

Te Koha a Tāne



Rātā and the Tōtara through Music and Movement

A Poutokomanawa Project for Music Education New Zealand Aotearoa 2021



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Rātā and the Tōtara through Music and Movement

Created and written by Makaira Waugh and Priya Gain

With guest contributions from Liz Melchior, Radha Sahar, Rawiri Hindle, and Bert Van Dijk

Illustrated by Emily Cater and designed by Maree Wilson

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 bicultural arts education collective, which was established in 2020 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. Te Koha a Tāne is Poutokomanawa's third publication. The first was Hā Ora for Te Rito Toi and the second was Aruaru ki Tawhiti/Chase Across the Waves for MENZA. You can read more about these projects and find digital versions of these resources 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 and to Radha Sahar for writing the music for Makaira's 'Purutia te Mouri' waiata. We would like to acknowledge Radha's production of the waiata recording that accompanies this resource and the following people in her team: Teresa Herewini for her lead vocals, Duanne Te Whetu for

his bass, and Stephen Poulton for guitar and engineering support. We would also like to thank Rawiri Hindle and Bert van Dijk for their contributions and some supporting online activities. Finally we would like to acknowledge Tim Carson for his work on the lyric videos for 'Purutia te Mouri' and Judith Bell for her work on creating a digitised score, thank you. 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 Designer

Maree Wilson is a graphic designer with over 18 years experience. Her love of design and typography has led her to work with a diverse range of clients in both Canada and New Zealand and she particularly enjoys designing for children.

How to use this Resource

This resource presents 10 music and movement activities that support the story of Te Koha a Tāne. This story is our own re-telling of the traditional pūrākau/legend of Rātā and the Waka from the perspective of the tōtara, and the life, energy and diversity of creatures in the forest that require our recognition and protection. The story has a focus on our relationship, as people, with the ngahere/forest in terms of environmental responsibility and sustainability. The storytelling narratives, beautifully illustrated by Emily Cater, are woven throughout the resource. These pages are designed as storybook pages for teachers to share with their children to set the scenes 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, and improvisation.

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, particularly in terms of improvisation and creative work.

Some supplementary material, including audio files, videos, additional activities and a digital copy of this resource will be available on the Puawaiata section of the MENZA website menza.co.nz/nga-rauemi. The episodes are presented as a progressive sequence that can be taught over several weeks or even a term, while being designed to also work as stand-alone music/movement experiences that teachers can select from.

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 years 1 to year 8, 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



Far out in Te Moananui-a-Kiwa, the great Pacific, there was once a beautiful island where the trees of Tāne Mahuta grew plentiful and strong. From the smallest, weediest plants upon the ground like kamu and piripiri, stretching up to the mighty forest giants of rimu and tōtara, the land was covered in vigorous green life. While like humans, the younger and older members of the whānau would sometimes bicker and clash, each plant had its own place within the scheme of things, and the life force of the forest was strong and bright.

Kia whakarongo o taringa ki te waraki a ngā manu i te ata hāpara.

Listen to the chorus of birds at the break of dawn.



Episode 1: The Forest Waking Up

Creating a collective graphic score
– from night-time to a dawn chorus in the forest.

This episode introduces children to some of the hakuturi of the ngahere/forest. Hakuturi are the creatures and guardians of the ngahere, representing rhythm, life and energy in the realm of Tāne.

Read through the descriptions of night life in the forest to work with as a stimulus for creative music making. These could be put on strips of paper and put around the room, for the children to read and choose from.

- In the cool silvery moonlight many of the underground invertebrates move up closer to the soil's surface.
- Some spiders spin and weave their webs in the dark to catch night flying insects.
- Tree wētā stretch their legs and climb out of tree holes to go searching for young leaves and flowers to eat.
- Slugs and tiny snails come out at night and make their way slowly along the leaves of plants, leaving silvery trails.
- Looper caterpillars come to nibble holes in the peppery kawakawa leaves.
- Mosquitos come out in the low light, whining loudly.
- Giant powelliphanta snails emerge from leaf litter and logs at night to look for earthworms and slugs to eat.
- Ruru swoop quietly and swiftly around looking for supper.

- Big heavy kākāpō forage in the dark for berries and seeds.
- Kiwi move along the forest floor and use their long beaks to forage for small insects in the leaf litter.
- Long and short tailed bats fly around the forest canopy to feed on insects, fruit, and nectar; using echo-location to find their way around in the dark.
- Pūrātoke or glow worms twinkle like fairy lights around caves and under damp banks.
- Tuatara feed on frogs, insects, and lizards in the moonlight.
- Archey's frogs climb into trees at night to forage for food.
- Tuna/eels come out from hiding under rocks by the riverbank to hunt for small fish, snails, and insects using their strong sense of smell.
- In the lakes and streams kēwai/freshwater crayfish wiggle their long antennae to find food to eat.
- Small māhoe flowers release strong perfumed scents to attract night time flying insects to pollinate them.
- Weka, whio, and squawking kākā are active and rowdy as the sun begins to rise.
- As the sun rises the many manu/birds of the forest fill the air with a beautiful dawn chorus (**note:** one group will need to choose this one).

In Small Groups of 3 - 4

- Invite the small groups of children to select one of the hakuturi descriptions provided.
- Then invite them to work collaboratively on a short 8 beat musical pattern for their chosen hakuturi description that can be used as an ostinato. An ostinato is a small musical pattern that the children can repeat over and over again.
- Invite children to listen to 8 beats on a drum so they know how long they need to make their pattern.
- Children can use a combination of vocal sounds, movement, body percussion and untuned percussion instruments.
- When choosing untuned percussion instruments, invite the children to consider what they think best represents what is suggested by their hakuturi description – there is no right or wrong here! The only guideline is that every choice needs to be justified. Invite the children to explain their decisions, which will help them develop their confidence in articulating their artistic choices; sometimes a surprising choice has a great backstory when you give the child an opportunity to explain. They do not have to choose instruments, they can also use their bodies and/or voices.
- Encourage the children to explore dynamics and accents and also to consider how they might use stillness in their short musical patterns.
- As children are creating and practising, walk around and offer support. You can play 8 beats of the drum for each group so they have a chance to fit their pattern into 8 beats. Make sure the children can easily repeat the pattern several times confidently.

Creating a Visual Motif

When the children are happy with their ostinato pattern, invite them to then create a visual motif to represent their pattern on an A5 piece of card/paper. This could be done very simply or as a more extended visual art activity.

Sharing Back

Invite children to share their creations, encouraging them to share what aspects of their hakuturi they are trying to capture.

Arranging Motifs into a Group Arrangement

Once everyone has listened to each other's patterns, discuss as a whole group how the different motifs might be arranged to create the effect of night-time coming to an end and dawn arriving. Together explore some different orderings and layering, discuss how the dynamics might be explored also. Using the visual motifs create a graphic score for the forest waking up (you can make some copies of each visual motif so they can come in and out at different times).

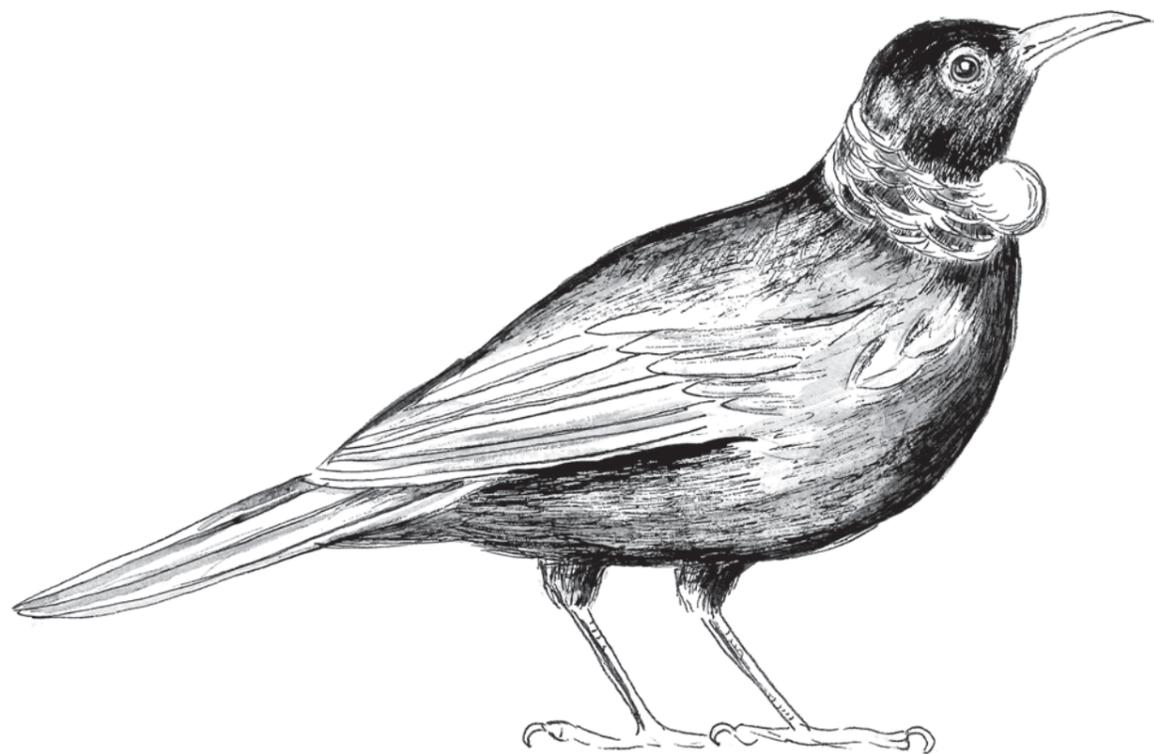
Children may want the option of using the original descriptions spoken aloud as part of their performance, for example before each motif is introduced or as a voice-over read while the motif is performed.

Performing the Forest Waking Up

Have a child conduct the arrangement, using a pointer to move across the score (left to right) so children know when to play. See the online support material to see examples of ostinati and motifs combined as a graphic score.

Additional Activity: Walking with the Birds

See the online support material on the Puawaiata Ngā Rauemi resource page for an additional guest activity for this episode offered by Rawiri Hindle and Bert van Dijk.



To ensure the mouri or life force of the forest was protected, Tāne Mahuta had given this special role to a unique set of creatures, the hakuturi. These small creeping, crawling and flying animals made it their job to maintain the balance of energy within the different parts of the forest whānau, guiding its growth, resolving quarrels and repairing any damage. Their playful songs and funny antics helped ease the stress from the serious plant business of growing as big as possible, attracting the best insects, and producing the tastiest fruit.

Episode 2

Music Activity: Hakuturi – Awhiawhi Rhythm Play

Teacher (or Child Leader)	Class (or Partner Echo)
 Ha-ku-tu-ri	 Ha-ku-tu-ri
 A-whi-a-whi	 A-whi-a-whi
 Weav-ing in and	 Weav-ing in and
 Weav-ing out and	 Weav-ing out and
 Pu-ru-ti-a	 Pu-ru-ti-a
 Ha-ku-tu-ri	 Ha-ku-tu-ri

Children can mix these different lines up however they wish, having fun with the different 2 beat word rhythms.

Exploring Body Percussion to Match the Rhythm of the Words

- Use the 2 beat word rhythms on the left for this activity. Model as teacher first with class echoing before children explore in pairs
- Try saying words first (using different expressions and voice tones e.g. soft and mysterious, quick and bright, majestic and low) and then add body percussion accompaniments to match the rhythm of the words. You can then try with just the rhythm of the body percussion (internalising the words)

Body percussion examples to accompany the word rhythms:

- Claps
- Knee-pats
- Finger clicks
- Cheek pats
- Nose taps with fingers
- Floor pats

Or a combination

For example:

- 2 knees and 2 clicks
- 2 clicks and 2 claps

Exploring Freer Movements to go with Words

Think about the various qualities of different hakuturi e.g. small and energetic/quick (like slaters, butterfly wings, weka, or fantails) or gentle/slow/graceful (like a resting butterfly, huhu, snail, or a gliding bird). Get ideas from children here. Encourage children to explore movements that match different hakuturi qualities to accompany the words.

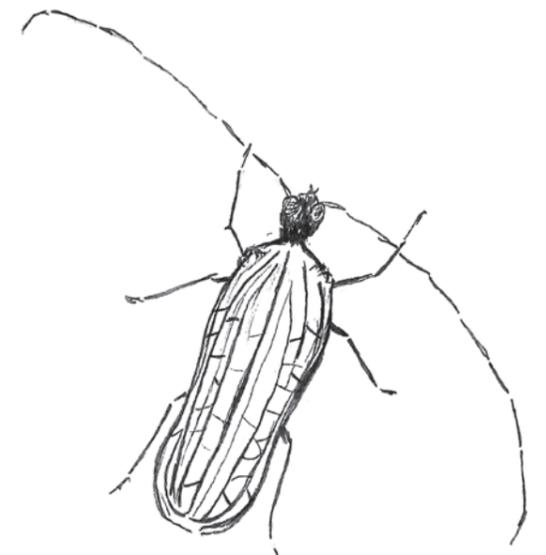
For example:

- Twirl in a circle, perhaps with hands out like wings (small flappy wings or big outstretched gliding arms)
- Drumroll on knees
- Stamp and a wiri
- Wiggly fingers
- Rolling forearms around each other
- Fingers as antennae making circles

Invite children to form pairs so they can explore creative ideas together, each child taking turns at being the leader and the partner copying movement as an echo. They can also explore movements where they are mirroring precisely or connecting with each other in different ways to make simple shapes, e.g. movements with palms together or weaving their arms together.

This rhythmic musical play with speech and body percussion will lead well into learning the waiata *Purutia te Mouri*.

See the online support material on the Puawaiata Ngā Rauemi resource page for video example.



Purutia Te Mouri

Kupu (words): Makaira Waugh
Rangi (melody): Radha Sahar

♩ = 140

A Pāteretia (chant) F#m7

Ha - ku - tu - ri! (Ha - ku - tu - ri!) A - whi - a - whi! (a - whi - a - whi!)

3 A F#m7

Ha-ku-tu-ri!(Ha-ku-tu-ri!) Ma-hi Ta-hi!(Ma-hi Ta-hi!) To-ru, whā

Waiatatia...

6 A Amaj7 F#m F#m7 A Amaj7 F#m7 Bm7

Ngu-tu pī Ngu-tu pā hi-wi-wī, hi-wa-wā Ri-nga-ri-nga ra-we-ke

12 E A Amaj7 F#m7 A Amaj7

wha-ka-ti-ka nga-he-re Whi-ri-a te tī, whi-ri-a te tā - u-ru o te ra-ngi ki-a

17 F#m Bm7 E F#m7

ti-na A-whi nu-ku ra-ngi e whī-ti-ki kei tā-wē - wē

23 F#m7 Bm C#m D E

Ha - ku - tu - ri! A - whi - a - whi! Pu - ru - ti - a te mou-

28 A Amaj7 F#m7 A Amaj7 F#m7 Amaj7

ri

Music Activity: Waiata: Purutia te Mouri

Guest contribution from Radha Sahar

See the online support material on the Puawaiata Ngā Rauemi resource page for lyric videos and instrumental music to accompany teaching this waiata about the hakuturi of the ngahere.

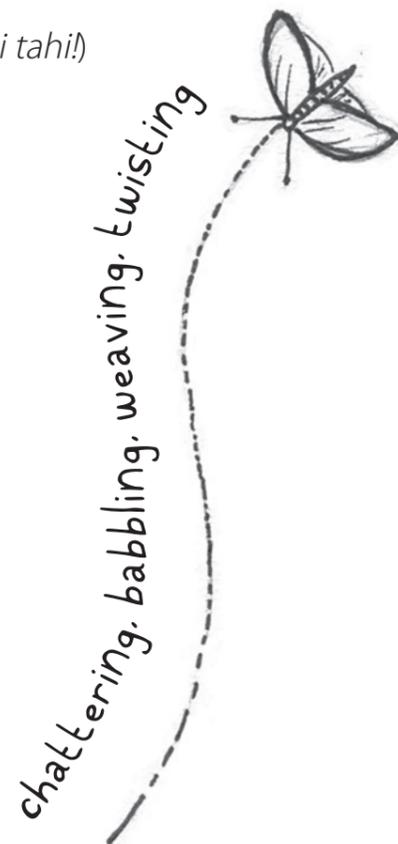
Pāteretia (chant)

Hakuturi! (*Hakuturi!*)

Awhiawhi! (*Awhiawhi!*)

Hakuturi! (*Hakuturi!*)

Mahi tahi (*Mahi tahi!*)



Waiatatia (sung)

Ngutu pī, ngutu pā

Hiwiwī, hiwawā

Ringaringa raweke

Whakatika ngahere

Whiria te tī, whiria te tā-

-uru o te rangi kia, tina

Awhi nuku, rangi e

Whītiki, kei tāwēwē

Hakuturi, awhiawhi

Purutia te mouri

Dance Warm-Up Activities

1. Warm-Up Tag

Choose 3-4 people to be taggers (chasers).
When you are tagged, freeze in motion. You can be freed by someone who mirrors your pose/shape.

2. Skipping Warm-Up

Sit cross-legged on the floor. Choose 3-4 people to skip around the room making pathways between the sitting people. Stand in front of a sitting person and make a still shape (the sitting person stands up and mirrors the shape and then skips around the room...etc) People who have had a turn at skipping tap their knees and clap in time to the music.

3. Muscle and Bone

Practise locomotive movement patterns in straight lines from one end of the room to the other (follow the leader): walk and clap back to the top of the room before changing the leader: repeat the process...

4. In a Circle

On teacher command:

Hikitia te hā – pick up the breath (big breath in)

Tukua – give out the breath (big breath out)

Whiua – throw (arms out in all directions)

Wiri – represents the heat haze, and the life force, the mauri, energy (shivering of hands)

Ko te hū – jump and jiggle

Dance Activity: Tāne Mahuta and the Hakuturi - The Life Force and Small Creatures of the Forest

Guest activity contributed by Liz Melchior

Focus Dance Element: Body

Body parts, shapes, locomotive/
non-locomotive movement

These activities can be done using the instrumental version of *Purutia te Mouri*, part of this resource. Other music that might work well here for movement and exploration activities includes:

Te Vaka: *Pate Mo Tou Vae*

Hirini Melbourne and Richard Nunns: *Te Pō*
(Pitch Black Remix)

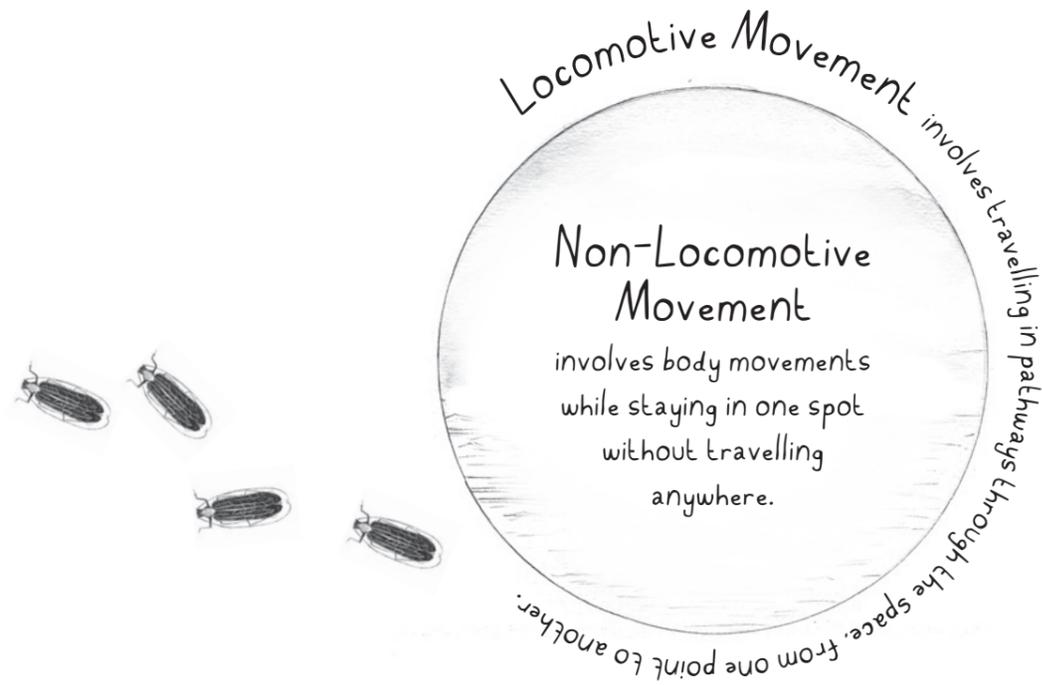
Trinity Roots: *Home, Land and Sea*

Oceania: *Kotahitanga*

Moana and the Moa Hunters: *Tahi*

Deep Forest: *Deep Forest*





Individual Exploration

1. WARM UP: Travel freely in the space:

- move in different directions (forwards, backwards) at different levels (high, middle, low), leading with different body parts (elbows, knees, feet etc.)
- when the music pauses freeze into a given shape (wide, tall, curved, twisted, etc.)
- use large movements and take up as much space as possible – far away from others
- use small movements and take up as little space as possible – as close to others as possible without touching

2. EXPLORATION: Explore movements and still shapes relating to the trees and creatures of the forest:

- non-locomotive movements and shapes relating to plants and trees of the forest (large and small shapes and movements using different body parts in isolation)
- locomotive movements using small creatures of the forest as stimulus (explore ways of using different levels and body bases – bottom, tummy, knees etc.)

In Pairs or Small Groups

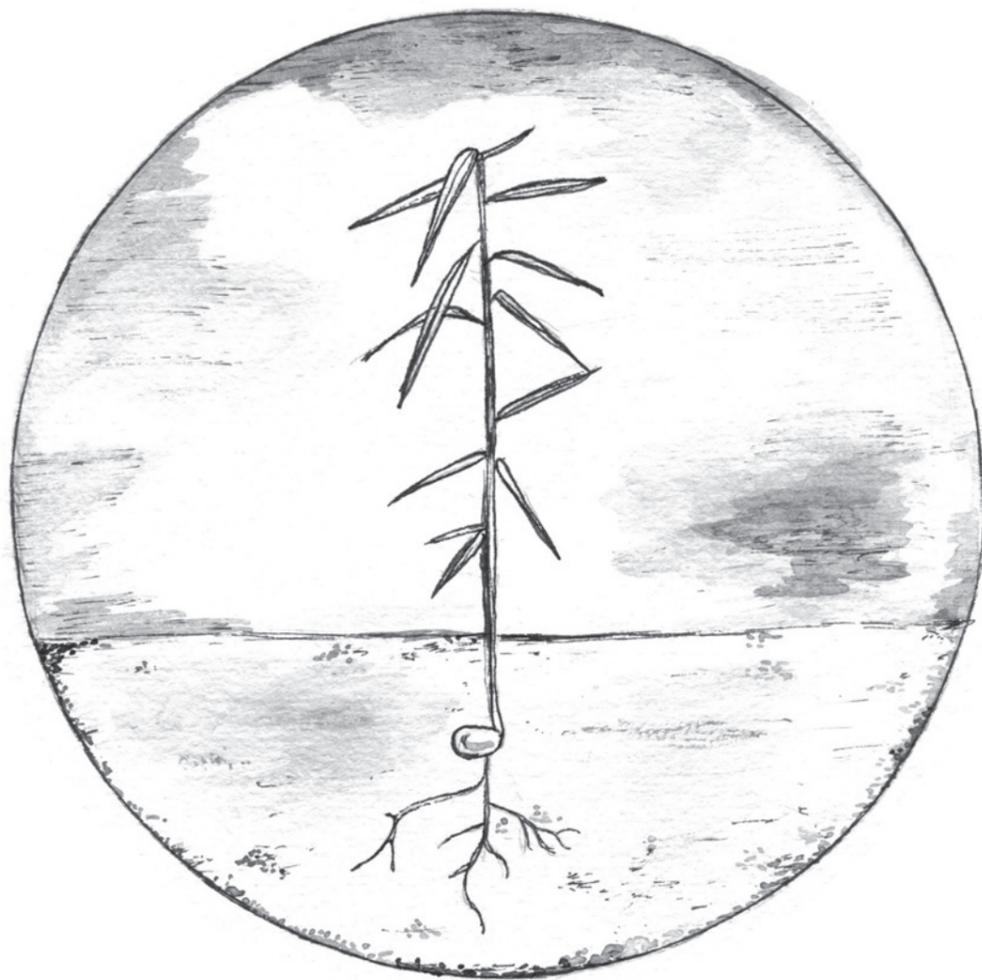
1. Connect with different body parts to make a shape representing Tāne Mahuta
 - Find non-locomotive ways of moving parts of the tree (leaves, branches etc. blowing in the wind)
2. Choose a particular creature as stimulus for movement and explore different aspects of this hakuturi's relationship with trees of the forest creating a way of travelling as a group using locomotive movements.

Locomotive and Non-Locomotive Words

Ideas for Movement

Pēhi – Press	Pīoioi – Sway
Whakaoreore – Jiggle	Kakapa – Quiver
Hikaikai – Twist	Rūrū – Shake
Peke – Jump	Heke ki raro – Drop
Tanuku – Collapse	Hinga – Flop
Whātoro – Lunge	Porepore – Roll
Konihi – Creep	Meke – Punch
Reti – Slide	Takahi – Stamp
Tūpeke – Leap	Takahuri – Rotate
Rewa – Melt	Huri – Turn
Omaoma – Jog	Mānu – Float
Wheta – Dodge	Tūhikihiki – Skip
Matike – Rise	Porotiti – Twirl
Titakataka – Shimmy	Ngōki – Crawl
Tūpana – Bounce	Māwewe – Flutter
Iriiri – Hang	Totohu – Sink





One of the biggest trees in the ngahere was the totara. In the early days of the island, a berry had fallen softly to the ground, and settled into the warm soil. As the sun shone and the rain washed through the earth, the seed inside began to grow. Roots sank deep into the ground to anchor the sprout that pushed up into the air, and over time became a young seedling. With the passing of favourable years the seedling grew into a sapling, and over centuries the totara climbed higher and higher until it became the tallest tree in the forest canopy, overlooking all.

Episode 3

Manawataki Rākau

Resources

Before teaching this lesson, collect a range of leaves from native plants in your area to use as resources. Try to get a range so that the names cover one, two, three, and four syllables. We encourage you to collect the real leaves for this activity and extend your own knowledge of native plants, but if this is too hard, you can print off plant picture cards (see online support material), and use these.

Part 1: Word Patterns

1. Sitting in a circle, show the leaves you've collected and go through their names for tamariki to repeat. If you're unsure of pronunciation, the online Māori dictionary is a great help, with soundbytes for each word.
2. Say then clap the syllables of each word for the group to echo. When they are confident, let each tamaiti choose a leaf, and go around the group with each tamaiti saying and clapping (at the same time) the name of their leaf eg. whau, tī, hue (1 syllable/clap), ri-mu, kō-whai (2 syllables/claps), re-wa-re-wa, ka-wa-ka-wa (4 syllables/claps).

Note that it generally works best to pronounce double vowels (diphthongs) such as *au*, *ea*, & *ai* as one syllable, so names like *nī-kau*, *kō-whai* and *kau-ri* would have 2 claps. Sometimes it feels more natural to clap each segment though (eg. *pā-pā-u-ma* and *ho-ro-e-ka* tend towards 4 claps), so trust your own judgement and your tamariki here.

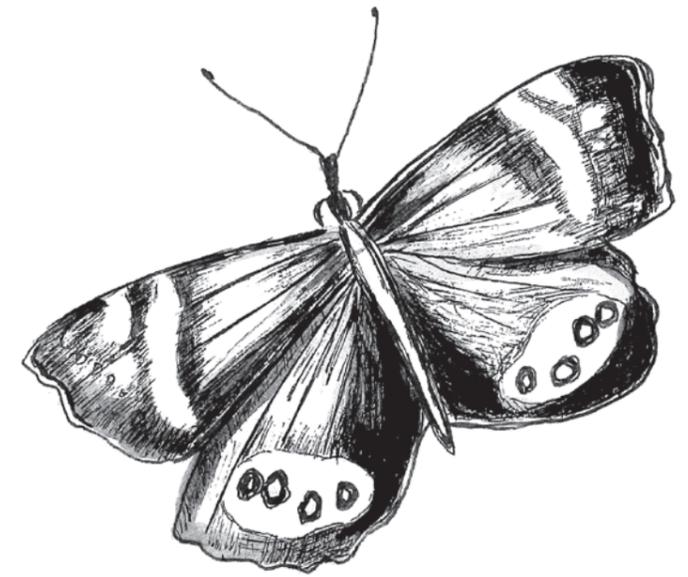
3. Teach the chant below using echo (repeat after me), strong beats in bold. A simple 4 body percussion beat – floor, knees, clap, click – that children can perform while saying the chant will help children anchor the chant rhythmically against the beat. See online support material for rhythm of chant.

Tāne Mahuta
 Tū tika rā,
 He aha tāu, e
 Kite ana?

4. Everyone performs the chant, then the first person says and claps the name of their leaf twice in response. Eg. "Ri-mu, ri-mu". The group then repeats the chant, replacing "Tāne Mahuta" with the leaf name just shared, and the next person takes a turn. For example, if their leaf was from a rimu:

Rimu, rimu
 Tū tika rā,
 He aha tāu, e
 Kite ana?

Go around the circle till everyone has shared their leaf.



Part 2: Rhythm Work

Growing a Forest

1. In pairs, each student takes another leaf so they have two, then puts these together with their partners' as a line of 4 to create a 4 part rhythm pattern.

For example:

Beat	1	2	3	4
Rau	re-wa-re-wa	whau	kō-whai	ri-mu
Claps				

2. Students practice saying and clapping their rhythms in their own time, shuffling the order of the leaves around if they like until they are happy with their pattern.
3. Allocate someone to keep the beat on a drum or similar instrument with 4 slow beats, and clarify to the group the difference between the beat (1 2 3 4), which is steady, and the rhythm (the patterns they are practicing), which changes depending on the word.
4. Go around the group letting each pair perform their pattern two to three times in a row, starting with words and clapping. Each word should start on the beat, but they are to clap the rhythm of their words, not the beat itself. This is a vital component of the learning, so take the time to help out and ensure everyone understands the process and can perform the syllables of their leaves correctly, otherwise they may struggle

later. Each person also needs to repeat their pattern several times in a row rather than doing it once and then stopping, so they get the idea of treating it as a repeating pattern (ostinato) and can continue from the start once they reach the end of their sequence, without a break.

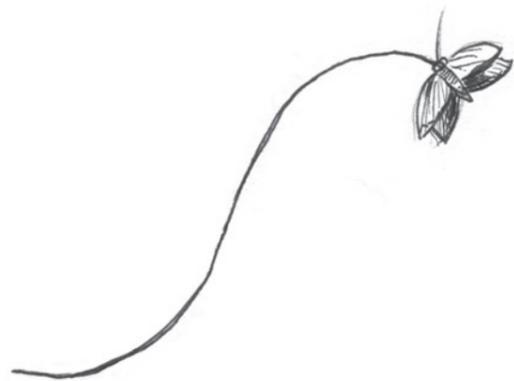
5. Once the pair has successfully performed their pattern with words and clapping several times in a row, get them to demonstrate it without words, just clapping. The skill here is to say the words in their head. When confident with clapping, tamariki can try other creative body percussion patterns.

Unison

6. With one person keeping the beat on a drum, everyone performs the chant from Part 1 as a chorus. Children then perform their pair's pattern at the same time (without words).

Rondo

7. If you wish you can perform the chant as a rondo, where the group uses the chant as a chorus (a recurring A part), and each pair takes a turn in between to perform their pattern (with or without words) e.g. A B A C A D A E A....



Ngū: Rests

- Here comes an anuhe (caterpillar), eating the leaves! One person in each pair chooses a leaf to take away from their sequence, replacing it with a stone or other object. This object represents a ngū (rest). If you are using cards rather than leaves, just turn one of the cards over.
- Demonstrate performing a sequence with a rest in it, showing tamariki that the rest still gets its own beat in the pattern, but it is silent:

For example:

Beat	1	2	3	4
Rau	re-wa-re-wa	whau	___	ri-mu
Claps			___	

Make it clear that their patterns still have 4 beats, just that one of them is now silent - ie the pattern above is not "rewarewa, whau, rimu" but "rewarewa, whau, (rest), rimu"

- Give students time to practice performing their pattern with a rest in it.
- Let the student in each pair who hasn't already done it take away another leaf and replace it with a kōhatu (stone) or other filler, so there are 2 leaves and 2 rests in everyone's pattern.

For example:

Beat	1	2	3	4
Rau	___	whau	___	ri-mu
Claps	___		___	

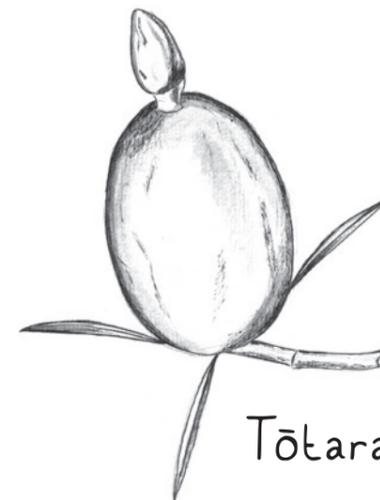
- Go around the circle again so that each pair can demonstrate performing their sequence with the words, claps and rests in the right places.
- Once everyone is able to perform their sequence with words and clapping, get the whole group to do it with clapping and words if necessary, then just clapping. Provide a beat on a drum or other instrument to guide them, and try a layered entry by bringing in one pair at a time who then repeat their pattern until everyone is involved, then 'switch' pairs off. The effect of clapping in unison will now be fun as the claps will arrive at different times.

Additional Activity

See online support material for how to extend this activity to untuned and tuned percussion instruments.



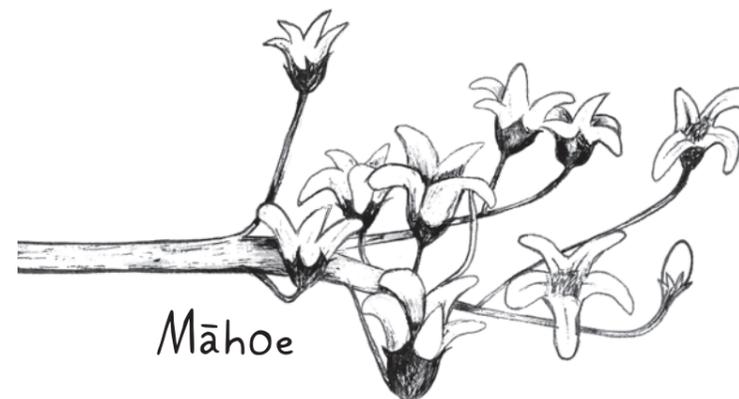
Kōtukutuku



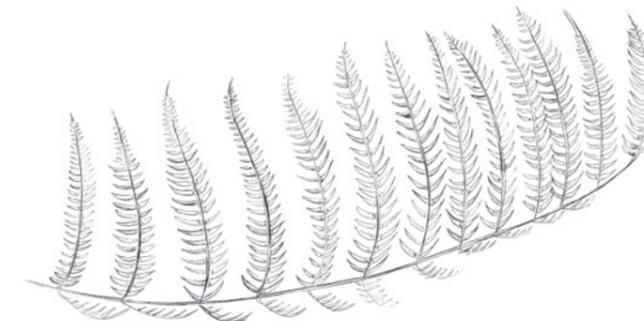
Tōtara



Pōhutukawa



Māhoe



Ponga



Rimu



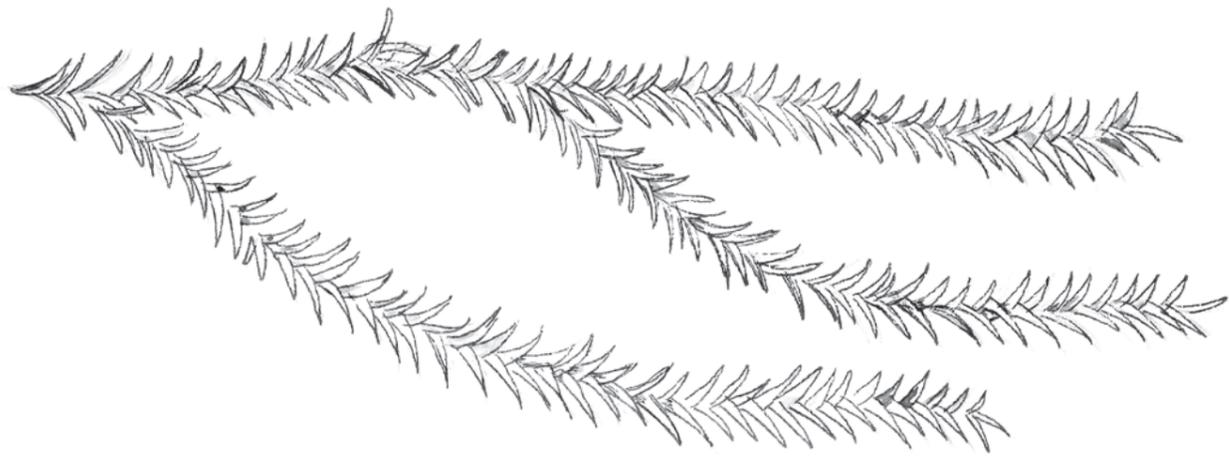
Kōwhai



Mānuka



In time, people came to the island. Under the shadow of the mighty tōtara they explored the bush and made the most of its resources - eating fruit and berries, snaring birds, harvesting medicinal plants, and making musical instruments to play. Although their activities took from the forest, the tikanga they developed to respect and care for it helped keep the balance in the bush and preserve the vitality of its mauri.



Episode 4

Dance Activity: People and their Relationship with the Forest

Guest activity contributed by Liz Melchior

See warm up activities on page 13.

Focus Dance Elements

Space (direction, pathways, personal/general space)

Time (tempo-fast/slow)

Individual Exploration

- Explore Māori locomotive and non-locomotive movements (see page 16):
 - **takahi** (foot action – heel tap or stamp)
 - **wiri** (shimmering hands – parallel to each other or facing the body)
 - **patapata** (raindrops – quick light running feet)

In pairs: take turns to lead and mirror each other's movements

- Respond spontaneously to action words and location words (see page 16 and 26 opposite).

In Pairs or Small Groups

- Create a movement sequence using 3-6 randomly selected action/location word cards.
- Combine traditional and non-traditional movements to represent a chosen (or given) aspect of people's early relationship with the forest e.g. chopping a tree, harvesting, raranga (weaving), whakairo (carving), playing taonga puoro (traditional Māori instruments made from forest materials such as gourds), bird watching.

More Dance Support Words

Movement Words

- e tū – stand
- e noho – sit
- e toro – stretch/reach
- haere ki mua – go forward
- e hoki ki muri – go back

Action Words

- hīkoi – walk
- pekepeke – jump
- hītoko – hop
- e oma – run
- pakipaki – clap
- kanikani – dance
- hurihuri – turn
- takahia – stamp

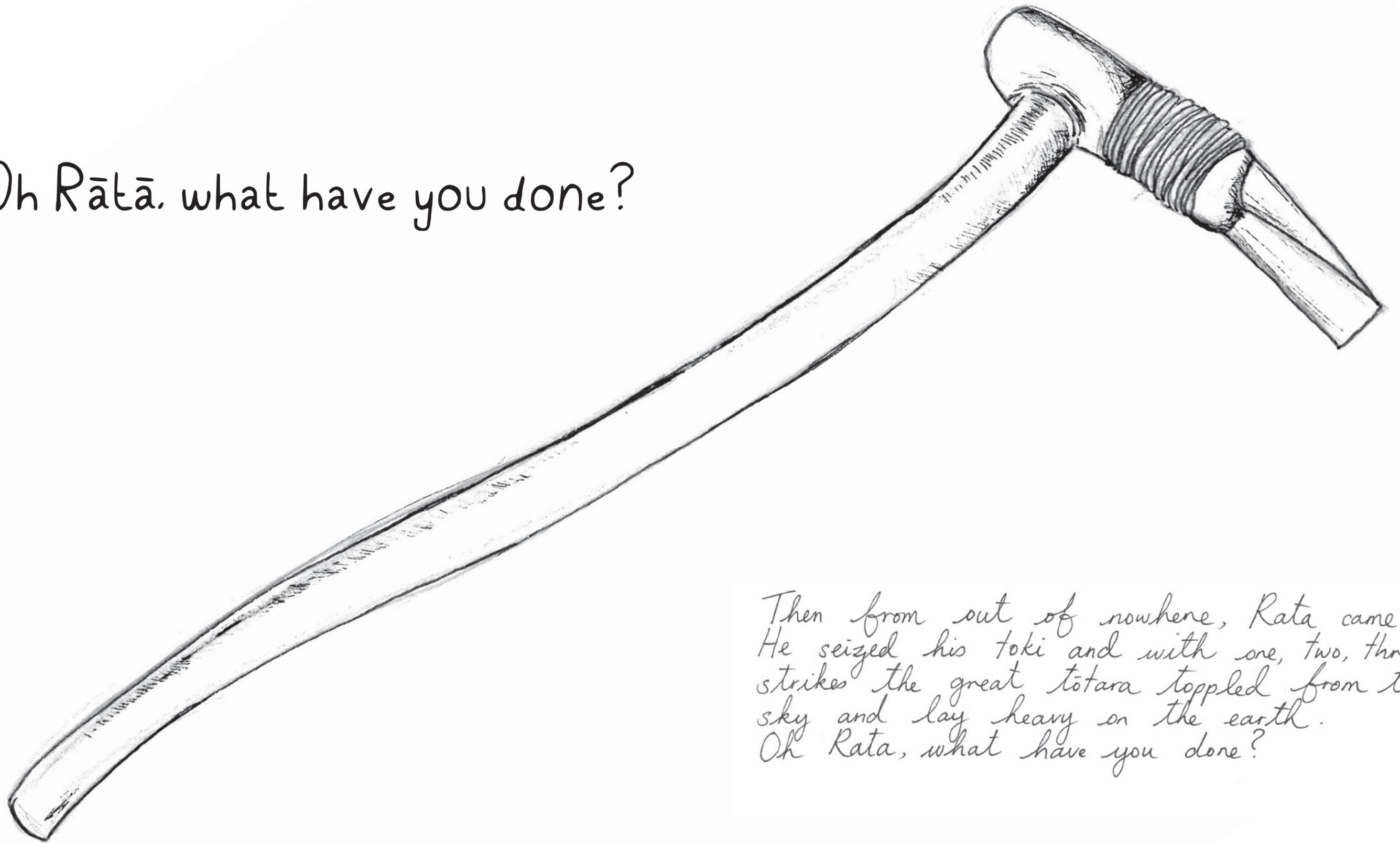
Location Words

- ki runga – up
- ki raro – down
- ki roto – in
- ki waho – out
- ki waenganui – in the middle
- ki te taha – to the side
- ki te taha matau – to the right
- ki te taha mauī – to the left

Words relating to Space, Time and Energy

- kia tōtika – straight
- kia kōpiko – curved
- kia teitei – high
- kia poto – low
- kia pōturi – slow
- kia tere – fast
- kia rahi – big
- kia iti – small
- kia tina – tight
- kia tangatanga – loose
- kia rere – flowing
- kia māeneene – smooth
- kia koi – sharp
- kia mānu – floating
- kia toimaha – heavy

Oh Rātā, what have you done?



Then from out of nowhere, Rata came.
He seized his tōki and with one, two, three
strikes the great tōtara toppled from the
sky and lay heavy on the earth.
Oh Rata, what have you done?

Episode 5

Shock of the Hakuturi: Corridor of Thought

Children return to the groups they worked with to develop the musical ostinati motifs created in **Episode 1**.

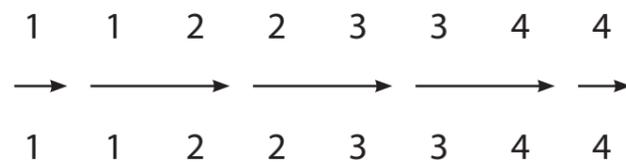
Invite the children to consider how the hakuturi are feeling in the wake of the sudden toppling of the tōtara. Brainstorm some words on a board e.g. agitation, worried, angry, upset, frustrated, shocked.

Using these emotional descriptions invite the children to create a variation of their ostinati. Invite the children to consider how their musical ostinati might be changed in terms of dynamics, accents, and other expressive elements. The musical material can stay mostly the same, the variation will come from the alterations to the way they play it expressively.

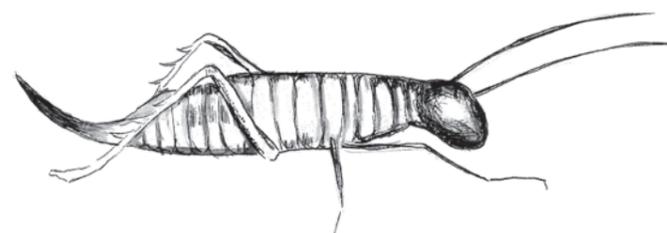
Invite the groups to create a new visual motif that captures the new qualities of their variation. Invite them to also write down a thought or two that might be going through their creature's head to accompany the visual motif.

Invite the class to create a corridor (two long lines facing each other) where the groups are sitting together, facing each other, with their instruments in front of them.

For example, each set of numbers representing a different musical ostinati group of children:



The teacher (or a child) walks slowly down the corridor of thought. As they pass each group they read aloud that group's written thoughts, and pause to listen to the group's ostinati pattern played 4 times through, before stepping along to the next group.



Additional Activity

See the online support material on the Puawaiata Ngā Rauemi resource page for an additional dance activity for this episode offered by Liz Melchior: Rātā and the Tōtara Tree.





The shockwave that had echoed throughout the hakuturi faded as they came to realise what they had to do. With nimble claws, mandibles and beaks they got to work, carefully weaving the totara back together piece by piece. Calling upon the creative energy of their ancestor Tane, the tiny creatures wove their love for the forest and the spirits within them into their work. A power beyond wood and soil embedded the mighty tree and it slowly rose, realigned, and stood as if no adze had touched its bark. The hakuturi's work was done.

Episode 6

Resurrection of the Tōtara

Movement Activities

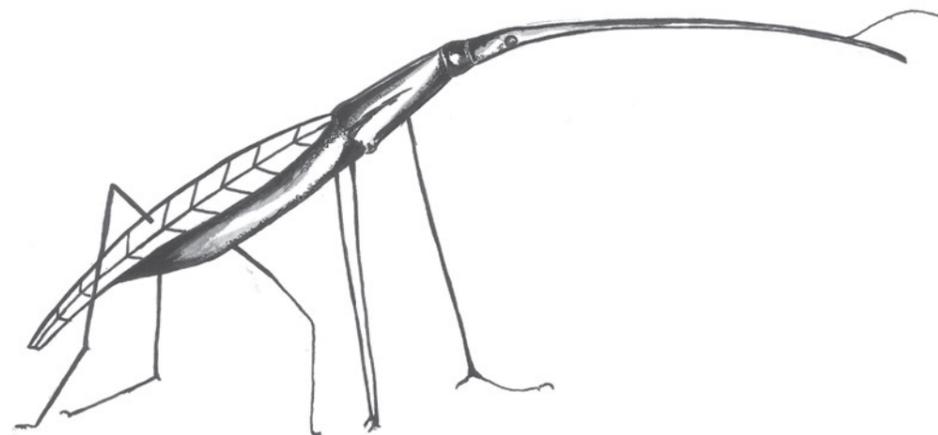
The activities for this episode are built upon a series of short filmed actions relating to the ngahere, which you can find in the online support material. The video is designed to encourage children to be present to the ngahere, connect directly with the Māori kupu (rather than explanations) and to respond mindfully through movement.

The kupu are:

1. **Piko** (to bend, curve)
2. **Pīoioi** (to sway from side to side)
3. **Kohikohi** (to gather)
4. **Takai** (to wrap around)
5. **Rūrū** (to shake)
6. **Rēre** (to fly about from place to place)

Copy the Actions

Show your students the actions in the video, and practice saying the words while using their hands to make the movements.



Experiment with the Movement Ideas

With music playing, find a space in the room and choose one action word from the videos to explore. The idea is to keep the essential idea of the movement, and experiment with performing it in new ways. Begin by performing the idea with your hands, then your arms, then your whole body. Give students time to explore their own ideas, and periodically introduce concepts for them to incorporate, such as:

- levels (runga, raro, waenganui)
- size and energy (iti - rahi)
- speed eg. mou toka (freeze!), āta haere (act slowly), kia tere (go fast)
- shifting between these aspects (eg from slow to fast, or growing from low to high)
- wairua/intent, for example:
 - “perform your idea like you are caring for someone you love”
 - “imagine you are one of the hakuturi doing this task”
 - “weave your own feelings into the actions – or choose an emotion to bring in”.

Allow students to explore a range of movement ideas (you can use the videos for reference/support here).

Flocking

Put students into groups of 4, standing in a diamond facing the same direction (if your class doesn't fit evenly into 4s, use groups of 3). Play some slow music without a strong beat such as Trinity Roots: *Home, Land and Sea* or Deep Forest: *Deep Forest*.

The student in front performs a movement in their own way, and the students behind them copy their movements. When the leader has had enough leading (keep this short), they turn to face one of the others, who - following their movement - also faces away, becoming the new leader, and the dance continues.

Keep movements slow and simple to start with, making sure students are clear about what constitutes safe movement, and encourage them to share the leadership around fairly so everyone gets to enjoy it. Once students have explored free movement and got a feel for the activity, ask them to bring in their movement ideas from the videos to convey a sense of the tree resurrection scene from the story.

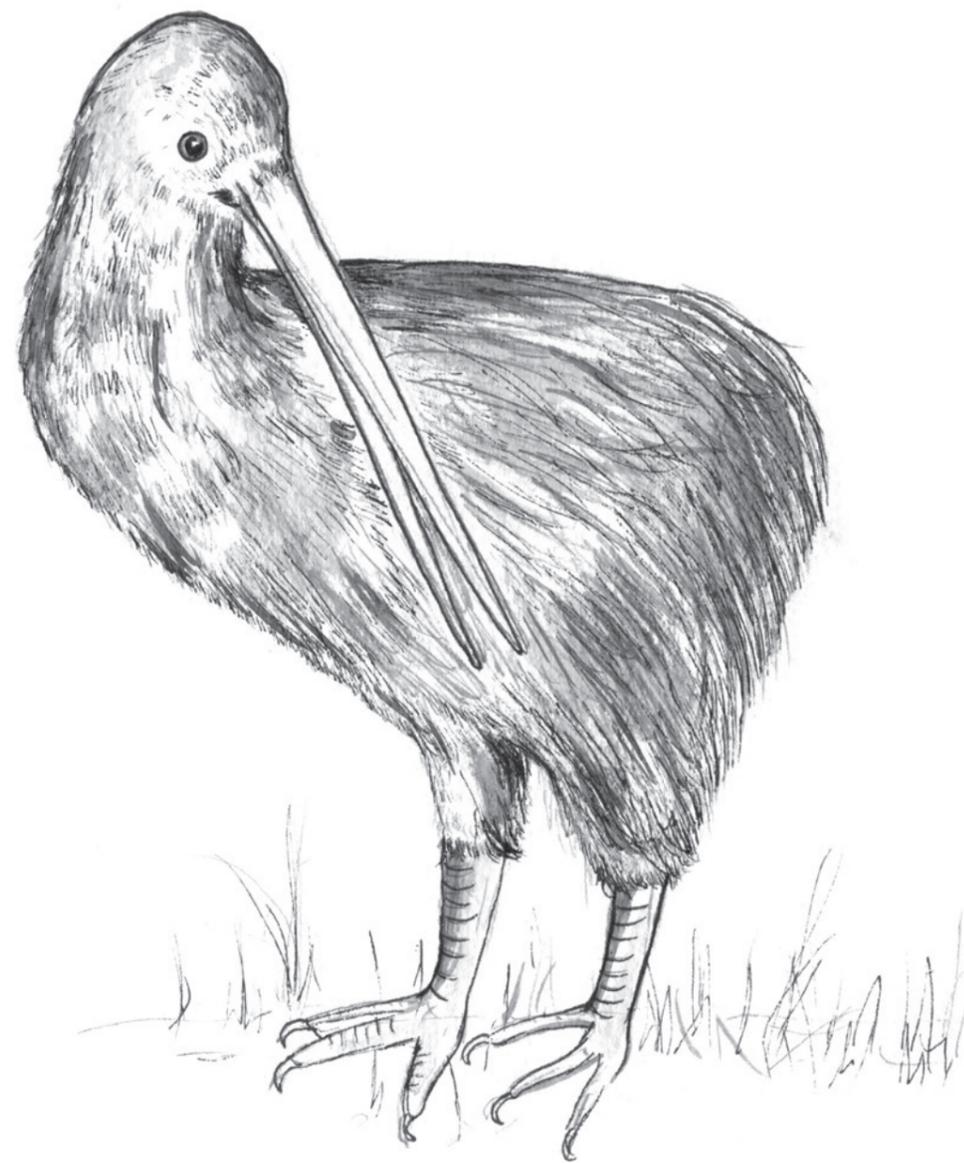
For extra complexity, encourage ākonga to try incorporating some of the elements of dance listed above (levels, energy etc), and to convey the wairua of the hakuturi and their efforts to heal the tōtara. They may like to make one big group (somewhat circular so leadership is shared) to flock together.

See online support material for an example of flocking.

Rata stepped out from his hiding place as the hakuturi began mending the tōtara yet again.

"What are you doing?" he challenged.
"This tree is mine!" Kiwi spoke up on behalf of the masses.

"Yours? This tree belongs to Tāne Mahuta. Did you ask his permission before you chopped it down?" Realising his mistake, Rata's face dropped as his anger turned to regret. "I'm sorry," he began, feeling whakamā, "what can I do?"



Episode 7

Collective Mapping

Rātā moves from anger to whakamā/shame in this part of the story as he confronts the hakuturi and realises his mistake. He then wants to put it right. In this activity the class comes together to collectively assert the lifeforce/mouri of the forest in a positive and healing way. They can imagine helping Rātā come to appreciate the beauty and diversity of life in the forest, helping him overcome any shame and embarrassment he feels having been faced by the hakuturi. In this activity the teacher guides the children to create a whole class collective map of the ngahere in this story.

- To start this activity, invite the children to sit in a circle on the floor with a large piece of paper in the centre of the circle (a roll of newsprint works well for this type of activity).
- Start by recalling the geographical features and life of the ngahere mentioned in the story, episodes 1 – 3. It would be nice to start with the tōtara here. Invite a child to start off by drawing this in a place of central importance on the map.
- As each child recalls a feature or element of the forest, invite them to draw it on to the class map.
- Once the key elements from the story have been added, encourage the children to brainstorm additional features that go beyond the story but tap into the childrens' own experiences of being in the bush and also their imaginations. Children can include all sorts of additional features here: lakes, creeks, different manu/birds and insects. Children can include representations of Tāne Mahuta, Ranginui or Papatūānuku. Encourage the children to make their additions to the map with care and respect to the collective mapping effort. Everyone's contribution

is valued, children should know that their additions can be a mixture of scientific drawings and symbolic additions. Accuracy in terms of scale or features are not the priority here - rather it is about bringing the ngahere to life through the use of personal experience, inquiry, and imagination; a mixture of reality and imagination.

- This activity can be done quite simply with pencils, crayons or bold colourful felt pens. Alternatively, this can also become a more extended art activity if you wish with children later creating effects using other media such as paint, collage, or dye. The end result should be something unique and something that reflects the contribution of every child in the class, and be something they are proud of.
- Use prompts and questions to support the children here, for example:

"What kind of small plants might be growing close to the ground?" "Let's look back at the story..."

"What might be some of the bigger trees in this forest?"

"How can we show the richness of the different greens?" (consider different media e.g. paints, dyes, pastels, collage)

"How might we show the energy or life force of the ngahere on our map, what do you think that means?"

Encourage creative thinking here and allow children to express their ideas creatively on the map – perhaps it is the addition of something special like gold paint or using thumbprints to enhance a part of the map to represent diversity of life.

There is an opportunity for some further inquiry here too, for example:

- **Different greens of the forest** - Maybe bring in a collection of different leaves so that children's attention is drawn to the many different shades of green there are (there is an opportunity to refer back to some of the work here from Episode 1: Manawataki Rākau)
- **Kōtukutuku** - purple flowers and loose papery orange bark that peels off
- **Kōwhai** - yellow/gold flowers
- **Mānuka** - white flowers
- **Māhoe** - pale yellow/green flowers, small purple berries and white bark
- **Rātā and Pōhutukawa** - red flowers
- **Ferns** - silver green leaves
- **Tarata (lemonwood)** – small cream star shaped flowers that smell sweet and small green berries, the leaves smell like lemon when crushed
- **Karaka** - orange berries
- **Nīkau** - bright red berry fruit hanging in bunches, pale pink flowers, ringed tree trunks
- **Kahikatea** - orange red fruit
- **Tōtara** - small red fruit that hangs under a green-black seed
- **Mataī** - grey-brown bark that peels off showing a red trunk underneath

Mapping to Music

Consider the potential of musical elements of your unique collective map. Ask children "Where on our map do you think we might hear..."

- **Thin sounds?**
- **Thick sounds?**
- **Light sparkly sounds?**
- **Bright colourful sounds?**
- **Strong deep earthy sounds?**
- **Thick fuzzy textures?**

Invite children to add their hakuturi ostinato motifs from Episode 1 to the map. These can be put around the outside of the map and then using pins and string show where on the map the children want their hakuturi motifs to sit.

The map can then also be used for further improvisation and musical play, with the conductor pointing to different areas of the map and the visual motifs where the children play their motifs. For parts of the map without a motif attached the conductor can point to different children who can improvise using the instrument they are holding.

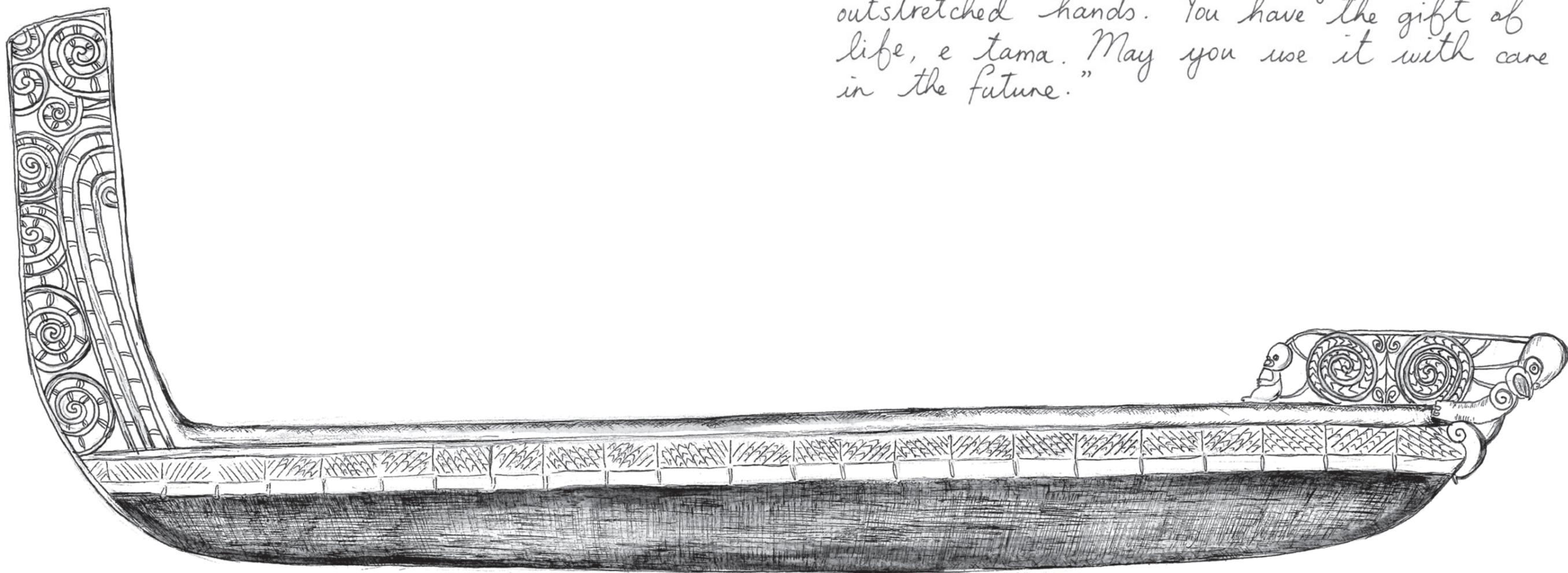
Additional Activity

See the online support material on the Puawaiata Ngā Rauemi resource page for an additional activity for this episode offered by Makaira Waugh on emotions.



Seeing Rata's remorse, forgiveness swelled in the hearts of the hakuturi. After a moment's silence, their many voices rose as one and carried a new song into the mist.

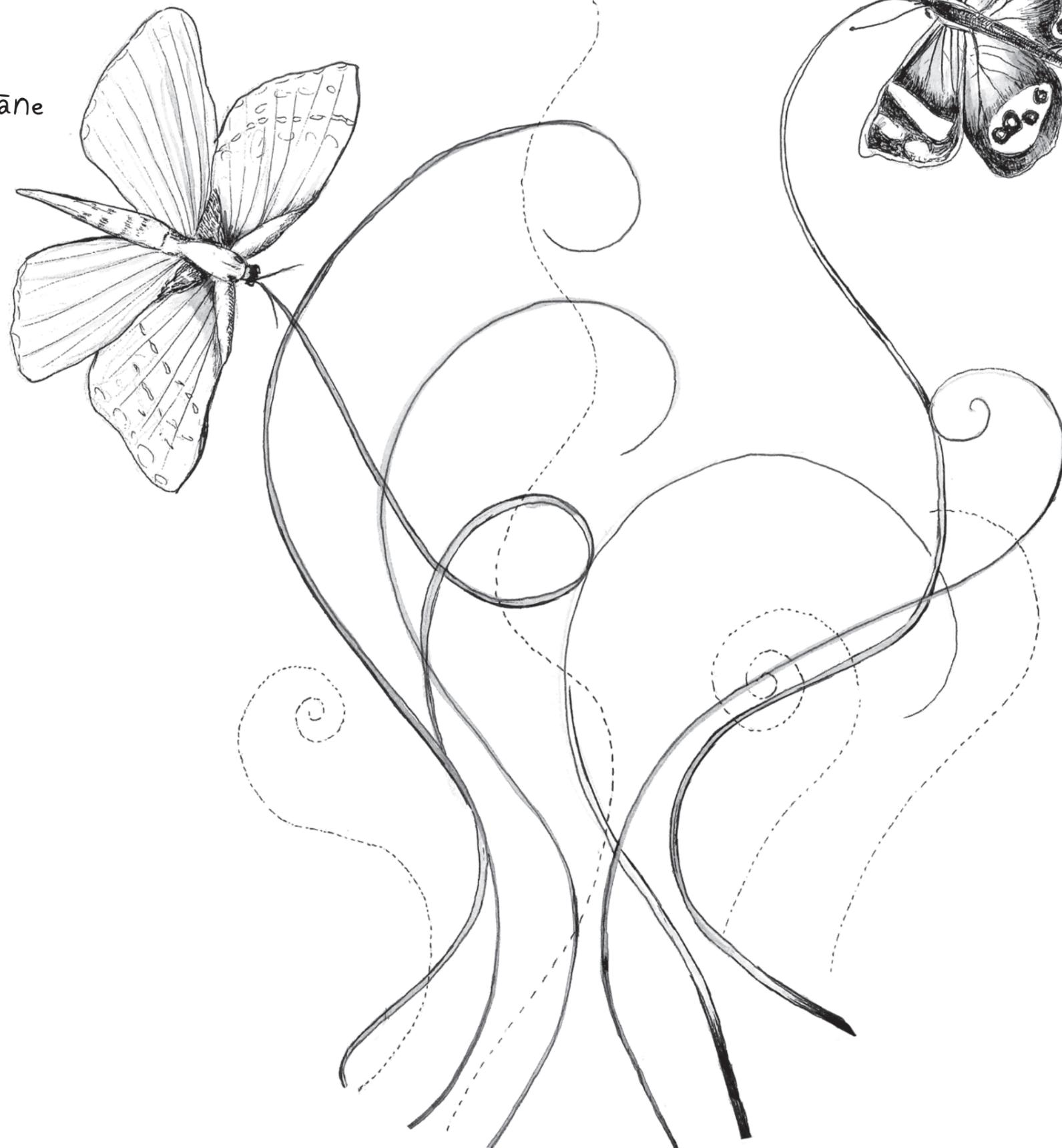
The air trembled with their chanting and suddenly the creative power of Fane surged through the fallen totara, transforming it into a beautiful, ornately carved waka before Rata's astonished eyes. Finally, as the singing came to a rest, the kiwi placed a single tōtara berry into his outstretched hands. "You have the gift of life, e tama. May you use it with care in the future."



Episode 8

Part 1: Resolution of Te Koha a Tāne

1. Invite children into a circle and have a discussion with your class around these themes:
 - What was the story about?
 - What have you learned from it?
 - Why have people passed this story down?
 - How can you be a better kaitiaki for nature in your lifetime?
 - One theme or idea in the story was the importance of tikanga such as karakia and asking permission for taking resources. What tikanga do we need to find or create to guide our waka (our way forward) to care for the generous gifts of nature?
2. End your rich discussion with this karakia, composed by Makaira Waugh to close Te Koha a Tāne. You can use the Six Directions activity offered below, to perform this karakia as a collective movement activity.



Te Koha a Tāne

Tikina rā te kākano
Whakatōkia ki tō ngākau
Poipoia ki te aroha
Tiakina ki ngā tikanga
He oranga mouri
He oranga wairua
Haumi e, hui e,
Tāiki e!

Karakia Meaning

Take the seed given generously
Plant it within your heart
Nurture it with love and attention
And enshrine it in your decisions
That it may bear fruit for the world
Sustenance for nature
Sustenance for spirit
Bringing us together,
To lock it in.

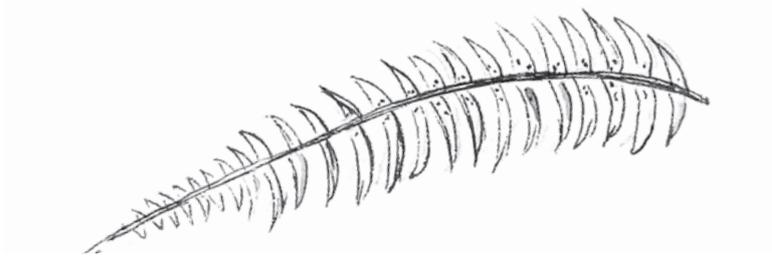
Part 2: Six Directions

Guest contribution offered by Rawiri Hindle and Bert van Dijk

The Six Directions is an exercise in which one reaches out in a specific direction as far as physically possible with one foot anchored and the other foot stepping out in the selected direction. When it is impossible to move any further in that direction, one imagines traveling beyond the classroom or hall, beyond the school grounds, beyond the suburb, beyond the town or city and so on. Then one decides to return to neutral. In this neutral position one aims to achieve the state of nothingness: no longer returning from any direction and not already going in another direction. Just present to the here and now. The state of nothingness is the state of potential in which anything and everything is possible.

The Six Directions are: to the left, to the right, forwards, backwards, upwards, downwards.

Perform the Six Directions whilst reciting the karakia, Te Koha a Tāne - see back page of this booklet for karakia with movement suggestions.



Te Koha a Tāne

Tīkina rā te kākano

Move as one to the right

Whakatōkia ki tō ngākau

Move as one to the left

Poipoia ki te aroha

Move as one forwards

Tiakina ki ngā tikanga

Move as one backwards

He oranga mouri

Move as one upwards

He oranga wairua

Move as one downwards

Haumi e, hui e,

Move as one spreading your arms out

Tāiki e!

