



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

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

HĀ ORA:

Te Ahi Kātoro

Nā Makaira Waugh

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

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

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

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

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

HĀ ORA

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

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

POUTOKOMANAWA

for Te Rito Toi

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



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Te Ahi Kātoro



He ngeri nā Makaira Waugh nō Te Ātiawa.

Tērā te wā, ka toro ko te ahi	<i>That was the time when the fire spread</i>
Wiwī, wawā, katoa te ao	<i>Here, there, all over the world</i>
Toipoto ka tanuku, toiroa ka ora	<i>Close together failed, distance prevailed</i>
Auē te mokemoke e!	<i>Oh the loneliness!</i>
Tūngia ururua kia pāhorehore	<i>Burn off the overgrowth</i>
He aha te rito e pihi ake?	<i>What new shoots grow?</i>
Ruia taitea kia puea mai	<i>Scatter away the superficial layer</i>
Ko te mana o te whānau e pūtahi nei	<i>The mana of families stands strong</i>
Mā te aha e toko ō wawata?	<i>What will prop up your dreams?</i>
Mā te wai pupuke o te aroha!	<i>The flooding power of love!</i>

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

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

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

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

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



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Whakataukī

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

Waiho i te toipoto, kaua i te toiroa.

Let us stay close together, not far apart

Tūngia te ururua, kia tupu whakaritorito

te tupu o te harakeke.

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

Ruia taitea, kia tū ko te taikākā anahe.

Remove the sapwood so that just heartwood remains.

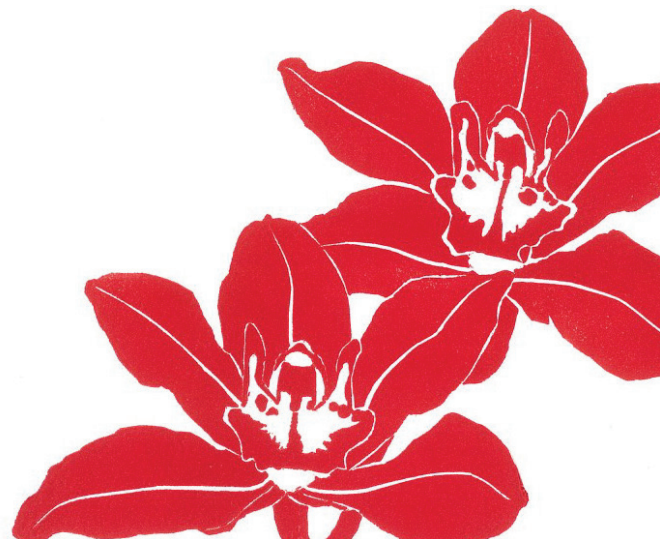
Whakataukī can be a great inspiration and starter for writing your own poems or waiata. Try embellishing your favourite whakataukī with a sentence that relates to it and expands its meaning further, or applies it to a particular context.

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

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

e.g. Waka tere, waka roa, waka māmā.

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





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Tirotiro kau

Activity:

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

He waiata ā ringa nā Makaira Waugh nō Te Ātiawa

Ki runga, ki raro, ki waho, ki roto

Tiro, tiro e

Ki muri, ki mua, ki wī, ki wā

Tiro, tiro e

Tirotiro mai

Ki te ao e

Tirotiro atu

Ki roto i a koe.

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

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

Waho & roto – signifying the outer and inner worlds.

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

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

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



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



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Waiho i te toipoto, kaua i te toiroa

Hei Waiata

Extension:

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

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

Warm up:

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

Activity:

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

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

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

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

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



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Waiho i te toipoto, kaua i te toiroa

Hei kanikani

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

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

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

Discussion:

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

Activity:

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

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

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

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

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

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

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

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

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



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About Makaira

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

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A Poutokomanawa Project