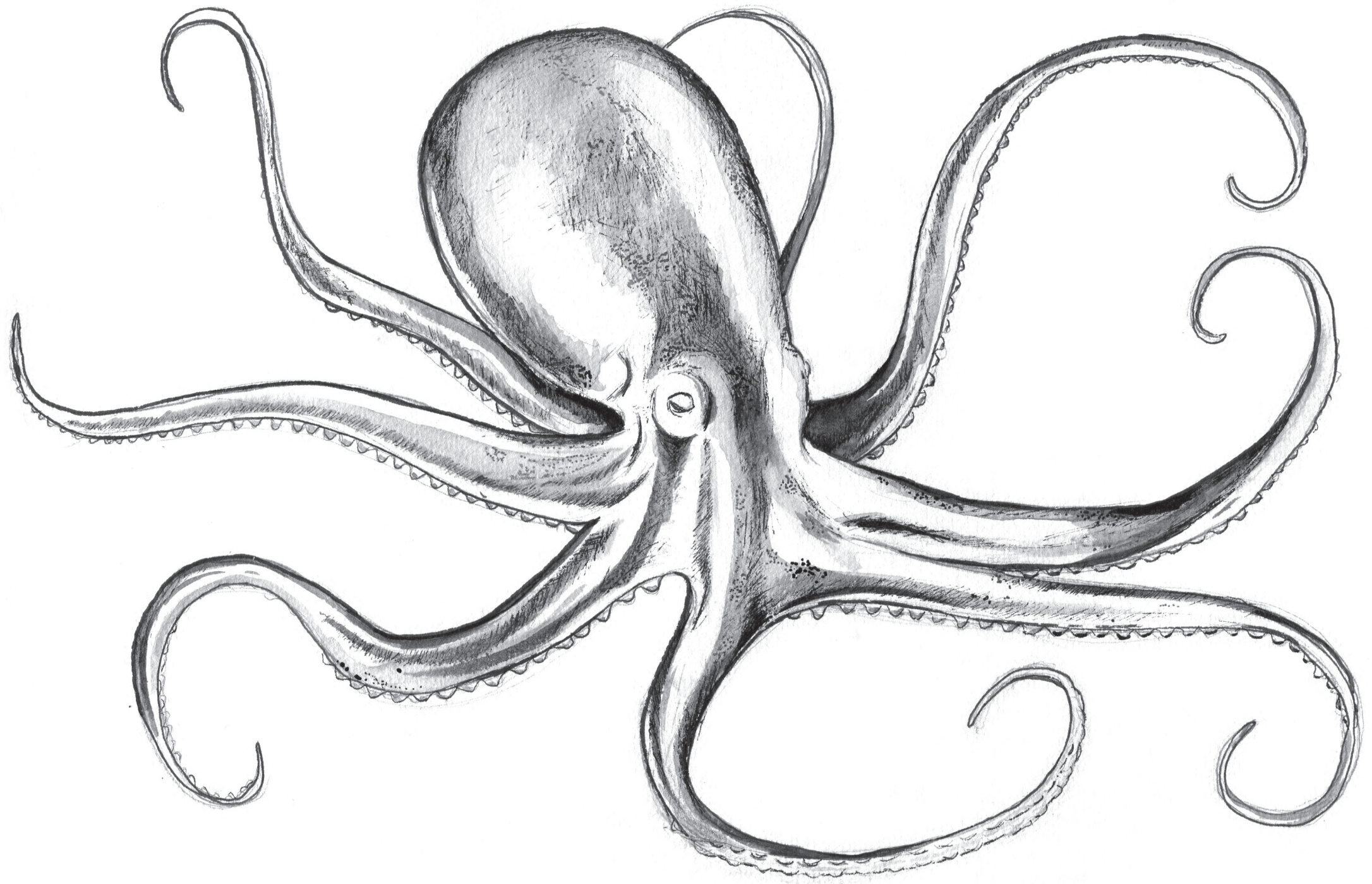


Chase Across the Waves

Kupe and the Giant Wheke
through Music and Movement



Chase Across the Waves

Kupe and the Giant Wheke through Music and Movement

Written by Makaira Waugh and Priya Gain

Illustrated by Emily Cater

For Music Education New Zealand Aotearoa

About the Authors

This resource, by Makaira Waugh and Priya Gain, is a Poutokomanawa networks of expertise project for MENZA (Music Education NZ Aotearoa). Poutokomanawa is a new bicultural arts education collective, established by Priya and Makaira along with colleague Rawiri Hindle. The aim of this collective has been to create genuine spaces in bicultural arts education projects that give time and opportunities for rich, thoughtful and critically reflective bicultural collaboration. As a collective we advocate for learning that is grounded in ngā toi, creativity, artistry, wellbeing, child-led exploration and play, the natural environment and local place-based curriculum that engages with the place we call home here in Aotearoa, in Te Moananui a Kiwa, the Pacific. Earlier in 2020, Poutokomanawa published Hā Ora as part of Te Rito Toi, an arts education support initiative for teachers and learners returning to school after lockdown. You can read more about this work by visiting www.poutokomanawa.com

We would like to say a big thank you to Liz Melchior for her contribution to the dance work in this resource. We would also like to thank Suzanne Thom, Lindsey Mason and Angela Campbell who reviewed the lessons here, tried things out with their students and provided valuable feedback. Ngā mihi nui ki a koutou.

About the Illustrator

Emily Cater is an artist and primary school teacher from Auckland. She works in a range of media: painting, screenprinting, drawing and zinemaking. She has participated in art shows, zinefests and craft fairs around New Zealand. Her teaching experience has been in the junior school and she loves to create art with the children she teaches.

About the Design

Maree Wilson is an international graphic designer with over 18 years of experience. Her love of design and typography has led her to work with a diverse range of clients in both Canada and New Zealand. Currently, she resides in Hawke's Bay with her husband and three young children.

How to use this resource

This resource has 10 episodes of music and movement/dance activities inspired by the story of **Kupe and Te Wheke a Muturangi**, as told here by Makaira Waugh. The storytelling, illustrated by Emily Cater, is woven throughout the resource and is presented bilingually in both English and te reo Māori. These pages have been designed as storybook pages for teachers to share with their children and to help set the scene for the different learning episodes.

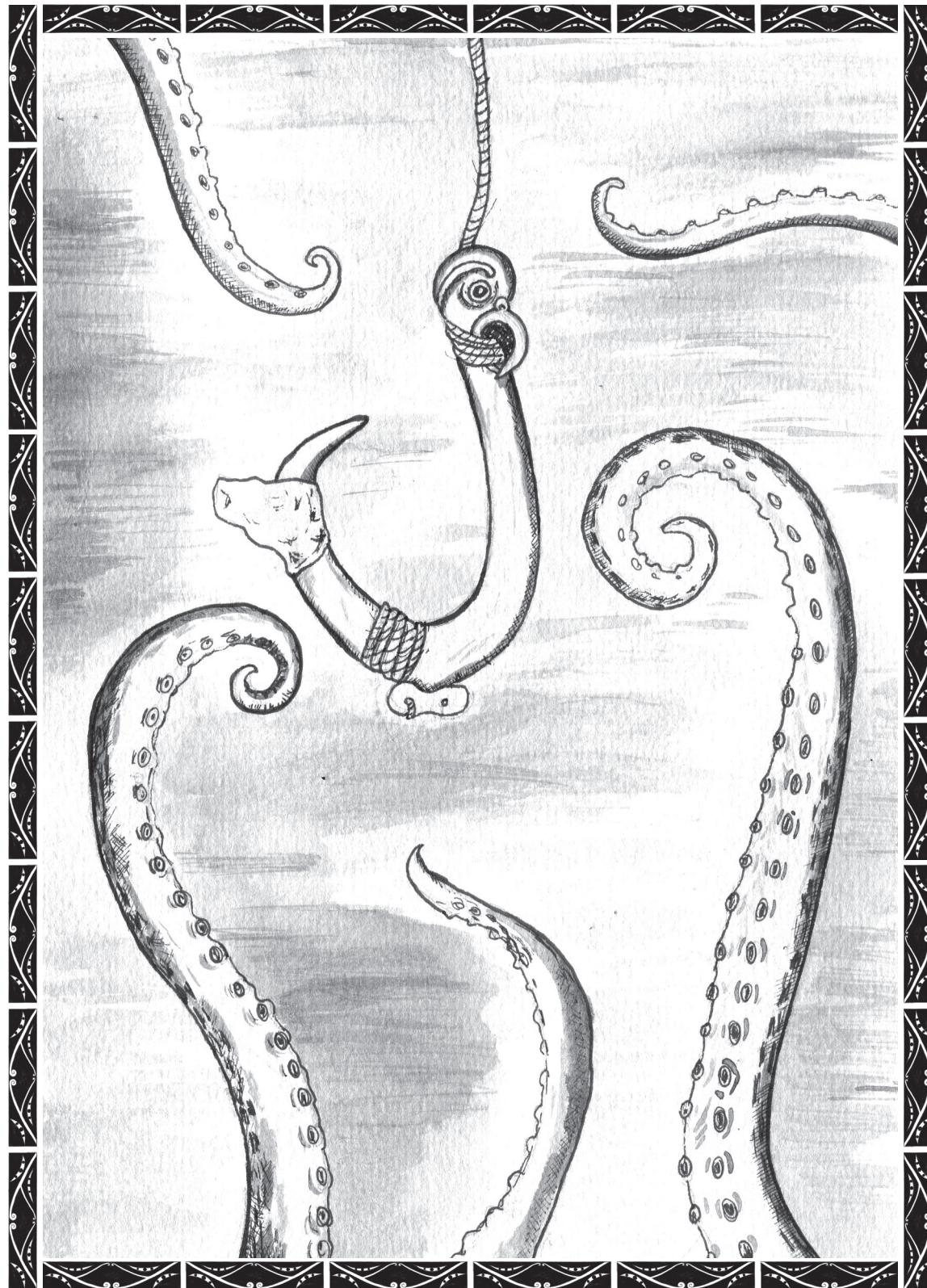
Priya and Makaira are both passionate Orff-trained teachers and as a result this resource weaves together learning in speech, singing, embodied rhythm, creative movement, musical exploration, improvisation and instrumental work.

The episodes have been written in the hope that any teacher, from beginning to more experienced, can pick it up and have success with it. For more experienced teachers we hope that you are inspired to build and develop the material further and explore the opportunities for extension that are provided, particularly in terms of improvisation and creative work.

Some supplementary material, including audio files and a digital copy of this resource, will be available on the Puawaiata section of the MENZA website. The episodes are designed as approximately 30-45 minute sessions and are presented as a sequence that could be taught over several weeks or even a term.

We encourage you to read through the episodes and select the learning that you feel is most appropriate for your age group and context. The lessons have been tried and enjoyed by children from year 2 to year 6, with teachers selecting lessons that best suit their age group and making adjustments in terms of simplifying or extending as necessary. We encourage you to adjust the lessons as needed and to return to any lessons the children enjoy.

Priya and Makaira



Fishing to feed their people in Hawaiki, Kupe and his men were astonished to find all their fishing efforts thwarted when the bait kept disappearing from their hooks.

What could be the reason for this?



Ha! Ohore katoa ana a Kupe mā
i te ngaromanga kau atu o ngā mōunu
i ā rātou nā matau.

He aha rā te take? Nā wai, rānei?

Episode 1: Working Musically with the Poem

Wheke Tere

By Makaira Waugh

Part I

Koropiko piko mai
Ki te one, ki te tai
Huna atu kia muna ai
Tēnei tipua mōkai
Wheke tere, tere!
Hī!

Translation

Bending, curving
In to land and out to sea
Hiding so secretively
This giant pet
An octopus, swimming

Part II

Tahi!	Rua!	1!	2!
Toru!	Whā!	3!	4!
Rima!	Ono!	5!	6!
Whitu!	Waru!	7!	8!

Part 1

1. Sitting in a circle, introduce the first part of ‘Wheke Tere’ as a spoken poem first, using the rhythm of the words (see music score at the end of episode 2 and also audio file in the digital version of this resource).

I I	I I	I I	I
Ko-ro-	pi-ko	pi-ko	mai
I I	I I	I I	I
Ki te	o-ne	ki te	tai
I I	I I I I	I I	I
Hu-na	a-tu ki-a	mu-na	ai
I I	I I	I I	I
Tē-nei	ti-pu	- a mō	- kai
I I	I I	* I	I
Whe-ke	te-re	te-	re!
I			
Hī!			

2. Introduce one line at a time using echo-imitate, my turn–your turn.
3. Still using echo-imitate, add in a knee pat on the beat (4 beats per line) to support tamariki.
4. Explore different body percussion patterns for the 4 beats eg. alternating knee pats and claps, an alternating left hand/right hand knee pat, alternating chest and finger clicks – invite ideas from the children.

By alternating the body percussion tamariki enjoy the variation and with each repetition they will become more confident with the words.

5. When tamariki are confidently echoing each line try two lines at a time, and then when ready move to doing all of part one of the poem in unison.

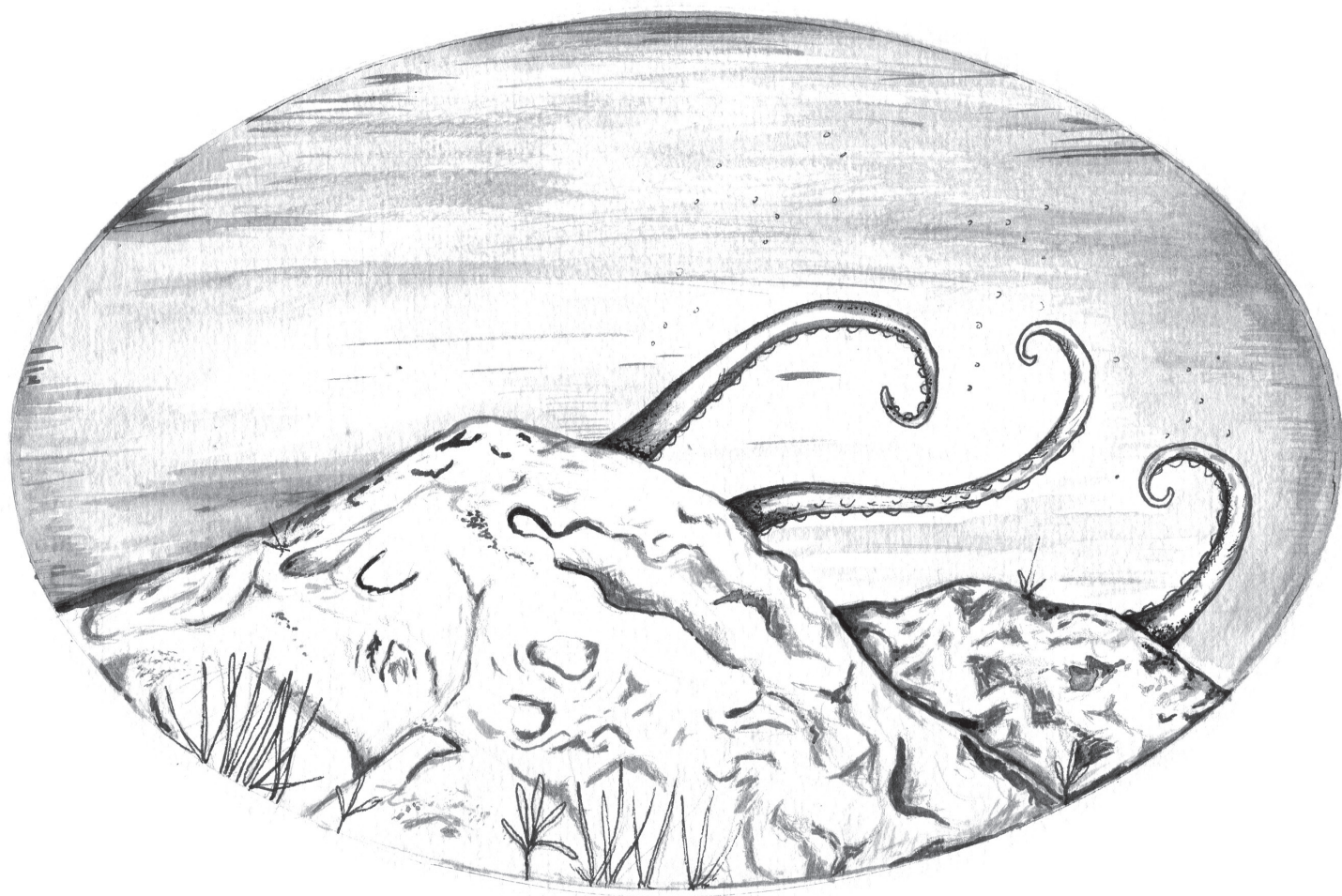
Extension Ideas

Rhythm of Words:

- Invite children to clap the rhythm of the words as they say them.
- Then try saying the words in their head (inner audiation) while clapping the rhythm of the words out loud.

Two part rhythm:

- Divide the class into two halves or get children to work in pairs – one half keeps a steady 4/4 beat while the other half claps the rhythm of the words on top. Swap over so tamariki can try both parts.
- This two part rhythm piece could be transferred to untuned percussion instruments eg. one half claves the other half hand drums.



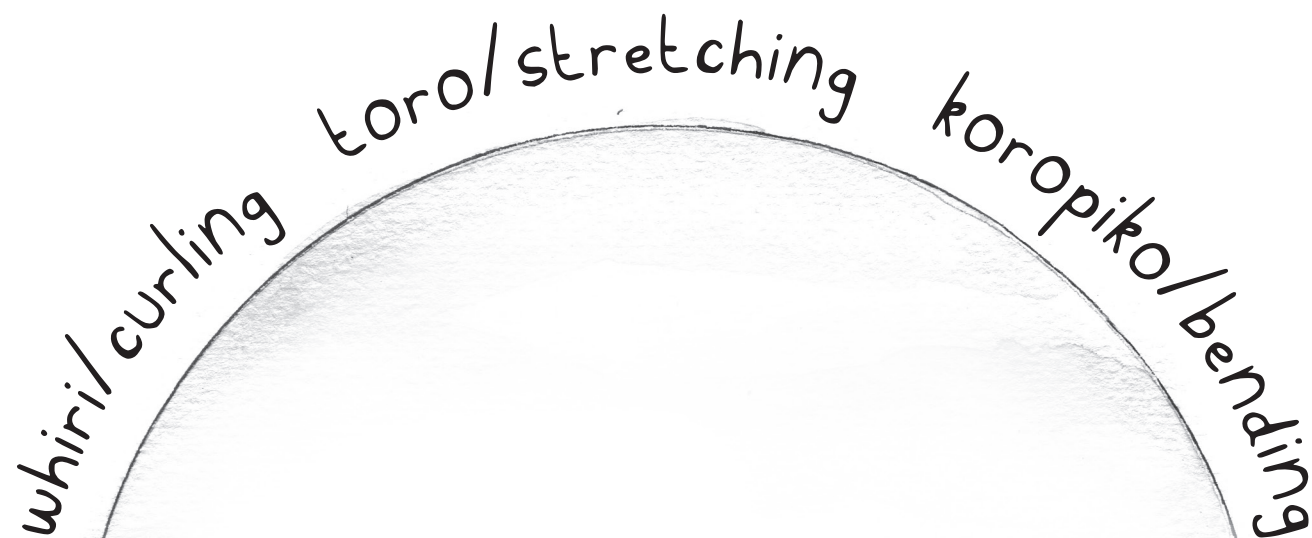
Koropiko piko mai
Ki te one, ki te tai
Huna atu kia muna ai
Tēnei tipua mōkai
Wheke tere, tere!
Hā!

Part 2 (Episode 1 continued)

1. Introduce the counting in the second part of the poem/song – “how many arms does a wheke (octopus) have?”. Encourage the children to say each number with energy on the beat followed by a one beat clap for the rest after each number (see Part B of the music score or audio file in digital version of resource).
2. Let children decide on their own body percussion sound to replace each rest between the numbers eg. clicks, foot stamp, knee pats – they can add in a movement with their sound too eg. a clicking dab or a clap above their heads – encourage creativity here.

Completing this Episode

Have a go at putting the whole piece together with both parts of the poem. You can explore form here with the children eg. create an introduction/coda where the piece is performed with body percussion/untuned percussion instruments only and no words (see extension options above).



Episode 2: Movement Exploration with Poem

Individual Exploration

1. Invite the tamariki into a space cleared for movement and ask them to stand facing different directions
 - Instruct them to move freely around the space (to the beat of a drum or claves) and to freeze when the drumming stops.
 - Repeat, adding a shape instruction when they freeze (e.g. wide, tall, round, square, twisted, curved)

Note: set clear boundaries for where they can walk and encourage them to “look and move into empty spaces” to ensure everyone is well spread out.

2. Keeping a steady beat, instruct tamariki to walk in the space reciting part one of the poem in unison. Instruct children to freeze on the last word “Hī!” when the drumming stops. Tamariki should hold their freeze until a cue (e.g. “Here we go”), and the drumming signals them to start again, repeating part one of the poem.
3. Invite tamariki to sit in a circle and brainstorm action words that represent wheke tentacle movements (e.g., whiri/curling, toro/stretching, ānau/curving, tūpou/ducking, ruku/diving, koropiko/bending, whātoro/reaching, takawiri/twisting, huna/hiding). Write these kupumahi/action words up somewhere for future reference. Invite tamariki to share some interesting arm-tentacle shapes and ideas in response to the brainstorming.

Note: You could also do some writing (perhaps some poetry) or visual artwork here to explore shapes and movement words.

4. Invite tamariki to move back into the space. This time instruct tamariki to imagine their arms as

wheke tentacles and invite them to explore different movement ideas in response to the identified action words. Play some music for tamariki to move around the space to support their explorations such as ‘Hinemoana’ by Hirini Melbourne (**Toiapiapi** album) or ‘Kupe’ by Hirini Melbourne (**Forest and Ocean - Birdsongs** album). Instruct tamariki to freeze when the music stops. This is a chance to notice and comment on some effective shapes and ideas.

- Encourage tamariki to think about both shapes and levels (low, medium and high).

5. Returning to the poem, instruct tamariki to explore their favourite tentacle movements as they move around in the space reciting the poem. On “Hī!” they freeze into an interesting shape. Prompt children (e.g. “What kinds of shapes would the wheke make if it wanted to hide?”, “What kinds of shapes would the wheke make if it were about to dive deep down under the sea?”).
- Notice and comment on the shapes tamariki create (e.g. effective use of different levels in space) before resuming the drumming to repeat the process, with tamariki exploring new ideas while reciting the poem.
6. Invite half the class to sit and watch the other half performing the movement activity to the poem. Guide the audience to notice the effectiveness of the movements and shapes at different levels in order to give specific feedback. Swap over. While watching, tamariki can keep the beat on their knees.

Wheke Tere

Music by Priya Gain Lyrics by Makaira Waugh

Suggested Instrumentation

Marimba/xylophone for bass accompaniment (this rhythm can also be put onto untuned percussion such as drums). Glockenspiel/metallaphone for middle line accompaniment (this rhythm could also be put onto untuned percussion such as a triangle).

Vocal part can also be played on a melodic instrument such as a xylophone or recorder. Also note that the bass line can be simplified to just the high A, which you can also do if your xylophone has only one A note.

A PART

The first system of the 'A PART' consists of three staves in 4/4 time. The top staff (treble clef) contains four whole rests. The middle staff (treble clef) contains four whole rests, with the instruction 'Wheke tentacle improvised movement' written below it. The bottom staff (bass clef) contains a rhythmic pattern: two eighth notes (F, A), two eighth notes (F, A), and two groups of eighth notes (F, A) and (G, B).

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The second system of the 'A PART' consists of three staves in 4/4 time. The top staff (treble clef) contains the melody: Ko-ro-pi-ko Pi-ko mai Ki te o-ne Ki te tai Hu-na a-tu ki-a Mu-na ai. The middle staff (treble clef) contains four whole rests. The bottom staff (bass clef) contains a rhythmic pattern: two eighth notes (F, A), two eighth notes (F, A), and two groups of eighth notes (F, A) and (G, B).

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B PART - Kakaia Chant
can go here also

The third system of the 'A PART' consists of three staves in 4/4 time. The top staff (treble clef) contains the melody: Te-nei ti-pu-a mo-kai Whe-ke Te-re Te-re Hi! Tah! Rua! The middle staff (treble clef) contains four whole rests. The bottom staff (bass clef) contains a rhythmic pattern: two eighth notes (F, A), two eighth notes (F, A), and two groups of eighth notes (F, A) and (G, B).

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A PART

The fourth system of the 'A PART' consists of three staves in 4/4 time. The top staff (treble clef) contains four whole rests, with the instruction 'Wheke tentacle improvised movement' written below it. The middle staff (treble clef) contains the melody: Toru! Wha! Rima! Ono! Whitu! Waru! The bottom staff (bass clef) contains a rhythmic pattern: two eighth notes (F, A), two eighth notes (F, A), and two groups of eighth notes (F, A) and (G, B).

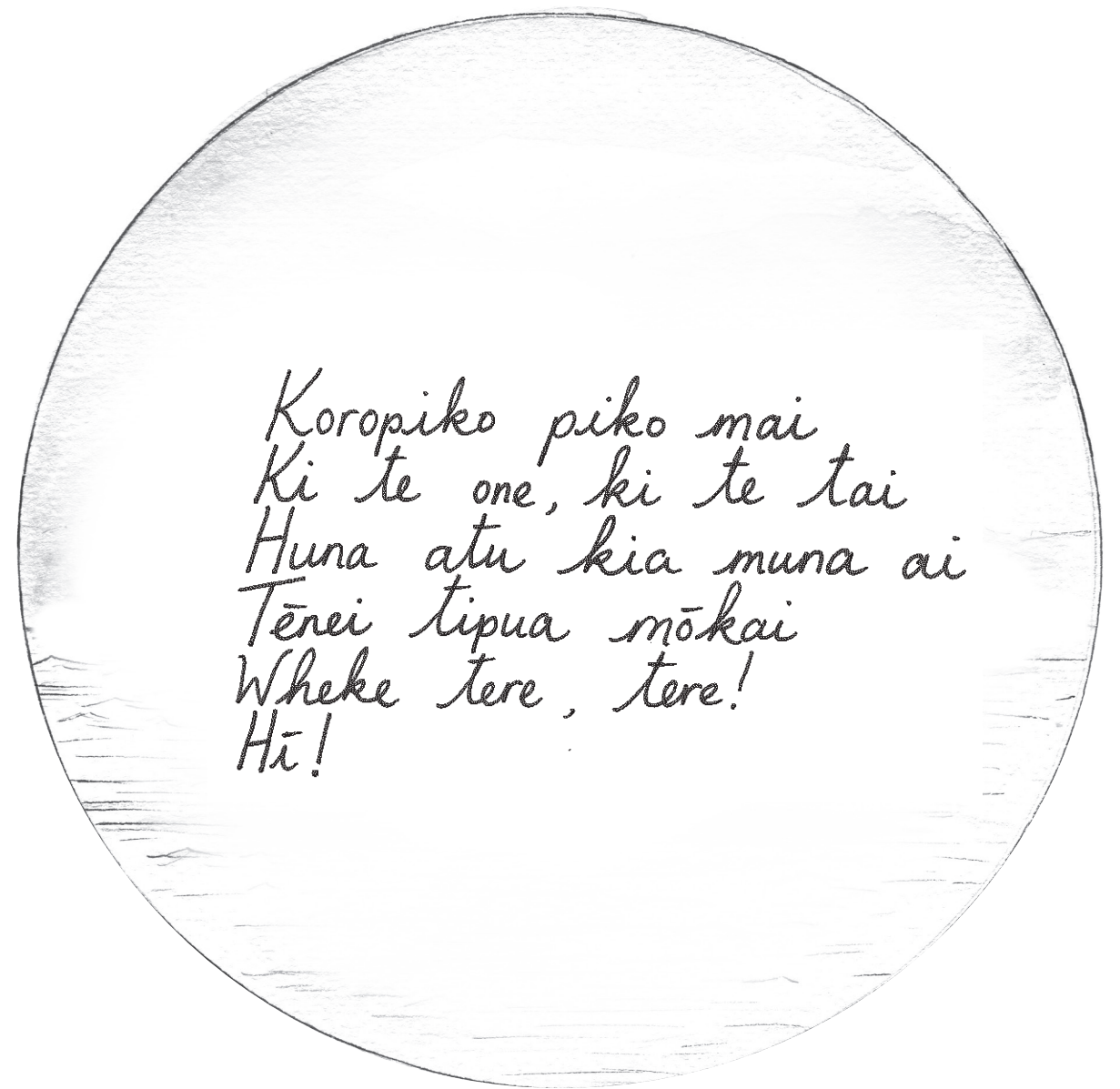
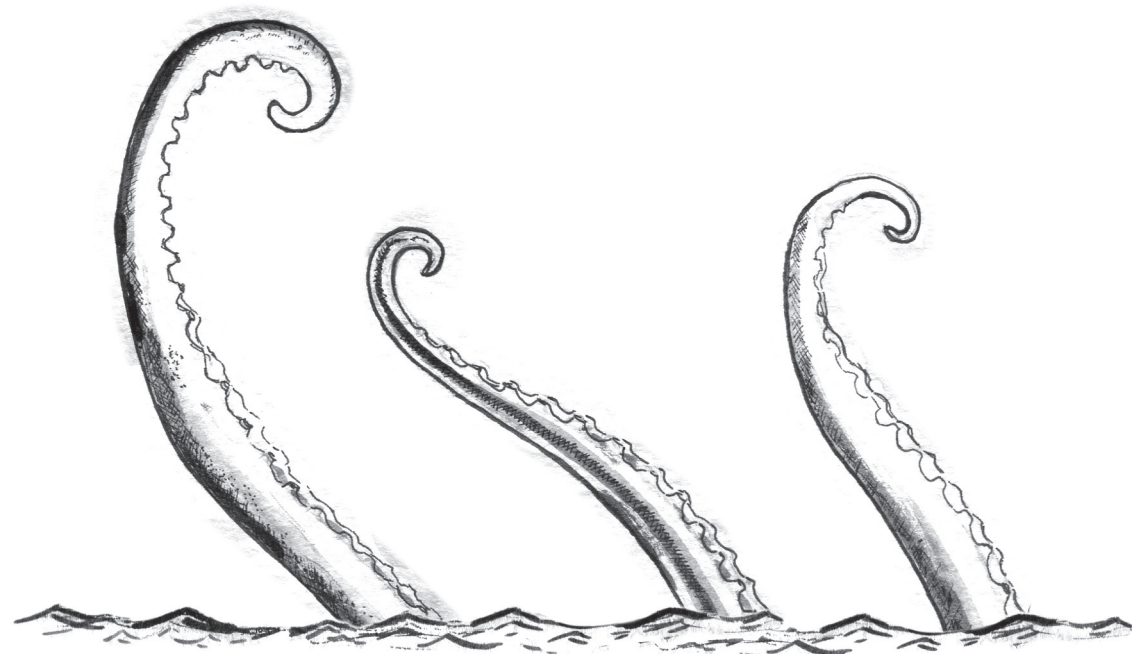
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The fifth system of the 'A PART' consists of three staves in 4/4 time. The top staff (treble clef) contains four whole rests. The middle staff (treble clef) contains four whole rests, with the instruction 'Wheke tentacle improvised movement' written below it. The bottom staff (bass clef) contains a rhythmic pattern: two eighth notes (F, A), two eighth notes (F, A), and two groups of eighth notes (F, A) and (G, B).

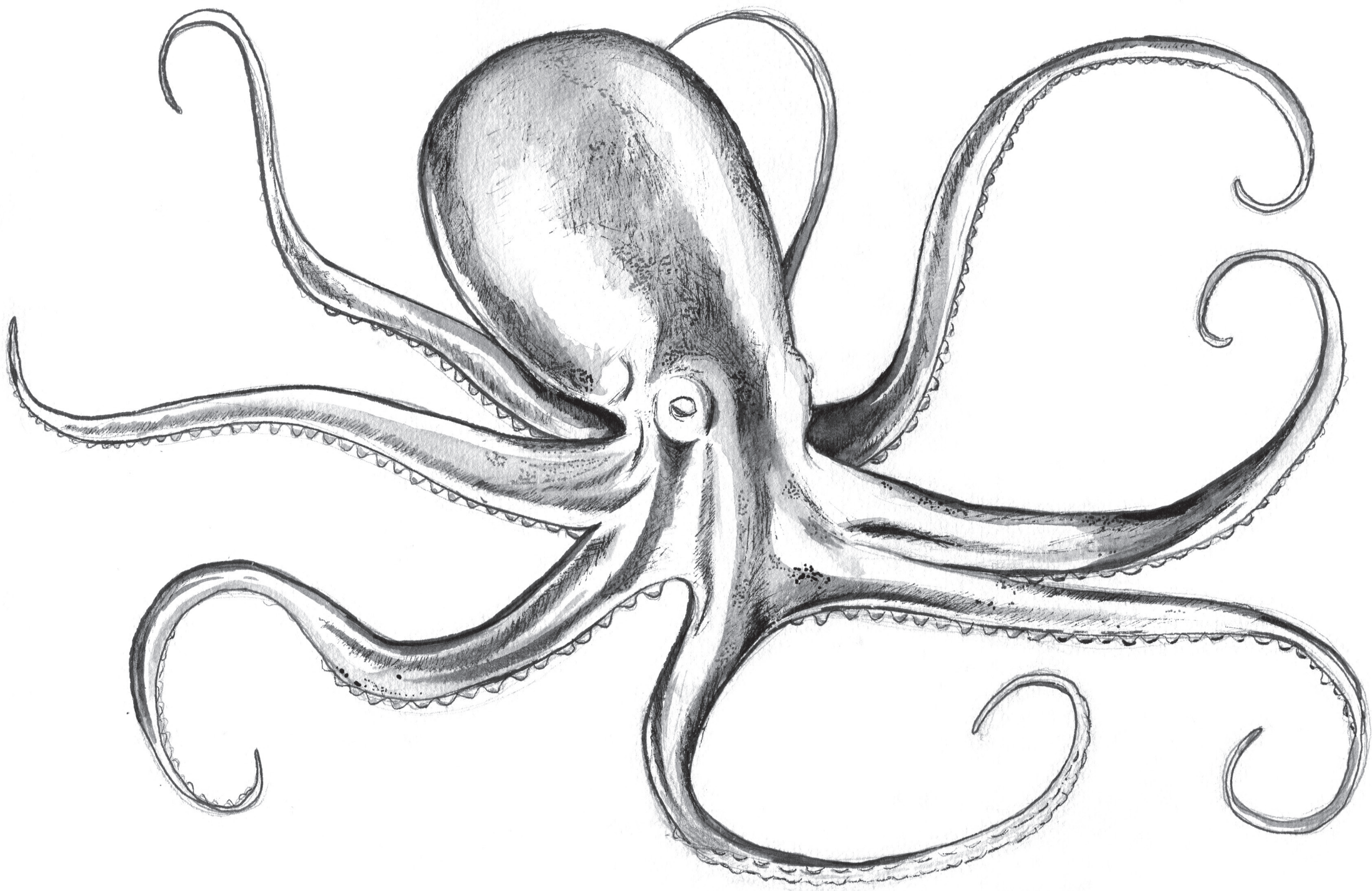
Episode 3: Waiata

Learning Waiata:

1. Introduce the waiata melody for part one (see music score or audio file in digital version of the resource) using echo-imitate, line by line, as you did to teach the words in Episode 1.
2. You can continue to use a simple body percussion accompaniment while tamariki gain confidence with the melody.
3. Tamariki could come up with simple actions for each line of the song to make it into a unique class action song. Explore possible actions to capture the energetic wheke ducking and diving and then hiding before heading off again. Prompt children "where might the wheke hide?" eg. coves, behind islands, in an underwater cave, in a whirlpool – encourage creativity here. This could also be done as a small group activity, with each group creating their own actions to go with the song.



Koropiko piko mai
Ki te one, ki te tai
Huna atu kia muna ai
Tēnei tipua mōkai
Wheke tere, tere!
Hā!



Realising the bait thief was the pet octopus of Mutorangi, a tohunga from another village, Kupe and his people prepared to find and capture the giant beast - if it didn't polish them off first!

E kī rā nā Mutorangi te wheke tipua nei! Tika tonu atu te iwi o Kupe ki te whai i a ia, kia tutuki ai te kaupapa ki tēnei nanakia - mō te hemo tonu atu!

Episode 4: Wheke Group Movement and Improvisation

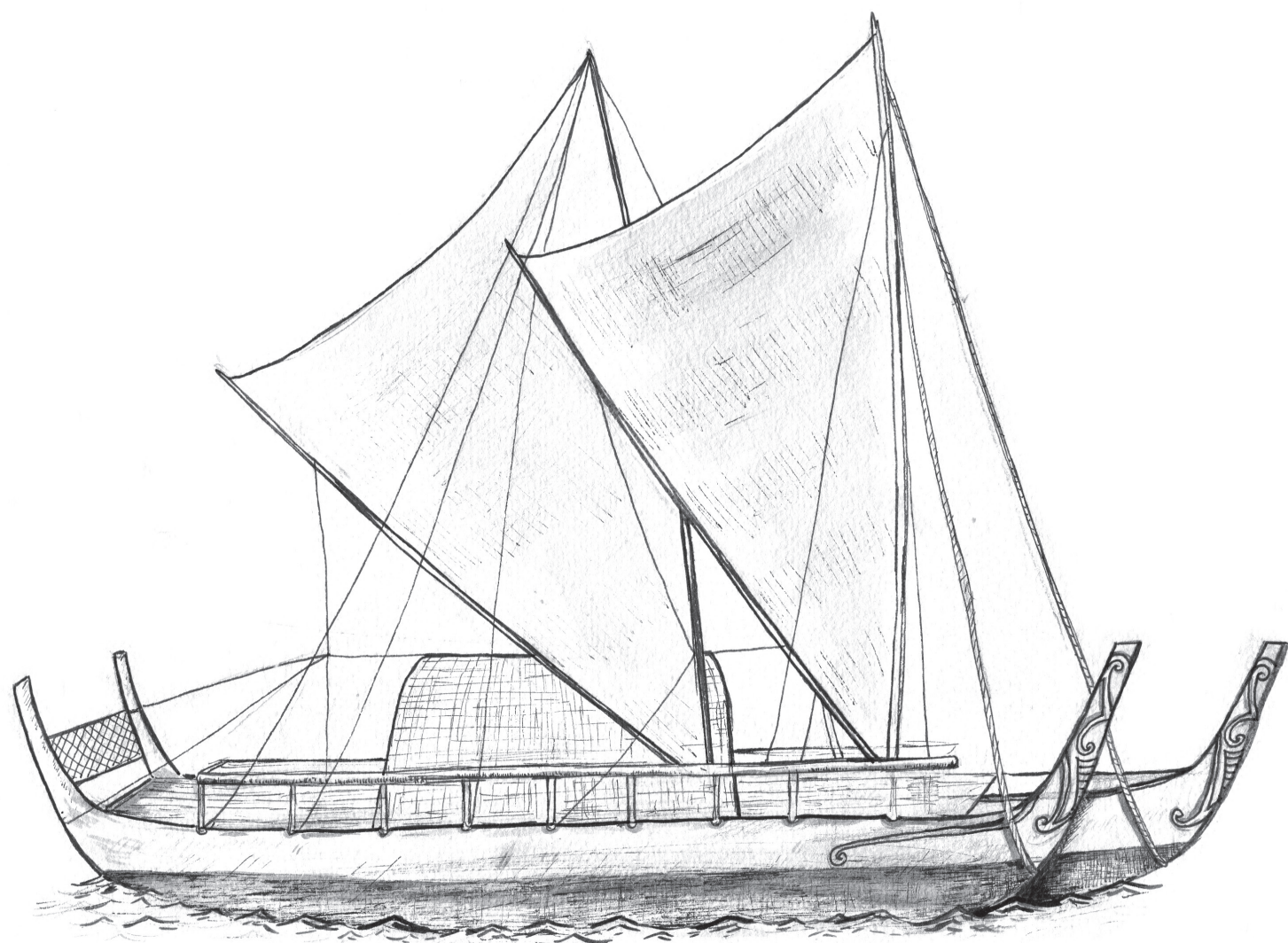
Warm Up

- See Episode 2 'individual exploration' for a possible warm up here.

In groups of 5

1. Create a shape to represent a wheke, with 1 child representing the head of the wheke and the other 4 tamariki using their arms to represent the 8 tentacles. The child who is the head of the wheke will get a small drum (a djembe, bongos or a hand drum would work well). You can also have additional drummers (at the head) if you need to make the numbers work.
 - The tamariki will use non-locomotive movement to represent the tentacles of the wheke (moving their bodies on the spot, stretching their arms out into different shapes and pulling them back in again). They should make movements that don't disturb the overall sense of their wheke shape, but rather bring their wheke to life. Encourage them to experiment with their shapes using different levels (low, medium and high).
 - Again tamariki can be divided into two groups to watch each other perform. Guide them to notice shapes and movements that are effective in representing aspects of the wheke (e.g. "what makes this shape so effective?" or "why do the different levels used by each person in this group make their shapes more interesting?").
2. The drummer(s) in each group will play the 8 solid drum beats for the 'tentacles' to match the counting in part two of the waiata (see music score). Each child in the group will decide who has what tentacle numbers and will stretch out their arms on the corresponding number/beat.
 - When the group gets to "Waru!", the drummer will continue with the bass rhythm pattern (see music score). The group will then improvise, moving freely to explore their arm tentacle movements and non-locomotive body movements.
 - Quick, hide from Kupe! On a signal from the teacher (e.g. a bell/triangle/shaker) the drummer stops and the tentacles all pull in. The group freezes - hiding from Kupe!
 - Consider having one "wheke" group in the centre of a circle at a time, with the rest of the class sitting in the circle. All the children in the circle can sing the song, clapping along with the 8 tentacle beats. While the wheke group is improvising, those sitting on the outside of the circle can also perform the bass rhythm or the middle line counter-rhythm as body percussion eg. claps and then knee pats for the four semi-quavers for bass rhythm, or two quaver claps and a click for the middle counter-rhythm part (see music). If you have access to barred instruments you could combine this movement with an instrumental performance of the waiata – see optional episode 6 below.





The bold travellers sailed their beautiful waka across Te Moananui a Kiwa, calling upon the knowledge of their expert navigators as they pursued the wheke deeper and deeper into the colder southern parts of the ocean.

Where was the creature taking them?

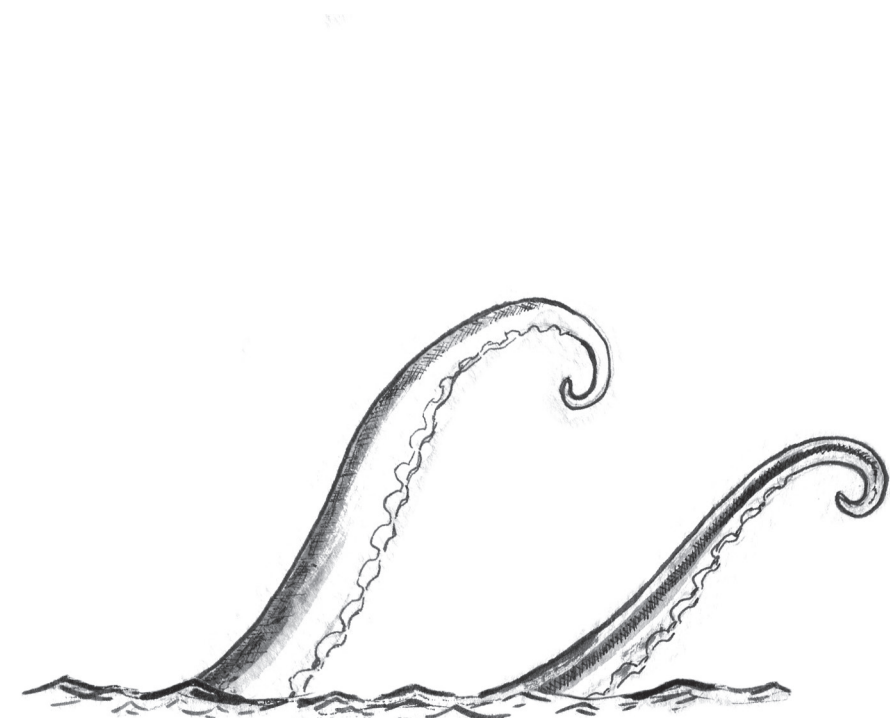


Hikina te rā ki runga, ko te hoeroa ki raro, ka rewa te waka o Kupe mā ki Te Moananui a Kiwa i runga i tōna mātauranga nui whakaharahara ki te whakātere. Ki te tī, ki te tā, ka whāia te rērere haere a te wheke, ahakoa tipu atu ki wāhi hōu katoa nei...

Episode 5: Singing Game 'Kupe and the Wheke'

A version of the traditional game duck duck goose.

1. Have the children seated in a circle.
2. One child (as the wheke) walks around the outside of the circle while everyone sings part one of the waiata.
3. On the word Hi!" the wheke tags a child they are close to – who becomes Kupe.
4. The tagged child (as Kupe) jumps up and chases the wheke around the circle, trying to tag them.
5. The wheke aims to run right around the circle and back into the middle through the gap where the tagged child had been sitting, without getting tagged by Kupe. If they are successful they win that round and have another turn at being the wheke. If the wheke is caught/tagged by the child who is Kupe, then Kupe becomes the new wheke for the next round.



Episode 6: Working with Instruments

Note: If you do not have access to barred instruments you can leave this episode.

- In Episode 4 tamariki will have been introduced to the bass rhythm/counter rhythm (marimba/glockenspiel parts) in the waiata with body percussion/drumming.
- Tamariki can now transfer these rhythms to barred instruments. This is a pentatonic song in the key of lah pentatonic based on C, so the 'F' and 'B' bars can be removed to support tamariki. (See music score or audio file in the digital version of this resource).

1. Teach the bass rhythm first. To simplify you could divide the bass part into 2 groups – one group playing the As and the other group playing the Es. Remember to invite children to alternate their beaters for the semiquavers for better sound.
2. Once tamariki are confident with the repeated bass pattern encourage them to sing along as they play – again this can be simplified by having one group singing and one group playing – it can be challenging for younger children to do both at the same time!
3. Bring in the middle counter-rhythm part. This would work best on glockenspiels or a few metallophones if you have them. Tamariki will need to be conducted in here to get the feel of how this part sits in contrast to the bass rhythm – ie. they come in on beat 4 and beat 1. This can also be taught in two groups using contrasting body percussion first.

4. Teach Part B (the counting part) separately before putting the whole piece together – tamariki may like to click their beaters between each number to help them feel the rests between. This will also help them know when to come back in with their A part.
5. Put the whole piece together. Help tamariki to count the number of repeated patterns they need to play, after they have called "Waru!", before the song returns.

Opportunities for Extension

- Teach tamariki how to create a layered entry e.g. 4 bars with just bass (marimba part) by itself, followed by another 2 with counter-rhythm part (glockenspiels) added in, followed by the waiata melody coming in on top of that.
- For an extra challenge tamariki can work out how to play the melody on the instruments too. They can play along with the song, perhaps with the option of performing once all the way through with just instruments before the singing comes in.
- Explore possible forms and combinations with tamariki (including dance movement) and decide what you like best as a class for a performance.

Kaikaiā

By Makaira Waugh

Part 1

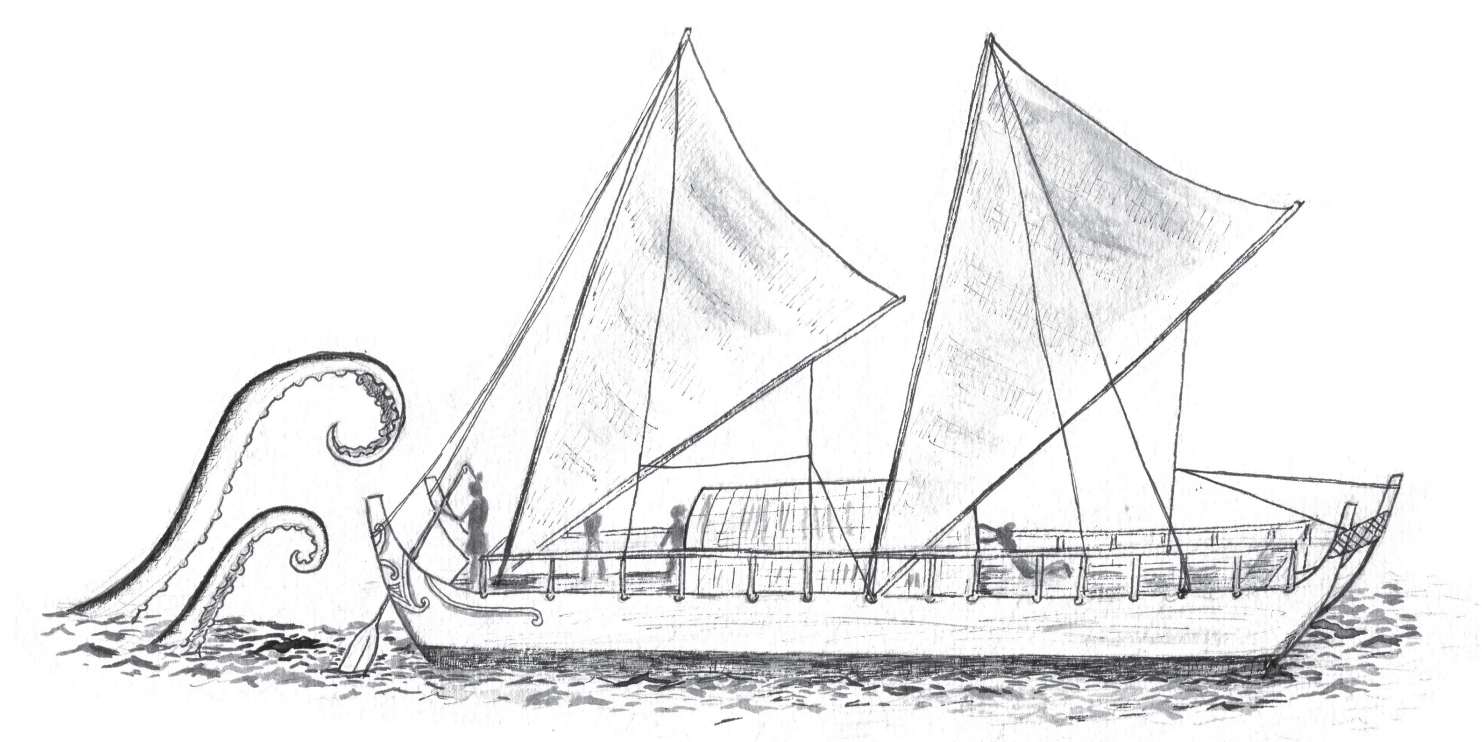
Hoea hoea rā
Kia kaha rā!

Translation

*Paddle paddle
paddle hard!*

Whāia ki te wī
Whāia ki te wā
E mate ai tēnei
Kaikaiā!

*Follow it here, follow it there,
To the place and time
When this thief will perish!*



Episode 7: Working musically with Kaikaiā the Paddling Chant

Kaikaiā with Body Percussion

1. Introduce the chant one line at a time using echo-imitate, my turn–your turn (audio available in online version of resource). Invite tamariki to keep a steady pulse by patting their knees on the beat as they say the poem.
- | Beats | 1 | 2 | 3 | 4 |
|-------|--------------|-----------|--------|------------|
| Voice |
Hoe-a |
hoe-a |
rā | *
 |
| |
Ki - a |
ka-ha |
rā | *
 |
| |
Whāi - a |
ki te |
wī | *
 |
| |
Whāi - a |
ki te |
wā | *
 |
| |
e |
ma-te |
ai |
tē-nei |
| |
kai - |
kai - |
ā! | *
 |
2. Once the words are mastered try varying the body percussion pattern. A range of patterns, from simple to more difficult, are shown below. For younger tamariki they could explore some body percussion patterns without words first. For older tamariki you could create a more syncopated pattern as a challenge.

Beats	1	2	3	4
Pattern a)	knee pat	knee pat	clap	click
Pattern b)	floor	knee pat	clap	click
Pattern c)	clap	pat-pat (chest)	clap	*
Pattern d)	clap	pat-pat (chest)	knee pat	floor

Note: For this last pattern tamariki can knee pat with the hand on the side they would be paddling on and then hit the floor on that side also - this will give the effect of the paddlers stroking on their side of the boat.

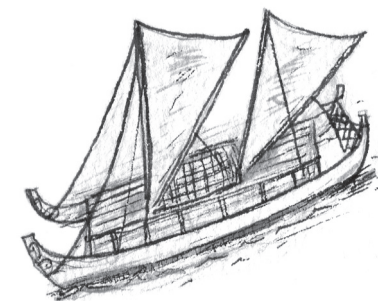
In groups of 4-6

1. Create waka shapes with two parallel lines of 2-3 tamariki sitting on the floor, like paddlers in a waka. Have all waka facing you as the teacher.
2. Give each group time to explore their own ideas for a group rhythmic body percussion pattern (4 beat pattern). Once all the teams have had a chance to explore, ask them to decide on a repeating 4 beat pattern they can do confidently while performing the chant. Provide an opportunity for the groups to show the rest of the class their patterns. Observing teams can tautoko (support) the performers by adding their voices to the chant.
 - Observe each performance and model commenting positively on the creative ideas each group has put into their patterns.
 - Repeat the activity so groups come up with new patterns and each time encourage the observers to look for things they like about each performance. Time can be made for positive feedback to be shared - you may like to discuss what is appropriate here to help performers feel safe and valued.
 - Encourage tamariki to think about how the movement looks as well as the musical effect in order to provide constructive feedback.

Opportunity for Extension

- Tamariki could add in body percussion movements that connect with the person sitting next to them in the waka, such as a high-five.
- Tamariki can add silent movements in the rests on the 4th beat of each line (e.g. a wiri or a dab)
- Older tamariki might like to consider complementary patterns for their waka, such as having one sequence for the front and back pairs of paddlers, and a different one that works well with this for the middle pairs. Having rests in each pattern that overlap the other is one way to approach this.
- Tamariki can alternate adding "Hi" and "Hā" at the end of each line, on the fourth beats. This could be done by just some of the paddlers in the group or by everyone.

Trying to escape, Te Wheke a Maturangi travelled around Te Moananui a Kiwa, the vast Pacific Ocean, sneaking around the many islands and ducking in and out of coves. When it reached Aotearoa, the wheke explored the coast, seeking refuge in Rangihakaoma and finally venturing into Tōtaranui at the head of Te Waka a Māui, to wait...



Tere atu, tere mai, ka wiwī wawā katoa
te rere a Te Wheke a Maturangi i Te
Moananui a Kiwa kia ngaro atu ai i ōna
kaiwhaiwhai. Tae noa ki Aotearoa, ki te
toka tū o Rangihakaoma me ngā kokoru
pikopiko o Tōtaranui, ki reira whanga ai...

TE MOANANUI A KIWA

Vanuatu

Tuvalu

Fiji

Sāmoa

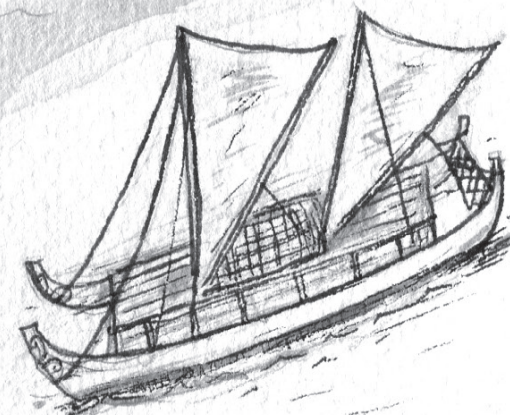
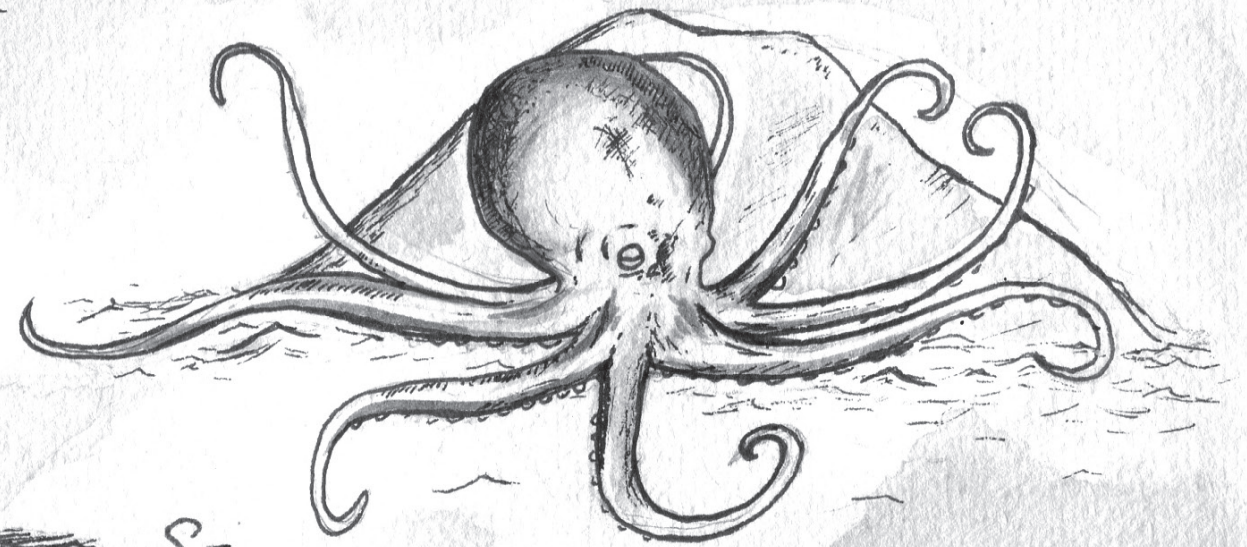
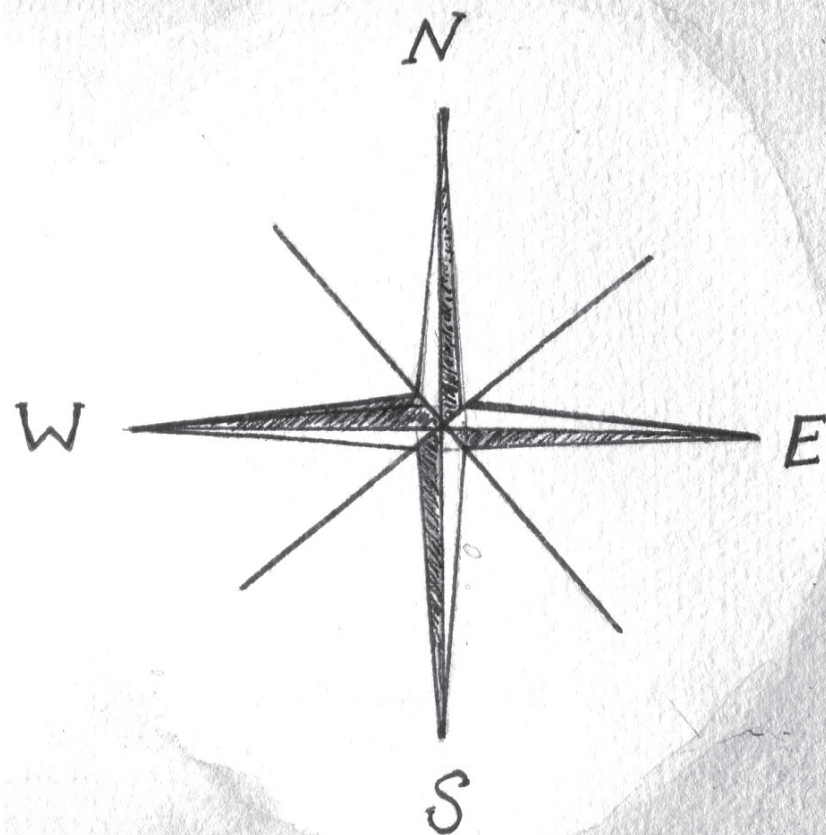
Kanaky

Niue

Rarotonga

Tonga

Aotearoa



Episode 8: Exploring Ideas Through Dance

Guest Episode by Liz Melchior

Individually

Explore a variety of locomotive and non-locomotive movements in response to the imagery of paddling the waka, as captured in the words of the chant below:

Hoea hoea rā,

Kia kaha rā!

Whāia ki te wī

Whāia ki te wā...

Paddle, paddle,

paddle hard!

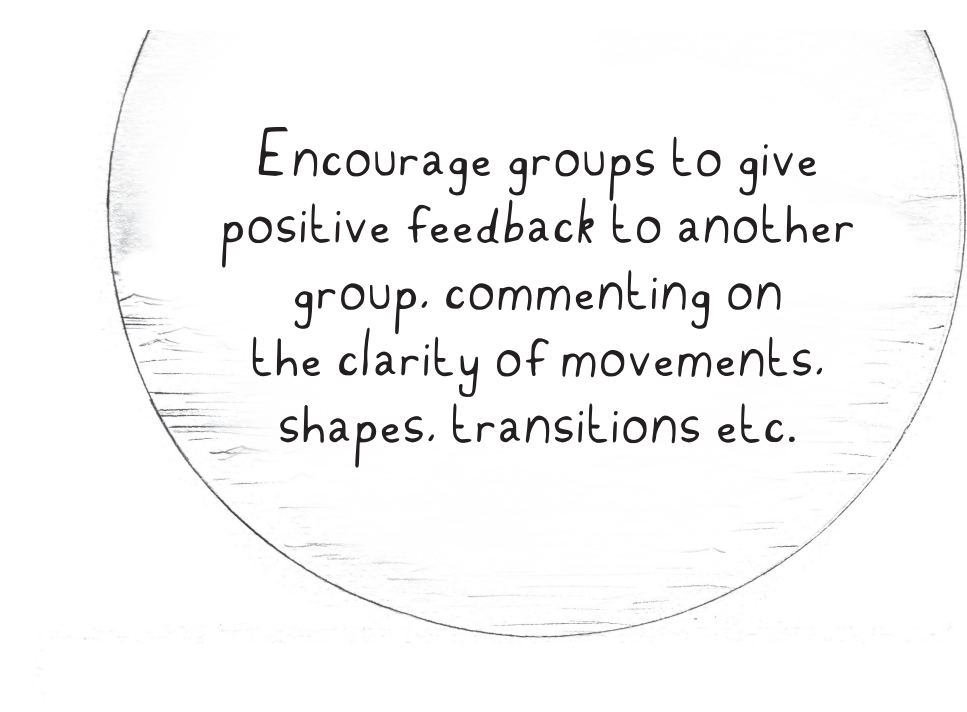
Follow it here,

follow it there...

Following teacher instruction:

1. Ask children to explore a range of paddling actions, as non-locomotive movements in their own space on the spot. Guide children's movements by calling out different body parts and body base combinations for the children to respond to (this is a good opportunity to practice a bit of te reo):
 - **Examples of different body parts:** ringa/arms, pakihiwi/shoulders, wae/legs, tuke/elbows, kōiti/pinky finger...
 - **Examples of different body bases:** noho/sitting, tūturi/kneeling, takoto/lying, tū/standing...
2. Ask children to explore a range of locomotive movements, making paddling actions while travelling in space. Guide children's movements by calling out different directions, levels and pathway combinations for the children to respond to.
 - **Examples of different directions:** ki mua/forwards, ki muri/backwards, ki te taha /sideways...
 - **Examples of different levels:** ki runga/high, ki waenganui/middle, ki raro/low
 - **Example of different pathways:** tōtika/straight, ānau/curved, kōpekapeka/zigzag...

Use a drum beat or Māori music with a steady pulse (eg. Hirini Melbourne and Richard Nunns: Te Aho Kū). When the drum or music pauses, children freeze in motion. Use the moment of stillness to call out the next instruction e.g. "this time explore a paddling motion using a zigzag pathway and a low level."



Encourage groups to give positive feedback to another group, commenting on the clarity of movements, shapes, transitions etc.

In pairs

Follow the leader:

1. Follow partner's choice of locomotive paddling actions and spatial pathways exactly - on teacher command "Change!" children turn around and the leader becomes the follower.
2. On a cue (e.g. teacher drum) children break away from their partner and randomly choose someone else to follow for a while – continue by following someone else, or starting a new paddling action/spatial pathway that others can follow.

In groups of 6-8

1. Using the identified lines from the chant as stimulus, create a group dance that includes locomotive and non-locomotive movements and stillness:
 - Each child in the group creates one paddling action and teaches it to the rest of the group (drawing on their earlier exploration of body parts, body bases, levels, directions and pathways)
 - As a group make a waka formation and explore how the actions can be performed one after the other with smooth transitions
 - Ensure children include both locomotive and non-locomotive movements in their group dance.
 - Encourage the use of stillness as well as movement for visual effect.
 - Begin and end the group dance with a still shape.
2. Share dances with the rest of the class. You can use drum beat and/or Māori music with a steady pulse (eg. Hirini Melbourne and Richard Nunns: Te Aho Kū) to support children's performances.

Episode 9: Kaikaiā using Tī Rākau

Harvesting Kōrari

Collect kōrari (harakeke stalks) from your local area, making sure they've finished flowering and seeding (around April onwards is usually good). Use a karakia before you begin to harvest, or a simple acknowledgement such as Tēnā koe e Tāne. Get enough for each tamaiti in your class, and trim the ends to use for tī rākau, keeping each one about 70-80cm long. This could be an activity to do with your class.

In pairs

Note: Give clear expectations for tamariki to leave their rākau on the ground between activities, so they don't tutū (play) with them when you are talking, and around keeping each other safe.

1. One tamaiti keeps a steady pulse on the beat with their rākau, while the other tamaiti taps the rhythm of the words of the Kaikaiā chant. Kaiako (teacher) leads here by keeping a steady beat on a drum or claves and saying the words of the chant for tamariki to tap along with. Once the tamariki are confident they can tap the rhythm of the chant saying the words in their heads (inner audiation). Use a cue so tamariki know when to start (e.g. "Here we go" or counting in "tahi, rua, toru, whā"). Give children the opportunity to swap so they get experience with both parts.
2. Give tamariki free time in their pairs to experiment with ideas for a repeating 4 beat tī rākau pattern to accompany the chant.
 - Explore actions that both make sound and are silent (rests) such as rolling the tī rākau around each other. Also prompt tamariki to explore ways they can connect their rākau e.g. alternate tapping against each other's rākau - you could explore traditional tī rākau action song patterns here.
 - Encourage tamariki to try out new and unusual ideas, and to think about both the paddling imagery and sound of their actions.

3. Once tamariki have tried out some ideas in pairs, use a drum or similar instrument to lead them with a beat, and add the chant to their movements.
4. Returning to Part A of the Wheke Tere song tamariki can share back their creative tī rākau/body percussion patterns using a rondo form as described below. Tamariki can choose to perform either with the words or just body percussion/tī rākau patterns.

A: Wheke Tere song Part A

B: Pair 1 performs the Kakaia chant with their created tī rākau or body percussion accompaniment

A: Wheke Tere song Part A

C: Pair 2 performs the Kakaia chant with their created tī rākau or a body percussion accompaniment

A: Wheke Tere song Part A

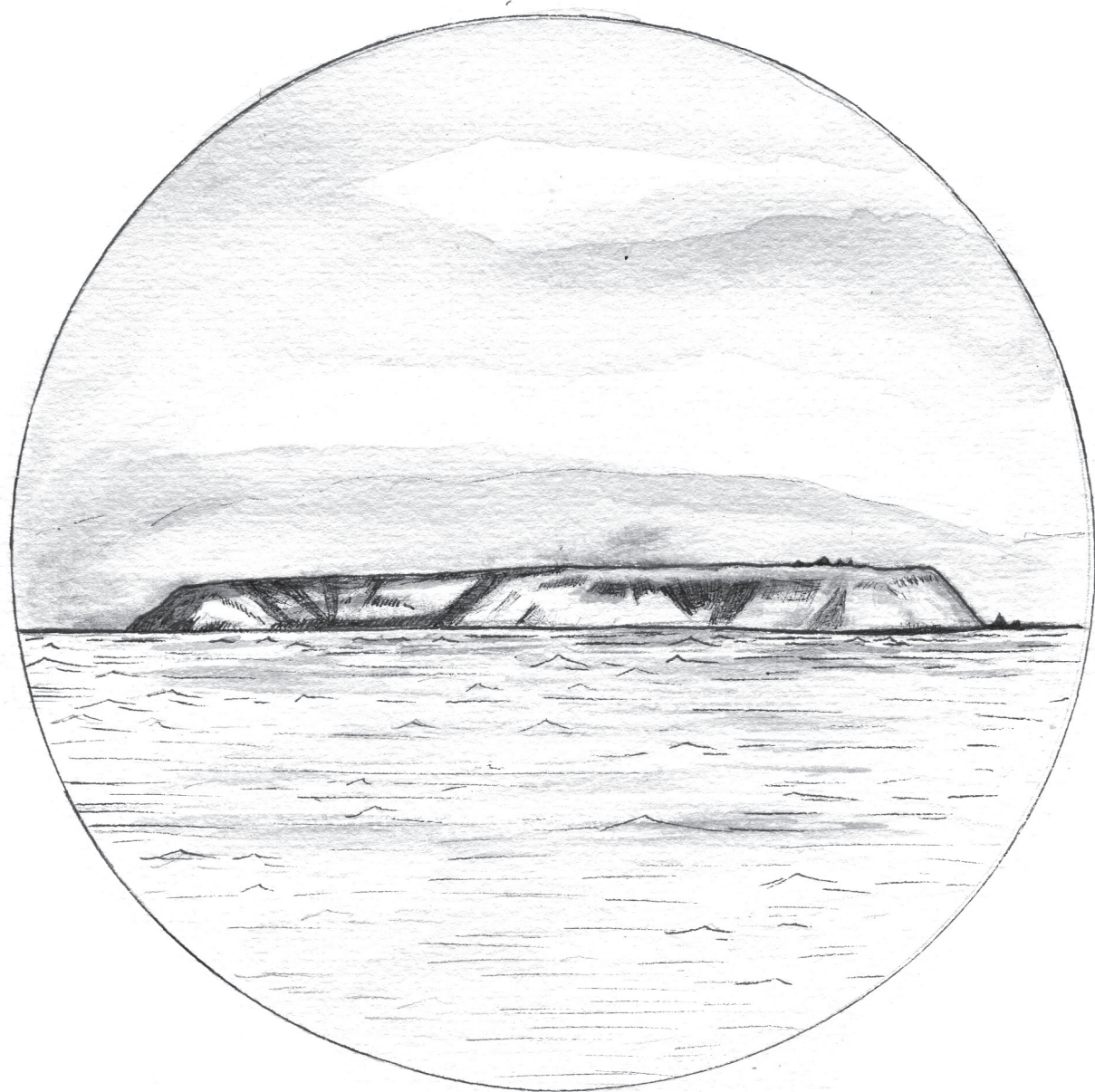
D: Pair 3 and so on....until everyone has shared.

5. Again, this is a great opportunity to model giving positive feedback to support each group's creative expression, and to encourage it from your tamariki. Ask them to look for and share what they liked about each group's performance, keeping their comments positive to respect their peers' creative contributions.

Opportunities for Extension

- You could also try the rondo form above to perform some patterns explored in earlier episodes, with some tamariki in waka formations doing the chant with body percussion/tī rākau, and some on instruments singing the song. We encourage you to be creative here once tamariki are familiar with the material.





Te Mana o Kupe ki te Moananui a Kiwa

While Kupe returned to Hawaiki after his battle with the wheke, his epic journey heralded the migration of other waka to Aotearoa, using the knowledge Kupe had gained about the route. Kupe and his people are celebrated in story, song and the many place names they bestowed upon the land, including the beautiful name of our country, Aotearoa.

What names are given to the land around you?



Nā te hokianga a Kupe mā ki Hawaiki, ka pā te rongo ki te haukāinga o reira, ā, nā whai ā ka heke mai ētehi atu rōpū i te ara ki Aotearoa mā āna tohutohu. E rongonui tonu ana a Kupe i roto i ngā waiata, i ngā kōrero hitori me ērā atu taonga tuku iho o tātou, tae noa ki ngā ingoa taketake o te whenua nei i tapaina e rātou ko tōna iwi, pēnei i a Aotearoa. Kimihia, rangahaua, he aha ēnei kupu mō wī mo wā e whakanui ana i tō tātou tupuna me tōna heketanga mai, i tangata whenua ai tātou ki kōnei.

Episode 10: Kaikaiā in Two Parts

Divide the class into two larger waka teams

- 1. Try performing the chant in two complementary parts as shown below. Create a layered entry by bringing one group in at a time. The body percussion is just a suggestion, the children can also use their own creations here. Tamariki may also want to use their tī rākau creations for this activity as an accompaniment.

Opportunities for Extension

- Tamariki could create a body percussion/tī rākau piece that they can perform as a waka team travelling around a space. For example, tamariki could step forward, keeping their waka formation, on beats one and two (right foot - left foot), and create a body percussion/tī rākau accompaniment for beats 3 and 4. In this way the two waka could move about the space - or possibly come on-stage or off-stage in an informal performance.
- As with the body percussion patterns, older students may enjoy the challenge of working as a team within a waka formation to develop complementary patterns, or create sequences that extend over 8 beats instead of just four. They could even make a specific sequence for the lines e mate ai tēnei kaikaiā.

Group 1

Beats	1	2	3	4
Voice	I I Hoe-a	I I Hoe-a	I rā	*
Body Percussion	Clap	knee pat or 2 chest taps	knee pat	floor pat
Voice	I I Ki - a	I I Ka-ha	I rā	*
Body Percussion	Clap or 2 chest taps	knee pat	knee pat	floor pat
Voice	I I Whāi-a	I I ki te	I wī	*
Body Percussion	Clap or 2 chest taps	knee pat	knee pat	floor pat
Voice	I I Whāi-a	I I ki te	I wā	*
Body Percussion	Clap	knee pat or 2 chest taps	knee pat	floor pat
Voice	I E	I I ma-te	I ai	I I tē-nei
Body Percussion	Clap or 2 chest taps	knee pat	knee pat	floor pat
Voice	I Kai -	I kai -	I ā!	*
Body Percussion	Clap	knee pat or 2 chest taps	knee pat	floor pat

Group 2: Repeat under Group 1

Beats	1	2	3	4
Voice	* 	* 	* 	I Hi!
Body Percussion	Clap or 2 chest taps	knee pat	knee pat	floor pat
Voice	* 	* 	* 	I Ha!
Body Percussion	Clap	knee pat or 2 chest taps	knee pat	floor pat

Some Ideas for Concluding this Unit

- Having worked through the movement and music activities in this booklet, consider ways you could bring the material of Wheke Tere together with Kaikaiā for an informal performance for another class, assembly or for parents. You could also work with tamariki to incorporate more storytelling, visual art or poetry responses. We hope the activities stimulate creative responses across the curriculum.
- Set the scene and extend your learning about Kupe and the discovery of Aotearoa by reading another version of the story, and looking at sites associated with Kupe's journey. A range of links to support classroom work are provided in the digital version of this resource in the Puawaiata section of the MENZA website: www.menza.co.nz