

## Making a Kahoa Kakala

### Visual Arts

Level: 3-4	Duration: 2 - 3 lessons	Adaptable for ages: 3 - 8 years old
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<p><b>Achievement Objectives (Level 3)</b></p> <p><b>UC–Understanding Context</b> Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.</p> <p><b>PK-Developing Practical Knowledge</b> Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.</p> <p><b>DI-Developing Ideas</b> Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.</p> <p><b>CI-Communicating and Interpreting</b> Describe the ideas their own and others' objects and images communicate.</p>	<p><b>Learning Intentions:</b> <i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• Understand the importance and cultural significance of creating and gifting a kahoa kakala (UC)</li> <li>• Understand basic lei construction techniques of cutting and assembling (PK)</li> <li>• Use imagination and observation to create stylized flower images sourced from visuals and real objects (DI)</li> <li>• Describe the way making and gifting a lei makes them feel (CI)</li> </ul>
<p><b>Overarching values: Valuing Pasifika ways of being and knowing - with and for all people</b> <i>Experiencing this learning should be savoured by all, so allow good time for each part. Remember that this is about relationships – so really encourage the talanoa. Make alongside the students where you can. In your talk and making, share of yourself, and take the time to really listen to what is shared with you. Encourage this between your students just as much. You are building your togetherness.</i></p>	

<p><b>Teaching and Learning focus:</b></p> <p><b>Elements covered:</b> <b>Form</b> is closely related to shape. Like shape, form can be geometric or organic. However, form is always three-dimensional. A form is measurable by length, width, and height, and encloses volume. Forms can be well-defined, such as a cube, or they can be free-form, such as an animal. Adapted from: <a href="https://artclasscurator.com/elements-of-art-examples/#Form">https://artclasscurator.com/elements-of-art-examples/#Form</a></p>	<p><b>Process:</b></p> <p>Drawing Construction</p> <p><b>Media:</b></p> <p>Cardboard Recycled materials</p>
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**Shape** is an enclosed area of space created through lines or other elements of the composition.

Adapted from:

<https://artclasscurator.com/elements-of-art-examples/#Shape>

#### **Principles covered:**

**Balance** is an artwork that looks even and stable. Adapted from:

<https://artclasscurator.com/principles-of-design-examples/#Balance>

**Rhythm** suggests movement or action. Rhythm is usually achieved through repetition of lines, shapes, colors, and more. It creates a visual tempo in artworks and provides a path for the viewer's eye to follow.

Adapted from: <https://artclasscurator.com/principles-of-design-examples/#Rhythm>

**Unity**, or harmony, refers to the cohesiveness of an artwork—how whole, consistent, and complete it appears. Unity in art is not necessarily just a repetition of the same element over and over again, but it is the pleasing combination of elements to create a harmonious composition. Adapted from:

<https://artclasscurator.com/principles-of-design-examples/#Unity>

#### **Materials:**

- 6- 8 different coloured card cut into 9cm squares -approx 15 per colour (can use repurposed/ recycled card)
- String or raffia (raffia is better)
- scissors
- Pencil
- [Pacific Neck garlands](#)

#### Technical process resources

Including:

- Pg 1. Initial Planning Template
- Pg 2. Flower Shapes
- Pg 3. Different Petal Arrangements
- Pg 4. Flower Shapes as Symbols
- Pg 5. Student Planning Template

Tip: Pre cut card with hole in the middle (poke through with tip of scissor)

Pre cut raffia and once flowers are strung then cut to appropriate size

#### **Contexts:**

**Individual      Group      Pacific**

#### **Cross-Curriculum Links**

- Language
- **Maths**
- Science
- Technology
- Digital Technology
- **Social Sciences**
- Health and PE
- The Arts: Dance, Drama, Music

#### **Key Competency Focus:**

- Thinking
- **Using Language, Symbols & Texts**
- Managing Self
- **Relating to Others**
- **Participating & Contributing**

### Teacher Resources:

Background Content:

[Lei in contemporary Pacific cultural practice, by Simone LeAmon](#)

[Sione Monu - Kahoa Kakala Arts Practice](#)

[Talafungani Finau - Lei arts practice](#)

[Tongan Kahoa prezzi](#)

[MEASINA PASIFIKA - LEI CULTURE in the PACIFIC](#)

[The art of making candy lei](#)

[Safe Keeping: Caring for lei in the Museum](#)

Videos:

[Hawaii Lei Making 101](#)

[Kahoa Kakala making video](#)

[How to make a kahoa lolo](#)

[How to make a Fijian garland or lei \(salusalu\)](#)

[Pacific Island Necklaces / Ulas](#)

[How to make an Ei](#)

### Inspiration for the lesson

This lesson was inspired by the Tongan tradition of making and gifting a kahoa kakala. By using paper flowers instead of fresh flowers, it recognises that kahoa can be made from a wide range of materials. They are ever-present at Pasifika gatherings as a sign of celebration, mana (honour) and beauty, and bestow respect upon the wearer. The act of giving to another person encourages students to think of the difference between kindness and generosity. Even in times of hardship and adversity the act of thinking of others and giving from the heart brings happiness.

*'Giving from the heart brings happiness. That's a universal truth.*

*One of the underlying qualities that motivates us to give is kindness—a quality that takes an active interest in the welfare of others. Kindness is often shown through helpful acts, friendliness, hospitality, and a warmhearted demeanor.*

*Thoughtful giving requires awareness of the needs of others and taking positive actions to fill that need. One of the simplest and most rewarding ways of showing kindness and generosity is giving of yourself, your time, and your energy\*.'*

[\\*The path to happiness](#)

### Key Teaching Points

1. The kahoa is an important part of Tongan culture. In a wider Moana context it can be commonly referred to as a lei. Talk with students about their experiences with kahoa/lei: where they have seen them; who wears them; and if they have made any before.
2. The practice of adorning the human body with garlands of flowers, foliage, shells and seeds is a custom found in many parts of the world, including the Mediterranean, Asia, and the Americas. In many Moana cultures the head and shoulders of a person are considered sacred. Therefore, considering these cultural values, the act of placing a lei over the head and around the shoulders of a person is a show of honour and respect. The cultural practice of wearing leis in many Pacific nations today demonstrates the social effect of communicating cultural status and affection. It is really exciting to learn about different cultures in the human race, and in doing so explore our differences as well as how we interconnect. Make sure here to honour Pacific values in this experience, and take time to talk about how this compares to students' experiences in their lives more broadly.

### Key Questions

Why do people of the Moana make neck garlands?

Is the purpose the same for each Pacific Island nation or different?

What items do you need to make a kahoa kakala?



Why would you give your kahoa kakala to someone special?

### Teaching and learning sequence:

WALT make a \_\_\_\_\_ (lei, neck garland, kahoa kakala, ei etc) for someone special

#### SUCCESS CRITERIA

- I know why I designed my lei the way I have
- My pencil has touched all the sides of my square
- I have cut my shapes carefully

#### DEVELOPING THE IDEA (DI)

Sit on the floor in a circle. Show a range of different lei made from real flowers vs man-made materials. (Use actual variety of actual neck garlands if you have them or use the supplied [Pacific Neck Garlands](#) resource) Seek prior knowledge from your students. There will be sure to be experts in the room.

Watch one or two of the videos of people making neck garlands (consider the students in your class and select those that would resonate).

Discuss which one would they prefer - a real one or a man-made one? Differences / similarities

#### UNDERSTANDING CONTEXT (UC)

Why do we make and gift lei? Kahoa kakala?

Why do people of the Moana make neck garlands?

Is the purpose the same for each Pacific Island nation or different?

Why would you give your kahoa kakala to someone special?

If we haven't been given a lei how we do feel when someone makes us something special?

*E.g. someone bakes a cake, makes a birthday card etc.*

How do people feel when we:

a) make one to gift?

b) receive one from someone special?

#### TECHNICAL PROCESS (PK)

Show a variety of different contemporary artists that use lei within their practice (see [Pacific Neck Garlands](#) resource) This is a valued and validated art form.

What items do you need to make a kahoa kakala?

T - Provide students with a pencil and the Initial Planning Template.

C - Think of someone special you could gift your lei to. Write their name on your planning sheet.

T- What special shapes, colours, patterns can you think of that represents them, and why?

C - Students turn the planning sheet over and brainstorm in response to their special person.

T - Discuss and explain different types of flower shapes and symbols (see Flower Shapes, Different Petal Arrangements and Flower Shapes as Symbols resources). From your planning page select six symbols that you would like to use. You can use the same shape or symbol, six different shapes, a mixture, it is up to you!

Have students transfer their choices onto a Student Planning Template sheet.

TIP - In order for your shape to fill up the whole space make sure your pencil touches the sides of your square. Model this on the board.

C - Draw in their flower shapes or symbols

T - Once complete students can select 6 pieces of card and transfer with pencil their shapes. Model this and explain the importance of not drawing too close to the middle as this is the hole that we need to thread through. Highlight that as artists they have the choice to make with their colours. Consider patterns that occur with colour but also remind them who they are making it for - does this change things for them?

C - Transfer six shapes / symbols onto six pieces of card. Once complete carefully cut them out.

T - Model how to string the shapes onto the raffia. If there is time students can continue to make more shapes and keep adding to their lei.

C - Using raffia students to thread their shapes.

T - When everyone is finished come back down to sit in your circle. Allow time for each student to share who they made their lei for. Once they have finished sharing, make a knot and place the lei over them.

Further discussion can evolve about how everyone feels about making something for someone else.

### **Possible extension – Make a whole class Kahoa:**

Each student and the teacher draw their self-portrait on a piece of card and then string together and hang on the wall.

Could do buddy classes - making enough for one each and gifting to one another.

Symbolic of we are stronger together and collectivism (strength of a village)