

Additional Activities and Resources to Support

Te Koha a Tāne

Rātā and the Tōtara through Music and Movement

A Poutokomanawa Project for Music Education New Zealand Aotearoa 2021



In this document you will find the following additional activities that support Te Koha a Tāne which are mentioned throughout the resource:

Episode 1 Walking with the Birds

by Rawiri Hindle and Bert Van Dijk

Episode 3 Manawataki Rākau with Untuned and Tuned Percussion Instruments

by Makaira Waugh

Episode 5 Dance Activity for Rātā and the Tōtara Tree

by Liz Melchior

Episode 7 The Hakuturi Face Rātā:

Some Extension Ideas for Working with Emotions and Whakamā

by Makaira Waugh

Printable Posters for your Classroom

Additional Activity for Episode 1

Walking with the Birds

Guest activity offered by Rawiri Hindle and Bert Van Dijk

The purpose of this activity is for the tamariki to become more present to the realm of Tāne Mahuta by opening up all of their senses (sight, hearing, touch, smell, taste and intuition) to the sensations of the forest.

In preparation, the teacher will choose an area of bush (a local reserve, park or native bush area) and in this environment mark out a pathway that will take about 2 – 3 minutes to complete.

Individually

Children are asked to walk this pathway 10 times: 5 x clockwise and 5 x anti-clockwise. Whilst walking the pathway, the tamariki are encouraged to notice their environment with all their senses: what do you hear, see, smell, taste, see and feel? Notice that when you walk the same trajectory a number of times, each time is different, and each moment is different. Notice especially the difference between clockwise and anti-clockwise walking.

In order to fully experience the textures and sensations of the Papa-tū-ā-nuku you could invite the participants to walk bare feet. Encourage the tamariki to not to keep their eyes on the ground, but to look all around them, to listen and sense all that is in front, as well as behind, as well as to their right, as well as to their left, as well as above and as well as below them.

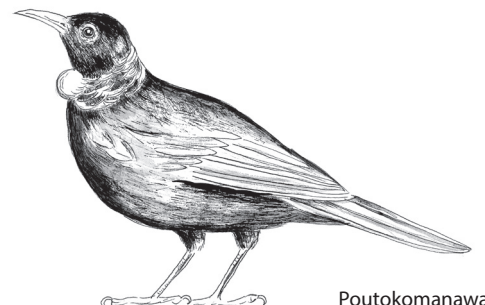
Create time to talk with the students about their experiences of the walk in the environment: what did they see, hear, feel, smell, etc.

Following the walk, ask each student to choose a tree and to sit under the tree with their eyes closed for at least 10 minutes.

To complete the activity, ask the tamariki to write a short story "The Dream of my Tree" from the perspective of the tree. Make a list of the key words they use to help them with their writing.

Extension: Trust Walk

With older students, instead of – or in addition to – doing the walk, ask them to get into pairs. One of the pairs will put on a sleeping mask or blindfold, the other will carefully guide their partner through the realm of Tāne, allowing them to experience different surfaces, different textures, different smells, moving quite slowly but bringing in a variety of experiences. It is vital that the guide takes total responsibility for the safety of their blindfolded partner and that both are able to trust one another in order to overcome the initial discomfort of no longer being able to rely on their sight.



Additional Activity for Episode 3



Manawataki Rākau with Untuned and Tuned Percussion Instruments

By Makaira Waugh

Working with Instruments

This lesson really comes alive when students learn to perform the rhythm patterns they've created on barred instruments where the short melodic parts they compose contribute to a whole class performance. If you have access to barred instruments such as xylophones, glockenspiels and marimbas, set these up in the scale of C pentatonic by removing the F and B notes so only these notes remain: C D E G A. With this setup, all the notes sound good together no matter which ones are played, meaning students can experiment without fear of playing 'the wrong note'.

Before moving into this instrumental part of the Manawataki Rākau episode it is vital that all your students can demonstrate performing their pair's sequence by saying and clapping their words on the correct beats of the 4 beat bar. Take your time to go around each pair and patiently help them until they understand and can do this repeatedly on their own before you move onto applying this to the instruments.

1. Discuss tikanga around instrument use before setting each pair up with a barred instrument with their rau and ngū pattern in front of them. It's often good to let the group have a tutū on the taonga to let off all that eagerness to play so they can listen more intently to the learning activity.
2. Demonstrate the activities in 3 steps so that students are clear what they are to do. You might ask them to explain it back so you're sure they understand.

3. Firstly, each student chooses one of their rau, and makes a pattern up for this that matches the number of syllables or claps in the word. For example, ri-mu might be played as G – A. Model how you can use one or two mallets to perform each syllable, eg. ka-ra-ka could be played as C – D – C using just 1 mallet at a time, or C & E – D & G – C & E using 2. Give them time to experiment and choose which pattern they like best for their particular word.

For example:

	Student 1		Student 2	
Beat	1	2	3	4
Rau	___	whau	___	rimu
Claps	___	*	___	**
Notes	___	G	___	D E

4. Secondly, the pair practices performing their pattern to the beat. Once they've had time to practice this on their own, you can provide a beat for them. Counting the beat aloud helps them keep track of where they are in their sequence: "tahi, rua, toru, whā; tahi, rua..."
5. Thirdly, each student takes a turn to teach their partner their own pattern, so that instead of just playing their individual choice of notes for their word only, as in the example above, the pair can perform both their words in unison at the correct time in the 4 beat sequence.



This is a great social activity, and some pairs may need more help than others to take on the challenge! A group discussion about what is needed to achieve the activity and how we can support each other may be a good way to start, and once started, roving to support pairs as needed is good.

For example:

Both students play both parts

Beat	1	2	3	4
Rau	___	whau	___	rimu
Claps	___	*	___	**
Notes	___	G	___	D E

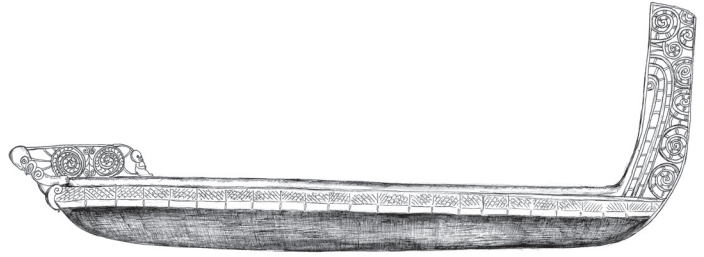
- Once the class has had time to practice performing their patterns to a beat and are able to do this with the name rhythms and rests in the right places, you can all enjoy the fruits of their labour. Start with a beat on a drum (counting the beat helps here) and bring in one pair at a time until the whole class is playing. Demonstrate or negotiate a way of switching them on or off so they are clear who will start next (bringing them in in time for the next set of 4 beats), and ensure they understand they are to continue repeating their pattern until they're 'switched off'.

- Once the whole class is playing, our hope is you will all enjoy the sound of each individual sequence contributing to a whole group performance, with the nuances created by each word and rest pattern plus the simple but interesting choices students made for playing these melodically.
- Enjoy your success by offering individual students an opportunity to conduct the group, choosing who to 'switch' on and off as they layer up and layer down the song, perhaps quietening some parts (crocodile arms are useful to conduct volume) or increasing them along the way. Getting everyone to play as softly as they can is a lovely way to get the group really tuned in and listening, so do try this, too.

Conducting is a great opportunity to explore artistic judgement, even if it's just who to 'switch on' when as they layer up and layer down the performance. 'Switching off' pairs one at a time is a great way to end the activity – use a 'closing hand' gesture to indicate this (rather than a raised 'stop' hand).

Have fun!

Additional Activity for Episode 5



Dance Activity for Rātā and the Tōtara Tree

Guest activity offered by Liz Melchior

Focus Dance Elements

Energy (contrasting energy qualities-heavy/light, sudden/sustained)

Relationships (formations, props?)

Individual Exploration

In groups of 4-6

Combine traditional Māori movements and everyday movements to create a dance representing ideas from the story.

Use choreographic structure **A B C B C D A** to represent different aspects of the story, eg:

- A – The life forces of the forest
- B – Rātā chopping down the tree
- C – The hakuturi raising the tree
- B – Rātā chopping down the tree again
- C – The hakuturi raising the tree again
- D – Rātā receiving the waka
- A – The life forces of the forest

Demonstrate contrasting body shapes and body bases, energy qualities (strong, heavy, light, sudden, flowing) and tempo (fast, slow). Include changes of direction, pathway (on the ground and in the air) and levels (high, middle, low), using personal and general space.

In sections A, B and C repeat the same movement sequence with some variations (eg, change the energy and tempo of the movements)

Extension: Add choreographic devices (eg, canon, repetition, reversal)

Perform dances to the rest of the group.

Give and receive feedback on the effectiveness of movements used to tell the story

NB: This could be further developed into a whole-class dance, with different groups representing A, B, C and D.

Some Ideas for Music

Te Vaka: Pate Mo Tou Vae

Hirini Melbourne and Richard Nunns:

Te Po (Pitch Black Remix)

Trinity Roots: Home, Land and Sea

Oceania: Kotahitanga

Moana and the Moa Hunters: Tahī

Deep Forest: Deep Forest

Additional Activity for Episode 7

The Hakuturi Face Rātā:

Some Extension Ideas for Working with Emotions and Whakamā

By Makaira Waugh

Rātā moves from anger to whakamā in this part of the story as he confronts the hakuturi and realises his mistake, then wants to put it right. Anger, shame and sadness are powerful emotions for our little people, and this narrative touches on feelings we all face at times and must learn to manage through our thinking, decisions and actions.

Have a discussion with your class about the different voices Rātā hears in his head and how they might play out. Start by asking tamariki to identify a feeling Rātā might experience when he sees the hakuturi putting the tree back together. What might that feeling say?

For example:

"I feel angry that these animals are messing with my tree"

"I feel surprised that these small creatures are challenging me"

"I feel guilty because I've done something wrong"

- Ask students to form groups of 3 to depict possible responses from Rātā. Describe these 3 roles and let each group choose who will do which: one person frozen in position as 'Rātā' when he is confronted, the second person speaking as his 'ego', wanting to protect his pride and perhaps act from anger, and the third person speaking as the 'conscience', the part that realises there's learning to be made.

- Give them a little time to consider their roles, then ask the two sides to speak to Rātā as if urging him to listen to them, giving him advice about what to do based on their role. This activity doesn't need to take long, and can be done with lots of groups working at the same time.
- Return to the 'real world' and discuss what Rātā went through and how students think he should act. Do we have these kinds of internal debates at stressful moments?

Discuss what tools or good ideas we can use to help us in situations like this. If we were to help Rātā manage all these thoughts and feelings positively, what advice would you give him? What do you do to support yourself when you have lots of big feelings? What about when your thoughts are really heavy, wild or strong?

This would be a great time to explore some ideas and techniques for dealing with emotions and troubling ideas positively, such as deep, slow breathing, mindfulness (focusing on your senses), and talking with people we trust. The children's picture book series "**Aroha's Way**" by **Craig Phillips** is a great child friendly resource to stimulate conversations and consider helpful techniques.



Waiata: Purutia te Mouri

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-

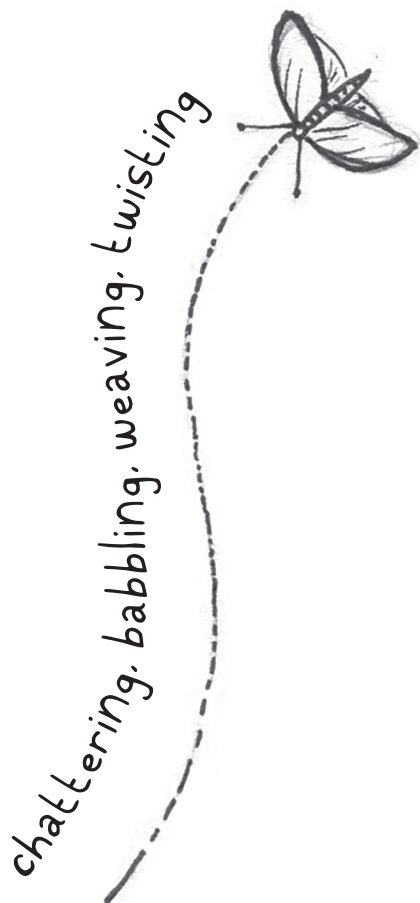
-uru o te rangi kia, tina

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

Locomotive and Non-Locomotive Words

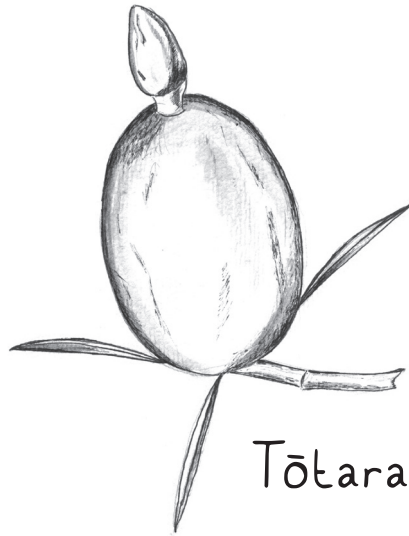
Ideas for Movement

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





Kōtukutuku



Tōtara



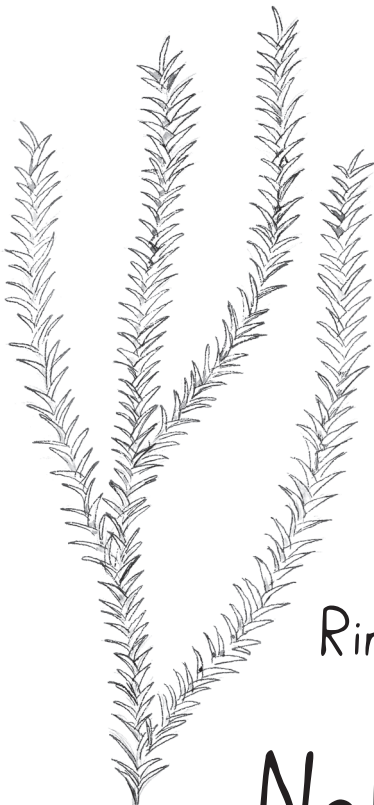
Pōhutukawa



Māhoe



Ponga



Rimu



Kōwhai



Mānuka

Native Plants of NZ

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

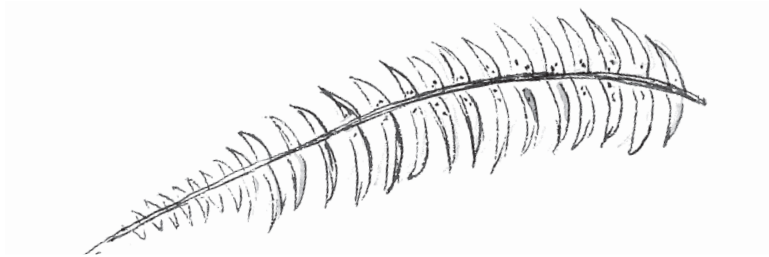
hīkoi	-	walk
pekepeke	-	jump
hītoko	-	hop
e oma	-	run
pakipaki	-	clap
kanikani	-	dance
hurihuri	-	turn
takahia	-	stamp

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



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!

