker at TRCC workshops and at National and International Education based Conferences and Committee.



Bert van Dijk

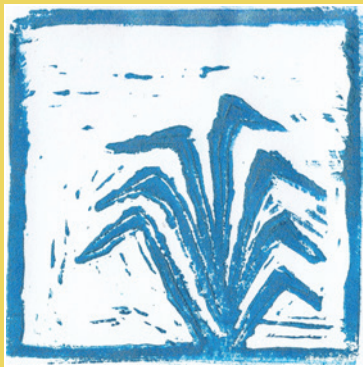
Bert has more than 30 years experience as a professional performing artist (dancer, actor, singer, director, choreographer) throughout Europe, UK, Australia, New Zealand, Pacific and SE Asia. He has won numerous awards, grants and raving reviews about his work as a performer and director. He has published 2 books: *Towards a New Pacific Theatre* (2011) & *Devised Theatre* (2016) and various articles on Place-based Performance, Intercultural Performance and Multi-disciplinary Performance. Artist-in-Residencies in Hong Kong, Singapore and Australia. Bert completed Theatre School in the Netherlands, holds a Professional Diploma in Corporeal Mime (London), M.A. Social & Clinical Psychology (University of Groningen) and a PhD in Theatre (VUW).

As a Social & Clinical Psychologist, Bert has 5 years of experience working in Youth Suicide Prevention through arts-based strategies (film & performing arts). He has taught at all the main Drama Schools and Universities in New Zealand and Australia. He directed several community-based performance projects, involving 60 – 70 participants varying in ages from 6 – 83 years of age and co-directed a place-based performance project with Rawiri Hindle. Currently, Bert is Senior Tutor Embodied Voice at Toi Whakaari: NZ Drama School. He has trained many of our successful actors and directors. For many years Bert has founded and conducted numerous world song choirs and ensembles.



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Hā Ora: Harakeke Pūnga Whānau
Years 2 – 4 (Curriculum Levels 1 – 2)



Lino cut by Charlotte Prebble.

HĀ ORA:

Harakeke Pūnga Whānau

By Priya Gain

This unit provides a range of activities to respond creatively and playfully to metaphors and observations of the harakeke through music and movement. The material and processes are designed with the Orff process in mind, weaving together singing, movement, language work, musical play and improvisation. You can find more information on Orff pedagogy and curriculum design for New Zealand primary schools by visiting www.ketearonuiorff.com.

The activity ideas are presented in three sections as a possible sequence of learning episodes. This provides an overall sense of flow to a potential unit of work that could easily stretch over a couple of weeks or more. They are also presented in way that makes it easy for teachers to use the activities as stand-alone lessons.

Teachers, as artists, are encouraged to work with the material in a way that works best for them and their children. Teachers may find that their children enjoy repeating some episodes more than others, building confidence with their creative responses slowly over time. Other episodes might inspire teachers to work towards a bigger piece of work that could be used in an informal, or even formal, performance. The idea is that the material is simple, easy for children to get a hold of and with lots of possibilities for creative child-lead responses. It is hoped that the children will enjoy returning to some of the activities over time, such as the song, with their own created movements and the improvisation opportunities.

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Hā Ora: Harakeke Pūnga Whānau
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SECTION A

Children's observations, metaphor and artwork as a starting point

If you have harakeke on the school property take your children for a walk to show them. If not you can use a photo/image for this activity.



Observational Drawing

As a class look closely at the plant.

- Discuss the shape of the leaves and brainstorm some words to describe them.
- Draw attention to the layers of the plant, the outer layers protecting the inner layers.
- Explain to the children that the outer layers are the older leaves, like parents and elders, protecting the new younger leaves, like children, in the centre of the plant.

This is why in te ao Māori harakeke is a symbol for whānau (family).

- Make a list of words to describe the shape of the leaves, paying attention to the detail of how the leaves point, bend and fold over one another eg. angular, curved, straight, pointy, folded...
- Pay attention to how the plant is made up of many growth segments that weavers call "fans". Even one fan with roots can be planted and new fans will grow, circling around it, spreading over time until it becomes a wide bush.
- Introduce some Māori words (kupu) for the different parts of the harakeke.

For the bush to stay healthy, weavers never harvest leaves from the rito or mātua/awhi rito layers. The parents remain to protect the child/new growth.

Māori words (kupu)

Rau – leaves

Tūpuna – the outer leaves

Rito – child or mokopuna

Mātua/Awhi Rito – parents, protectors of the rito



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Lino cuts by Charlotte Prebble.



Close up detail of the outer Tūpuna leaves of the harakeke.



Drawing by Amelia Prebble.

Invite children to make an observational drawing of the plant, paying close attention to all the details. The aim is to make this drawing scientific with as much detail as possible.

- Draw attention to things like the layered fans, holes or spots on the leaves and things like frayed ends.
- Are there any spider webs tucked away in the plant?
- Do you notice any other bugs or creatures living in this plant?
- If you watch for a while do you see any birds visiting the plant?
- What birds do you think might visit this plant?

By drawing in the analogies of whakapapa and whānau, alongside their scientific observations, the children's drawings will be well informed and emotionally more meaningful. They will be able to explain how the whole whānau is embraced in the fan of the harakeke.

Photography

If children have access to cameras they may also like to photograph the plant and play with light and framing, this will help draw their attention to different parts of the plant and the details. If they have access to a photo editing app they may like to play with some harakeke photo images in this way – in this kind of activity the focus becomes more artistic in terms of how they play/alter their image eg. playing with cropping, light, shading, hues...



A close up edited photo of a harakeke by an 8 year old.



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SECTION B

Singing, Movement and Musical Play Activities for Children



As children become more confident with the song they can have a go, one at a time, improvising their own responses in the echo space, rather than imitate the call exactly. If you are familiar with the Orff approach you might like to use the space in this song as an opportunity for some pentatonic improvisation on a xylophone or glockenspiel.

Part A: Harakeke Pūnga Whānau Song

Introducing as a Simple Call and Response Song

Introduce Part A of the song by singing one phrase at a time and getting the children to echo. This can be sung with just voice or if you play the ukulele or guitar it can be sung with two chords C and G7.

When children are confident ask them to join you keeping a slow steady beat on their knees (every 2 beats) – marked on the score as the “Passing Beat”.

Exploration with feeling the beat

When the children are confident with keeping the “passing beat” on their knees invite them to come up with other ways they could keep the beat eg. clapping, patting the floor, tapping toes, tapping shoulders, finger clicks....let children be creative here.

Sing the song through several times (just Part A). With each repetition explore singing it in different ways eg. quietly, slowly, quick and lively, strongly etc. As the song-leader you can set the expressive quality at the beginning of each repetition and the children will imitate your style – you can try a range of things here. With each repetition the children will become more confident with the song.

Invite children to think about the harakeke as a symbol for whānau and to come up with some actions that could go with each phrase of the song.

Harakeke
the Harakeke flax plant

pūnga whānau
the family bundled closely together

i te aroha
from love

pūtake kaha e
the basis of our strength

Creating a Class Action Song

Try out some different actions and decide on a sequence you can do together to turn this into your own class action song.



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SECTION B

Singing, Movement and Musical Play Activities for Children

Harakeke Pūnga Whānau

Priya Gain

A PART C

Songleader Call

Echo Response or Improvisation

G7 Songleader Call

Ha-ra-ke - ke Ha-ra-ke - ke pū-nga whā - nau

Passing Beat X X X X X X

4

Echo Response or Improvisation

Songleader Call

Echo Response or Improvisation

All together from star *

pū-nga whā - nau i te a-ro-ha i te a-ro-ha pū - ta - ke

X X X X X X

C

B PART
Additional part for movement activities

7

ka - ha e

X X X

Clap last three beats/Tap passing stone on the floor in passing game.

Children grow up from the ground along with the scale

C PART
Additional Part for Improvisation Possibilities

10

Children can use this space for improvised whistling to create a soundscape of birdcalls and dance their hands as if they are birds on top of the harakeke plant singing.

Translation: Harakeke, bundling closely together as a family, from love, the basis of our strength

<https://www.youtube.com/watch?v=7GqD71X9MOM&feature=youtu.be>



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SECTION B

Singing, Movement and Musical Play Activities for Children



Part A: Harakeke Pūnga Whānau Song

Song as a Passing Song/Game:

Passing Stone

Have children sit in a circle with their hands set up for passing easily (see photo). Using a passing stone (eg. a river stone, children might like to make a basket of painted stones for this activity) children sing the song and the stone is passed to the right on the passing beat, sending the stone around the circle. It helps if the teacher has a hand drum or something to keep the beat on to help the children know when to pass ie. “pass with each beat of the drum”. This can take some practice for new classes to get into a steady passing rhythm.



Game: Becoming an Ensemble Musician

When the song gets to the three claps (at the end of Part A) the child who has the stone in their left hand takes it in their right hand and taps it three times on the floor in front of them. They then give the stone to the person on their right and come and sit in the middle of the circle and take an instrument from a small selection of un-tuned percussion instruments eg. shakers, claves, hand drums/or some more river stones/ kōrari tī rākau sticks (harakeke stalks). This child is now an ensemble musician for the rest of the game. The ensemble musicians can play their instruments on the passing beat while everyone else continues to sing and pass the stone. They can also play on the last three clapping/tapping notes for emphasis at the end of each round of the song.

Keep singing and passing the stone around until you have a good number of ensemble musicians in the centre eg 8-10 musicians in the centre of the circle.





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SECTION B

Singing, Movement and Musical Play Activities for Children

This is a nice activity that can
be taken outside on a sunny
day once the kids are confident
singing along with the scale.



Part B: Harakeke Pūnga Whānau Song

Introducing the Scale Part of the Song

Introduce the scale part of the song. You can do this with voice or an instrument eg. piano or xylophone or recorder.

- Using hand gestures (or a pitch ladder/solfege) show how each note is going one step higher.
- See if children can copy your gestures ie. "When the note goes up one step move your hand one step higher too."
- Ask them to listen to when they think they are at the top of the scale. Ask them to clap on the top note – some children may work this out by counting (the 8th note marks the octave), others will anticipate it by ear.

Once children have the idea get them to crouch on their feet and grow one step higher with each note they hear. They are aiming to be fully grown, reaching up high, by the time you get to the top note. They can clap or jump on the top note. This is a nice activity that can be taken outside on a sunny day once the kids are confident singing along with the scale.



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In a subsequent session,
once children have done
plenty of exploration on their
own, get them to work in
groups of three to explore
how they could grow as a
group and combine their 6
harakeke leaves (arms) into
an interesting plant shape.

Part B: Harakeke Pūnga Whānau Song

Movement Activities: To Accompany the Scale Part of the Song

Using the children's observations (drawings/photography) of the harakeke the children can use their arms to make shapes of the leaves – drawing on the words that were brainstormed eg. angular, curved, fanning, straight, pointy, folded...

Invite children to grow with the scale but to end up with their arms representing two harakeke leaves. At the end of the scale you can call out a prompt for the children eg. "this time make your leaves folded/ curved/angular..." You can also call out prompts for different levels eg "this time make your leaves low and curved/high and straight". Once children are confident working with different types of shapes and levels invite them to end the scale in their own choice of shape. Encourage them to think about detail like frayed ends of the leaves that could be shown with splayed fingers.

Continue to draw in the elements of dance such as levels and use of space. Have half the class perform growing into their harakeke shapes at a time so the other half can see the effect and discuss, with an artistic eye, what looks effective and why. Give children the opportunity to reflect and adapt their shapes based on feedback. If you can, take photos of the shapes so that children can see what they looked like.



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You could also play some recorded music (eg. Hirini Melbourne) for children to explore their bird shapes and movements along with, and perhaps create a free improvised dance-scape.



Part C: Harakeke Pūnga Whānau Song

Introducing Whistling Improvisation for a Bird Call Soundscape and Tūi Hand Dancing

When children have got to the top of the scale invite them to hold their stretched arms, pausing in stillness for a few moments. Invite the children to listen to the silence and then quietly and slowly invite them to bring their hands down and to start to whistle, if they can, to create a birdcall soundscape. Invite them to explore different whistled birdcall patterns and to listen to the calls coming from the different 'plants' in the space. You could also invite pairs of children to experiment having a birdcall conversation between them. Invite some pairs of children to share with the group so that they can notice the improvised musical conversation.

Tūi – Sitting on the Harakeke:

When children have got to the top of the scale ask the children to hold their stretched arms, pausing in stillness for a few moments. Invite the children to listen to the silence and then quietly and slowly invite them to sit down and as they do so to bring their hands down to form an artistic impression of a tūi in front of them. Ask them to think about their hands as wings or beaks. Let the children explore different shapes and movements with their hands to evoke a tūi that has landed on the harakeke.

I would do this as a sitting activity the first time I did it with children. This allows children to focus on the details of their hand shapes and movements. But in a second session I would encourage children to also explore levels and shapes and movements in their own spaces. I would keep it as a non-locomotive movement activity, ie. the children are not travelling away from their spot. Like a plant the children are rooted in their space but they can begin to explore moving their whole bodies any way they like within their own space. If children want to stand and move with their birds they should be encouraged to do so. Draw the children's attention to how effective the different levels look by taking a photo and showing them or having half the class experiment at a time, while the other half observes.

Children can add their whistling improvised soundscape while they explore and play with their shapes.



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Singing, Movement and Musical Play Activities for Children



A Haiku Example

Flax leaves, green and straight

Folding, waving, stretching, strong

Weaving whānau love

Incorporating Language and Metaphor

Share some whakataukī/phrases to do with harakeke and its symbolism of whānau relationships and connections. There is potential here for children to create their own poems, eg haiku, about the harakeke or use one of the phrases/whakataukī below.

Kia kaha, kia māia, kia manawanui

Be strong, be bold, persevere

Waiho i te toipoto, kaua i te toiroa

Let use keep close, not far apart

Aroha mai, Aroha atu

Love towards us, love going out from us

Ehara taku toa i te toa takitahi engari he toa takitini

My strength is not mine alone (individual) but comes from many (the collective)

Ahakoā te iti te kākano, he pounamu kātahi ka tipu ake

Although the seed is small it is treasure and will grow

Each movement group can choose a phrase/poem to go with their shape. Have these written down as “plaques” in front of their sculptures. These could be read aloud by another child/teacher walking past the frozen shapes as if walking through a gallery and reading the plaques as they stop to observe each sculpture.



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If you had them, you
could use props such
as dancing scarves or
ribbons here, but they
are not necessary.

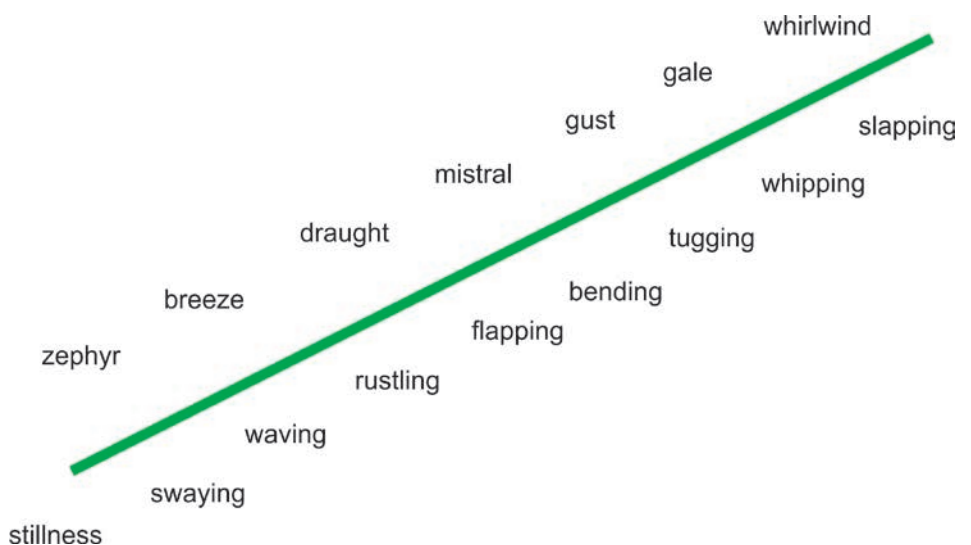
A Conversation between the Harakake (of Tāne) and the Wind (Tāwhirimātea)

What might a conversation between the leaves of harakeke and the wind look like?

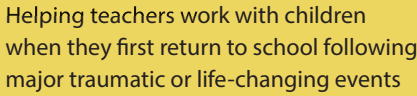
Explore language first

Create a continuum line for the wind as a class, like the example below. Place a word at each end of the line and encourage the children to find words that could go between them. The children discuss the different words and move them around so they create a continuum. On one side of the line you can have different words for wind strengths and on the other side you can have verbs that match the different types of wind and represent how the harakeke leaves might respond. This can be described as a conversation between Tāwhirimātea and the harakeke of Tāne.

An example of the continuum line:



Using some recorded music to represent different moods/conversations the children can explore different movements from gentle to energetic. I would set the children up in their own spaces for movement, their feet rooted to the ground and responding with their upper bodies and arms. As in previous movement activities encourage the children to think about shapes and levels.



There is potential, with the activities outlined above, to work with the children to create a performance piece.

Putting the elements together for an informal (or formal) performance



A possible sequence could be half the class singing the song, while the other half of the class are in their small groups growing with the scale into their shapes. The singers could do some whistling improvisation while the dancers make small soft hand wind leaf movements while a child/teacher walks past and reads aloud the plaques. The children may also have ideas around how they could bring in the dancing hand tūi shapes, perhaps using some recorded music or an additional created soundscape. The children may also want to incorporate some of the artwork and poetry into their presentation; perhaps these could be laid out under the plaques or on a wall behind the performance.

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Poutokomanawa 2020



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About Priya

Priya is a fully qualified Orff New Zealand Aotearoa (ONZA) levels educator and has been leading and facilitating Orff based workshops in the Wellington region since 2012. She has been the music specialist at Eastern Hutt School for the past 6 years where she developed an Orff inspired music curriculum for New Zealand primary aged children, years 0 – 6, www.ketearonuiorff.com. Priya also has experience in early childhood and home-based music groups, through her involvement with Playcentre and as a mum of three. She is currently a board member of Music Education NZ Aotearoa.

Priya has recently been working as a teacher fellow at Victoria University in the School of Education, working with pre-service teachers, and she is currently teaching pedagogy at the NZ School of Music. This year Priya is embarking on doctoral study at Te Puna Wānanga, School of Māori and indigenous education at Auckland University.



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Hā Ora: Te Ahi Kātoro
Years 2 – 5 (Curriculum Levels 1 – 2)

HĀ ORA: Te Ahi Kātoro

Nā Makaira Waugh

This unit incorporates an original ngeri (chant) written about the pandemic and lockdown in Aotearoa, which can also be performed with actions as a haka. The whakataukī within the ngeri provide stimulus for creative writing, dance and music activities, with scaffolded opportunities for children's artistic response and ownership over the material.

The dance/movement activity specifically relates to students' experiences during lockdown, using the concept of space within their bubble and the outside, and the connected whakataukī. The Orff-based music activities provide a way of working with text such as whakataukī, using the musical qualities of language to develop rhythms for body percussion and untuned instruments, and an easy way into experimenting with melody on tuned instruments. A waiata ā ringa (action song) draws on aspects of the ngeri to provide a meditative process for students to connect with different elements of the world through performance and discussion.

These activities are interwoven and may be taught separately or as a unit, and kaiako are encouraged to try out their own ideas while adapting them to their contexts. Mouri ora!

Hā ora means a breath of life. This offering is intended to support child wellbeing as they come back into their school communities after a time of challenge. Hā ora also describes having an essence full of vitality and creative energy that is central to this mahi.

Poutokomanawa is the central pole of a wharenui (meeting house). It is the heart of the wharenui, supporting the whole house and connecting earth and sky. It is a piece of art, representing ancestry and story. As a name for our collective it signifies the aim we have for our mahi: to create a space for creativity, growth and learning that supports the heart of the child.

HĀ ORA

Makaira Waugh • Priya Gain • Rawiri Hindle • Bert van Dijk

This unit is part of the wider resource called 'Hā Ora', a Poutokomanawa project for Te Rito Toi. We encourage you to look through all the offerings presented in the wider 'Hā Ora' resource, and use the material in a way that suits your learning context. At this stage the material is presented in a mixture of te reo Māori and English, with a range of arts based activities to support learning in both mainstream and Māori immersion educational contexts.

POUTOKOMANAWA for Te Rito Toi

Poutokomanawa is a bicultural collaboration that supports Māori voice, leadership and decision making in the growth and development of arts based pedagogy in New Zealand schools. The work aims to acknowledge and support those working in Māori immersion settings and to honour the expertise and pedagogical knowledge being developed in these contexts. Our collective advocates for learning that is grounded in: creativity, artistry, wellbeing, child-led exploration and play, the natural environment and local place-based curriculum.



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Te Ahi Kātoro



He ngeri nā Makaira Waugh nō Te Ātiawa.

Tērā te wā, ka toro ko te ahi

That was the time when the fire spread

Wiwī, wawā, katoa te ao

Here, there, all over the world

Toipoto ka tanuku, toiroa ka ora

Close together failed, distance prevailed

Auē te mokemoke e!

Oh the loneliness!

Tūngia ururua kia pāhorehore

Burn off the overgrowth

He aha te rito e pihi ake?

What new shoots grow?

Ruia taitea kia puea mai

Scatter away the superficial layer

Ko te mana o te whānau e pūtahi nei

The mana of families stands strong

Mā te aha e toko ō wawata?

What will prop up your dreams?

Mā te wai pupuke o te aroha!

The flooding power of love!

He ngeri tēnei mō te mate urutā e pā ana ki te ao whānui i te tau 2020. Kei roto i ngā kupu te tūmanako kia ruku ngā whānau ki te rapu i ō rātou ake moemoeā mō te wā kei te haramāi. I ngā wā kua whara nui koe, he wā kia rere ngā whakaaro - huri whakamua, titiro whakaroto - he wānanga anō mō tō oranga. Nei kite koe i tētehi mea e ngākaunui ana koe, he rito wawata, mā te aroha anō e whakakaha i a koe ki te whai kia tutuki ai.

Some of the whakataukī in the ngeri (below) are about letting go of things that don't serve us to find new growth and meanings. My hope is that the lockdown experienced in Aotearoa and overseas gave people a chance to reflect on what is important in life, and the opportunity to create the kind of world they want for their whānau now and in the future. When we act on the things we are passionate about or believe in, and for the people we love, this gives our purpose a special power.

The ngeri can be chanted as it is, or used as a haka, see video link below.

The waiata that follows, Tirotiro kau, is about this time of contemplation, and being mindful of the beautiful world we live in.

<https://www.youtube.com/watch?v=ag3ZTLY12zg&feature=youtu.be>



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Hā Ora: Te Ahi Kātoro
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Whakataukī

These whakataukī have
been incorporated into
the haka. What is the
meaning of each one?
Why has the composer
chosen them?

Waiho i te toipoto, kaua i te toiroa.

Let us stay close together, not far apart

Tūngia te ururua, kia tupu whakaritorito

te tupu o te harakeke.

*Clear away the overgrowth so that the new shoots of the harakeke
may grow.*

Ruia taitea, kia tū ko te taikākā anahe.

Remove the sapwood so that just heartwood remains.

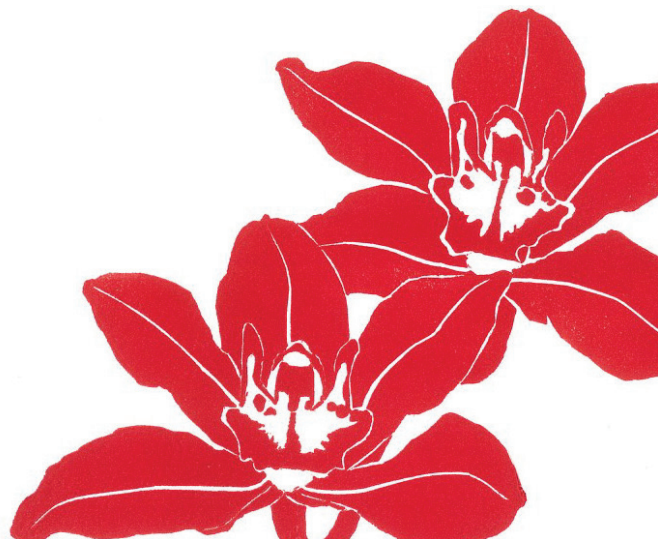
Whakataukī can be a great inspiration and starter for writing your own poems
or waiata. Try embellishing your favourite whakataukī with a sentence that relates
to it and expands its meaning further, or applies it to a particular context.

e.g. Ruia taitea, kia tū ko te taikākā anahe, hei takere mō tō tātou waka.

Try adding descriptors to your subject – these go well in groups of three:

e.g. Waka tere, waka roa, waka māmā.

Then add some more lines! Be playful, and don't worry about rules. They can come later.





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Hā Ora: Te Ahi Kātoro
Years 2 – 5 (Curriculum Levels 1 – 2)

Tiro tiro kau

Activity:

Learn Tiro tiro Kau and perform
with actions. Try singing it in
a two-part canon, with one
group singing the first half as
the other starts on the second.
Discuss the meaning of the
elements with your group
and their thoughts on these.

He waiata ā ringa nā Makaira Waugh nō Te Ātiawa

Ki runga, ki raro, ki waho, ki roto

Tiro, tiro e

Ki muri, ki mua, ki wī, ki wā

Tiro, tiro e

Tiro tiro mai

Ki te ao e

Tiro tiro atu

Ki roto i a koe.

This waiata ā ringa embodies the reflection whānau may have gone through during the lockdown, which for some was a time to re-evaluate aspects of their lives and look at doing things in a different way. The directions faced invoke various elements:

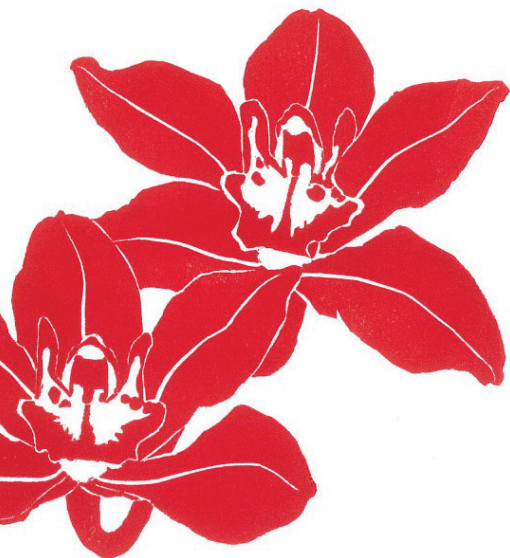
Runga & raro – above and below. In te ao Māori, these signify the realm of thought and theory, and that of the physical and practical.

Waho & roto – signifying the outer and inner worlds.

Muri & mua – behind and in front, signifying the future and past.

Wī & wā – as indicators (in this context) for left and right, you could perhaps look at these as feminine and masculine.

All these elements are inside us and the world we belong to, so this waiata is about connecting to, acknowledging and celebrating who we are and our place in the world.





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Waiho i te toipoto, kaua i te toiroa

Hei Waiata

Extension:

Your students may like to work in groups to put together a performance of the whakataukī. Experiment with the different ideas they have explored so far and the form they might put them in to perform.

Try adding a B section for interest, making this different from the A section, adding the whole whakataukī, ostinato, actions, rests, and thinking about how they could start and finish their piece.

Warm up:

Sitting in a circle, model saying and clapping the syllables in your name, e.g. Ma-tu-a Ro-ngo-mai, with the group echoing this. Students take turns around the circle to say and clap their own names, again with the group echo. Demonstrate some other types of body percussion (papaki ā tinana – pākēkē, pakiwae, takahi) for second time around.

Activity:

Identify and write down the keywords: waiho, toipoto, kaua, toiroa. How many claps for each? I usually perform blends such as wai, toi, and kau as one clap, rather than two, but for this passage I keep toiroa as 3 to match the 3 of toipoto so there's a 2-3-2-3 rhythm. Clap the pattern in your own style, then try it without words.

Now try turning one word into a rest (e.g. by placing an object onto it or underlining it), and chant the pattern again. Students could come up with a movement for the rest/s (a dab is popular at my kura). Try choosing other words, and taking away words until there is only one kupu and 3 rests (ngū). Adding rests like this is a good way to create interesting ostinato (rerenga tāruarua - repeating patterns or phrases) which could embellish the other musical work we create today.

Highlight the words waiho, toipoto, kaua, toiroa and split into two groups, one performing waiho/kaua and the other toipoto/toiroa. Let each group choose their body percussion sequence (e.g. using pākēkē, pakipaki, pakiwae, and/or takahi) for their words. Perform it with and without words.

Let students choose untuned percussion instruments to transfer their language patterns to. You could use taonga such as drums, guiro (wekuweku), and shakers, or natural objects like stones, shells, and kōrari (harakeke stalks) or other sticks such as driftwood. Perform with and without words, and if you like, try taking away some words again as ngū.

This mahi can also be transferred to tuned percussion instruments such as xylophones, marimbas, or glockenspiels, taking away some notes (usually F and B) to make it pentatonic. This limited scale supports students by ensuring all notes sound good with the others, so dissonance is not a problem and students are safe to explore their own ideas.



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Hā Ora: Te Ahi Kātoro
Years 2 – 5 (Curriculum Levels 1 – 2)

Waiho i te toipoto, kaua i te toiroa

Hei kanikani

Use a variety of music with
different tempos and moods
to encourage variety in
students' expression.

Do an activity/stage for a
while, and stop the music for
a breather when necessary,
perhaps with a new music
track for each part.

Keep tuned in and aware of
your students' response to the
activities so you can give them
time out when they need it by
stopping the music or making
activities shorter, as well as
encouraging them with
some targeted praise.

Discussion:

During the lockdown, what things did you do with your whānau inside your bubble?
What things did you do outside of your bubble?

Activity:

Play music and students move around the space, acting out something they did in
their bubble e.g. eating together, cooking, playing, etc. This is toipoto.

Switch to a different song. Students now move about and act out something they did
outside their bubble, e.g. walking the dog, spotting teddy bears, biking. This is toiroa.

Split the room into two areas. One part is toipoto, the other toiroa. Make toipoto bigger.

The rule of this activity is once the music starts, you must keep moving until it stops
(kaiako monitor this in case students need a break). Stop the music between each of
these stages:

Move around the room and between zones, following the tikanga of each zone –
bubble actions in toipoto, outside actions in toiroa.

This time when you go into toipoto, join together with anyone else in there (2s, 3s etc)
and either perform one of your actions, or respond to theirs by mirroring it. You may take
turns who is mirroring and who is leading, but keep up the activity until you feel like a
break out in toiroa, where you do individual actions and movement.

The next time you are in toipoto, join with a partner or two and take turns to lead with
an activity or respond to theirs by adding your own actions to embellish (kinaki) what
they are doing. For example, if someone is acting out washing dishes, I might embellish
it by drying them. Think about how you can make their idea more fun.

When you come out into toiroa, you might like to celebrate your freedom in the way
you move.

Wind down the session with some quiet music, with students slowly 'melting' to the
ground to finish. Alternatively, everyone join hands in a circle and then move out to 'pop'
the bubble!



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About Makaira

Makaira Waugh (Te Ātiawa) is a Māori arts specialist kaiako whose work focuses on empowering students' creative expression, development, and wellbeing through the arts, especially music. An insight into his mahi can be seen at Te Ara Whānui Sound Garden, a blog about the development of a musical playground for a kura, a dream project featuring student artwork and performance. The woodcut illustrations are from his art practice.

