

Auckland Museum

W H A K A R A K A

e d u c a t i o n k i t

Tamaki Paenga Hira



BACKGROUND NOTES

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ABOUT THIS RESOURCE:

This resource and its supporting hands-on programmes have been designed to support Early Childhood Education and to meet the needs of Social Studies, Technology, Music and Science classes from Y1–10.

BOOKING INFORMATION:

All school visits to the museum must be booked. We advise booking 2–3 months in advance.

Numbers:

He Taonga Maori Galleries

90 maximum (including adults)

Whakaraka Hands-On

36 maximum (including adults)

Adult/child ratio:

Y 1–4 1:6

Y 5–6 1:7

Y 7–8 1:10

Y 9–10 1:30

Booking:

Contact the Museum School Bookings Officer at:

Private Bag 92018 Auckland

Phone: (09) 306 7040

Fax: (09) 306 7075

Introductions and Hands-on Sessions (facilitated by Education Staff) are available. Please ask the School Bookings Officer for more information.

www.aucklandmuseum.com

Adult/child interaction is important to maximise your museum experience. Group leaders need to have some background knowledge of what the students are expected to cover and they are advised to participate in the introduction on arrival.

Mihi

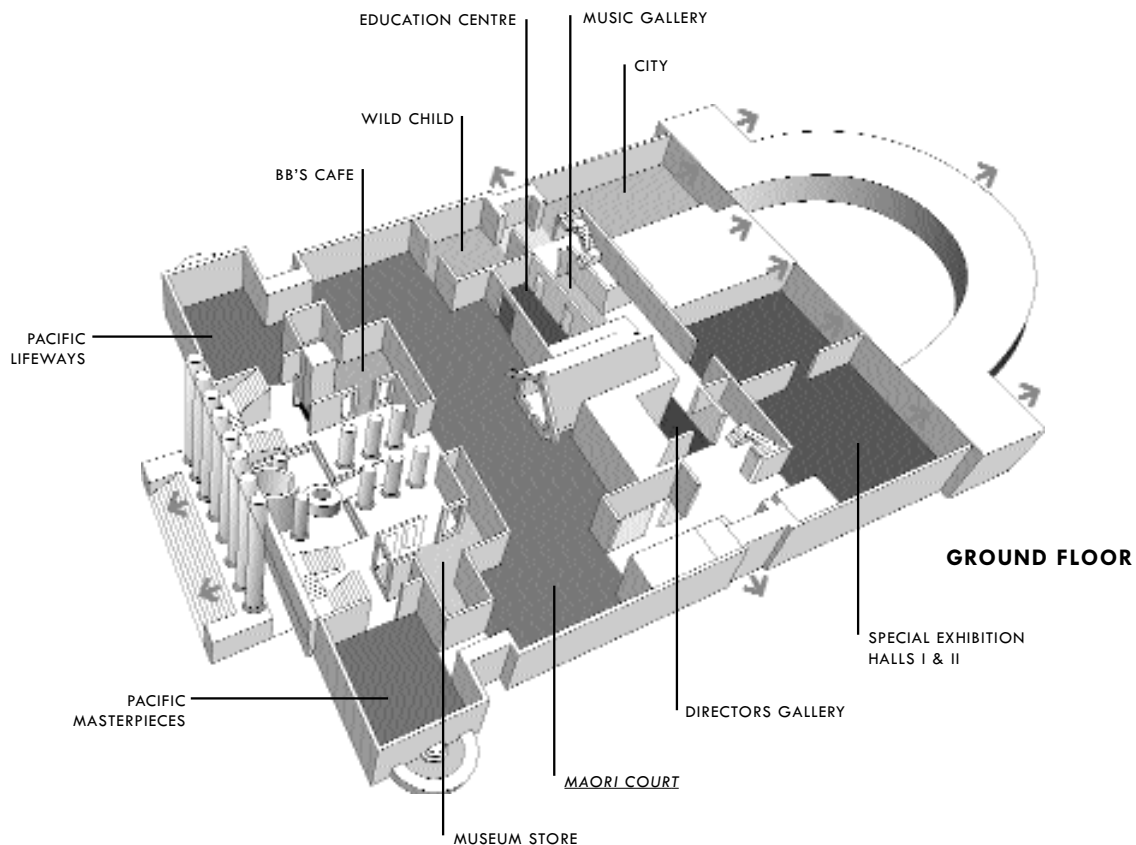
Whakaraka

E nga mana e ngareo
 Nga ma ta waka
 O nga hau e wha e hapai rei
 nga taanga
 tuku iho
 Tena koutou ka toa

 Kia koutou nga kaiako
 Koutou nga puna o te ma tauranga
 Koutou hoki e whangai a tu
 Enei taanga ki nga uri whaka tipu
 E whai muri rei
 Anei etahi a turauimi
 Hei awhi te tini te naro
 O nga mokopuna e tau rei
 No reira kia kaha kia toa
 Tena koutou tena koutou tena koutou
 ka toa

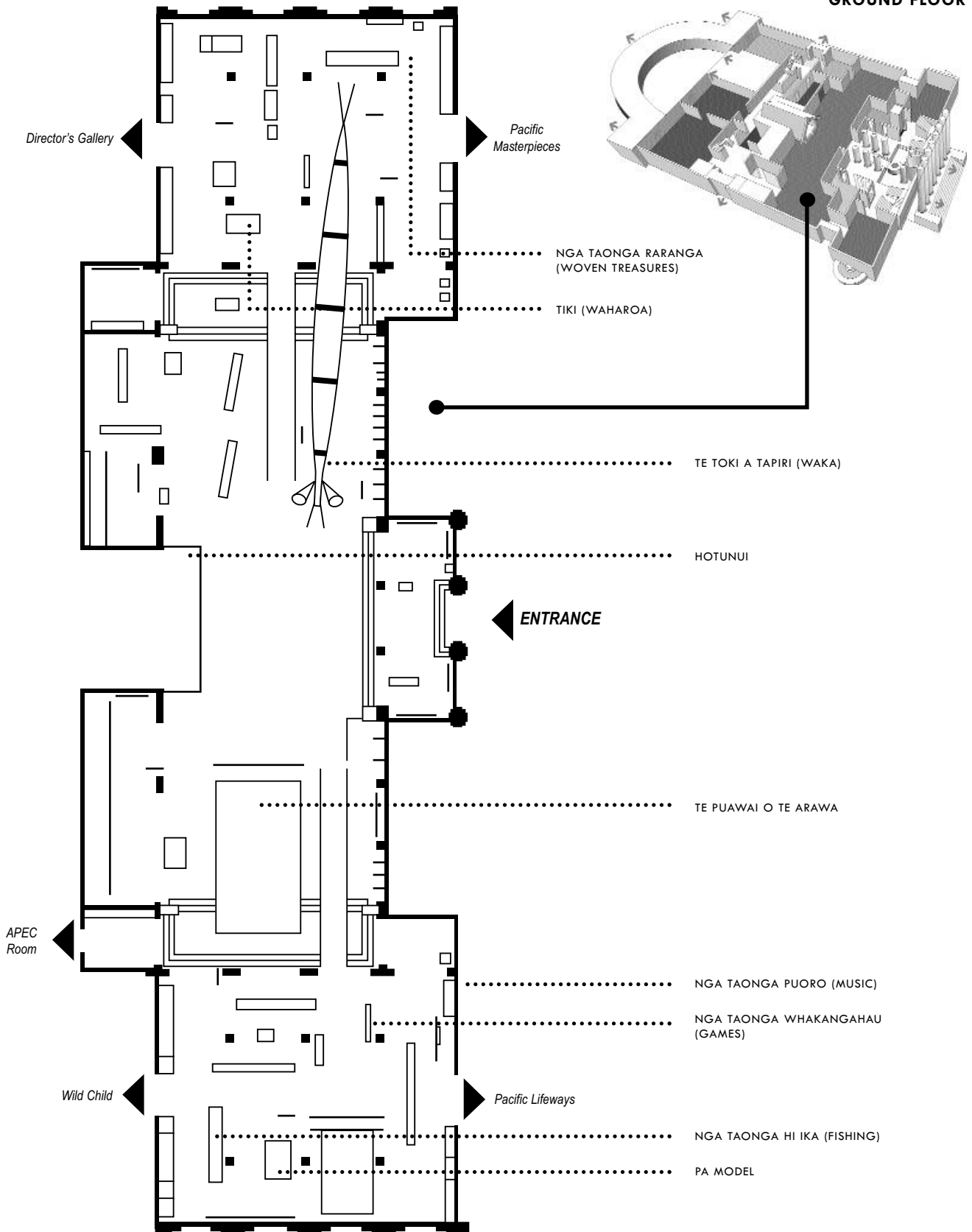
Greetings to the esteemed lan-
 guages,
 The many waka from the
 four winds,
 To those holding high the many
 treasures
 handed down.
 Greetings .

To the many teachers,
 to the repositories of knowledge.
 You who pass on this knowledge,
 who feed the young minds,
 to the generations who follow,
 here is a resource, a challenge
 to help the many,
 the many grand children who pass this
 way.
 Therefore be strong, be brave.
 Greetings and salutations to all.



gallery floorplan

GROUND FLOOR



Background Notes

Whakaraka

Whakaraka means to bring together, to combine, to collect as is done here with this unit of traditional pastimes and activities of Maori. Many of the Maori pastimes and games of pre-European times have been lost through time. Those that have survived closely resemble pastimes of other cultures such as potaka (spinning tops) and whai (string games). In former times Maori traditionally participated in pastimes at night or in intervals between work depending on the season. During the periods of crop planting and harvesting, there was little leisure time. Mythical pakiwaitara were commonly sung or recited as each game was played.



Women of the Arawa Tribe playing the game of Ti rakau (circa 1925).

To make *tī tī Torea*:
Use rolled up and taped magazines or newspapers.

W aia ta
E papa waiari taku rei mahi
taku rei mahi hei tuku roima ta
E aue kama te ahau
E hira hoki mai ra

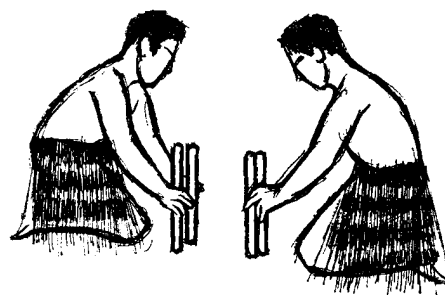
Actions
sequences listed from simple to most difficult

Start with sticks on ground, one each side of you.
Partner sits opposite facing you.

First Sequence

TĪ TĪ TOREA – STICK GAMES

Traditionally the small straight branches of the manuka tree, matai or māire trees were used as *tī tī torea* sticks as they were plentiful and easy to gather. Traditionally boys and young men used this game to increase dexterity and alertness, while girls and young women were thought to benefit from increased adroitness for poi and dances.



1. Bang sticks end on ground together, clap left stick on right then right stick on left.
Do 8 times.

2. Down together, touch partner's stick (right then left).

Do 4 times.

3. Repeat first step 4 times.

Second Sequence

1. Bang stick ends on ground together on the left. Tap tops of sticks together. Flip sticks in the air on the left, repeat on the right.

Down together on right, tap top, spin right.

Do 4 times.

2. Down together, exchange with partner (first right hand then left hand).

Do 2 times.

3. Repeat first step 2 times.

Third Sequence

1. Bang sticks end on ground together, exchange sticks with partner (first right hand then left hand).

Do 8 times.

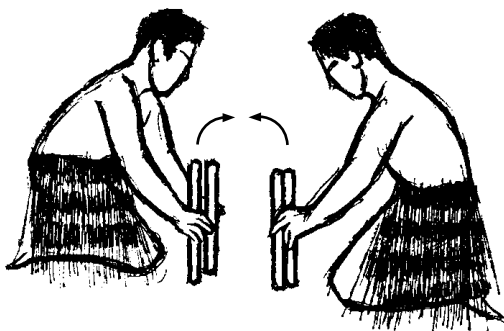
2. Down together, exchange own sticks back and forth.

Do 4 times.

3. Repeat first step 4 times.

Fourth Sequence

1. Bang sticks end on ground together.



Exchange both sticks with partner at same time. Swap back again. Do 8 times.

2. Down, tap, spin both together. Do 4 times.

3. Repeat first step 4 times.



POI

Traditionally poi were made of materials from the great forest of Tane.

The feathery heads of Raupo reeds (bullrush) were used as the soft filling of the poi. Sometimes the leaves of both the raupo and kuta plants were used to wrap around the filling while taniko weaving decorated the wrapping of others. Muka (flax fibre) ties secured the wrapping around the filling. The long poi handles were also made of muka. Sometimes dog hair or feathers were attached at the join of the ball and handle.

While poi is essentially used by women today, in the past men may have used it as a form of martial art and training for warfare.

The traditional poi was a very long poi that flowed with the rhythm of the waiata and enhanced the grace and beauty of the performer. Some records have it that the long poi was performed by higher rank women.

To make poi:

Long poi length from finger tips to shoulder

Short poi length from finger tips to elbow

Method 1

- Use old nylon stockings stuffed with soft foam. Push foam into the end of a stocking and knot it to make a ball. Tie a knot in the other end to make a handle.

Method 2

- make wool handles by 3 or 4 plaiting wool (refer above for lengths for short and long poi)
- make a wool pompon and attach to knotted end of handle
- cut medium rubbish bag plastic in half to make two poi
- stuff foam or screwed up paper rounded to fist size into one of the plastic pieces
- tie plaited handle into the foam fist
- tighten plastic firmly making a nice rounded ball, tie with string close to ball end of handle
- make a second tie around the plastic and handle
- turn the edge of the plastic down onto the ball and make a third tie around it – this tie ensures that the poi stays together
- pull the plastic down tidily and trim off spare with scissors

Waia ta 1

Erere taku poi

Mauri a tura

Nga riri o te moana

E papaki mai nei

Ko taku aroha

E kawea turei

Menga a tu kia hoki mai

Waia ta 2

Hoki hoki tonu mai

Te wairua o te tau

Kei te awhi nei i naki

Tere i kiri e

Actions

sequences listed from simple to most difficult

Sequence 1 – for the very young children

Sing the waia ta

Tap the right foot and swing one poi in a big circle in front of you.

Continue for the whole song.

Sequence 2

Sing the waia ta

Tap the right foot. Make two big circles with one poi then catch the poi with the other hand.

Continue for the whole song.

Sequence 3

Sing the waia ta

Tap the right foot. Make two flat circles with one poi, moving slowly from left to right. Finish with one more half circle which taps your side with the poi.

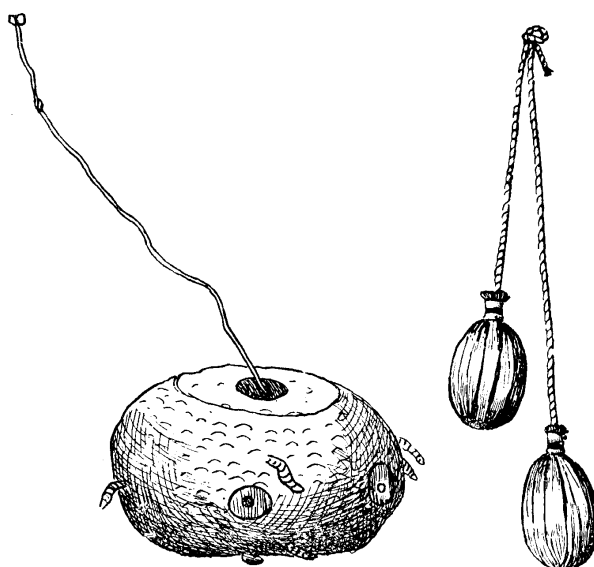
Repeat in the other direction.

Continue for the whole song.

Sequence 4

Sing the waia ta

Tap the right foot. Make figure 8 circles starting in front of your face then over the back of your shoulder. Continue for the whole song.



WHAI WAWEWAE A MAUI (WHAI WAEWAE)
— STRING GAMES

Māori string games date to pre-European times and are similar to string games played around the world. Traditionally women were more proficient at the games although whai was played by both genders and all ages.

String games were an excellent training ground for the skills required in weaving, in the making of nets, korowai (cloaks), bird and hinaki traps, tukutuku panel work and even the thatching of meeting houses.

It is said that whai was passed down by Maui. Whai patterns often represent figures from mythology.

Often little chants were composed to make it easier to remember the sequences. Initially the tutor would demonstrate each step before the student followed.

Waiata for Rurerehua
Rurerehua rererunga e
Papaki kau ana
Rererunga e

Karakia whai for making E Rua Taimana, The Two of Diamonds (numbers refer to diagrams)

Tima ta¹ pena² pena³ pera⁴

Haererunga kuhu raro⁵

Kune kunea hii⁶

Hiki runga koni⁷

Hiki runga koni⁷

Heke heke⁸

Ruta runga e⁸

Mau tonukorua⁹

Mau tonukorua⁹

Heke heke koti⁹⁻¹⁰

Hiri a tue¹⁰

Ahi

Karakia whai for making Te Hōpu Tiwaiwaka, The Fantail Catching Net

Te hōpu tiwaiwaka

Te hōpu tiwaiwaka

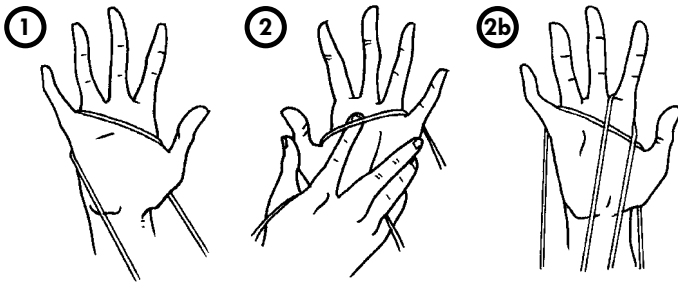
Intricate string games (circa 1925).



Actions

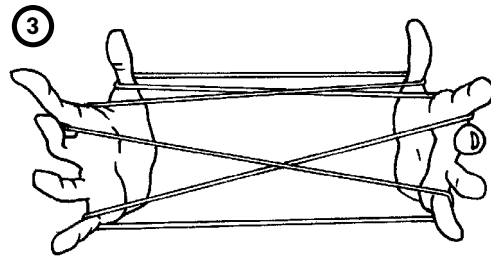
sequences listed from simple to most difficult

Sequence 1: Purerehua – Butterfly

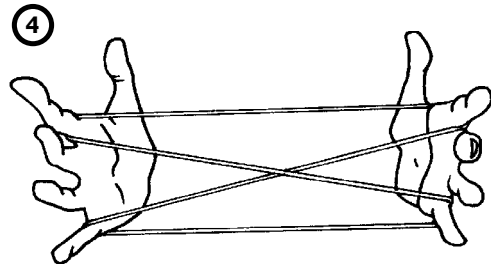


Basic position 1. Both hands should look like this.

Repeat 2 and 2b on both hands.

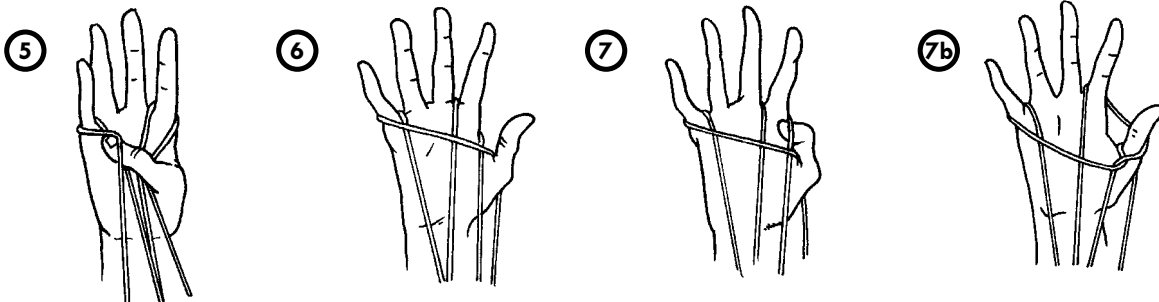


Drop thumbs.



Purerehua. Scissor ring fingers to fly butterfly. Any tune will do for this waiata.

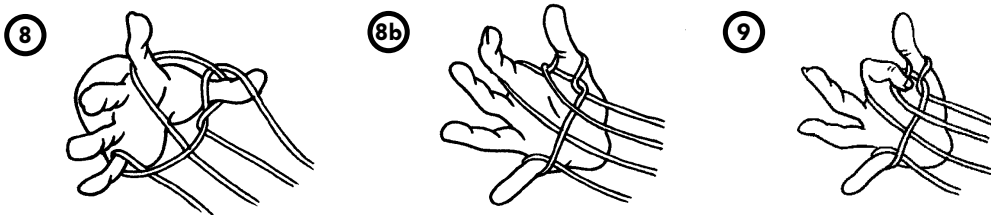
Sequence 2: ERua Taimana – Two of Diamonds



Repeat steps 1–4. Both hands. Thumbs go over nearest three strings, under fourth.

Pull both hands apart.

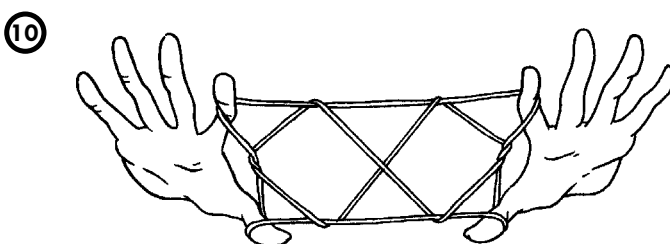
Both hands. Use opposite hand to lift forefinger string over thumb.



Turn thumbs down between two nearest strings.

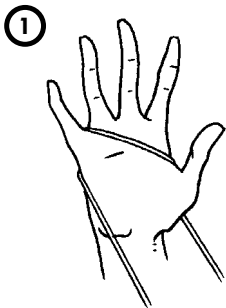
Bring thumbs up in front of string nearest body to make two triangles at the base of each thumb.

Place forefingers in triangles. Drop string off little fingers.

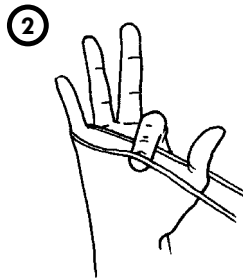


ERua Taimana. Turn palms down, apart and away from the body.

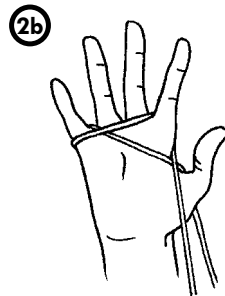
Sequence 3: Te Hapu Tiwaiwaka – The Fartail
Catching Net



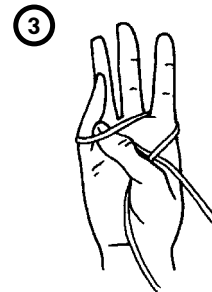
Basic position 1.
Both hands should look like this.



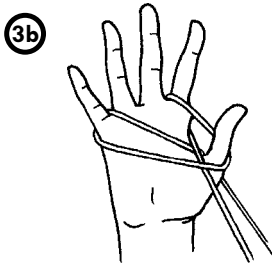
Each forefinger goes under little finger string.



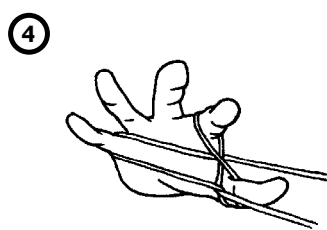
Pull both hands tight.



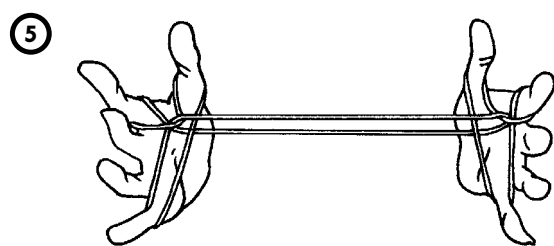
Thumbs under front little finger string.



Pull both hands tight.



Thumbs down between front two strings.



Te Hapu Tiwaiwaka. Bring thumb back up in front of strings. Open and close thumb and forefinger to make net open and close.

PUREREHUA OR PUOROHU

Taonga puoro are the mystical sounding wind instruments of our ancestors. The emotions of love, passion, pain and grief are woven together in taonga puoro. Breath, wind and air are all essential to life and the creation of sound.

Rurerehua is one example of taonga puoro. The song of the Rurerehua or bullroarer, warns us to "be alert, be prepared, be careful", "Kia hiwara, kia mataara, kia tupa".

Rurerehua were pointed oval instruments attached to a cord which was swung around the head, making a haunting call. Traditionally Rurerehua could be made of wood such as matai or of whale bone or pouamu. The plaited cord was made of muka. Rurerehua varied in size

according to the sound which was desired. Bullroarers themselves were not toys and were used for ritual purposes such as bringing rain to crops. Children did however play with a similar but smaller type called whizzers, in which a thin bit of wood spun around a looped string.

To make contemporary Rurerehua you need:

- half a ruler with a hole in the end
- string (arms length)

Attach the string through a hole in the end of the stick. Swing it around your head rapidly. Vary the type of stick and decorate it.

background Notes

Whakaraka



A 20cm long koauau.

Koauau – Flutes

The haunting refrain of the koauau conjures up a distant era. Played in the right setting the sound can take the listener back through time. Koauau are traditional instruments, one of a number of types of flute. Musically, it is difficult to make the koauau melody meaningful – “parekareka te rongona”

Traditionally koauau were made from human thigh and arm bones, or from wood. Trees favored for this purpose were poroporo, tutu and neinei which have a soft pith and are easily hollowed. Matai, maire, rimu and totara which have no pith were also used. Koauau are played with the mouth, although some were played through the nose, similar to nguru

Today koauau can be made from cattle bones, pvc plastic piping and even recycled paper tubes. Electrical or hand drills can be used to make holes in wooden or bone koauau.

To make contemporary Koauau you will need:

- plastic pvc tubing with 2cm diameter, at least 15cm long
- 3mm drill bit
- sandpaper

Cut tubing to 15 cm long. Drill holes at 3, 6 and 10 cm from the end that is blown. Sandpaper to smooth all rough edges.

Blow across the end which has the hole at 3cm from it.

A wooden koauau can be made using doweling of similar dimensions, however you will probably need a lathe to hollow the doweling out.

Background Notes

POTAKA — TOPS

Probably the most popular toy of all was the potaka, or whipping top. All ages played with potaka.

Potaka were usually made of wood, though in some parts of Aotearoa they were made of pumice. Making the tops balance was a crucial part of their construction. Whips were made of strips of flax tied to a wooden handle. The flax was wound across the top to set it spinning, then the top was whipped to keep it alive. Potaka were played on the marae potaka, a piece of ground carefully flattened. Sometimes the marae potaka was dotted with mounds, which the tops were jumped over. The winner of a game was the person who kept the potaka spinning the longest. Often really good players would compete to get their top over a line and stop their opponents top from crossing the line.

There were a number of variations in the tops, including potaka kukume or humming tops. These tops were similar to the whipping top but had a shaft protruding from the top, around which the cord was wrapped. Some humming tops, called potaka hue, were made of small gourds. Another top variation was the fighting top. These were used to attack the opponents top and cut it to pieces.

Two humming tops, one with cord attached.



KORURU — KNUCKLEBONES

The forest of Tane, the shores and pebbled streamlets of Tangaroa were the toy shops of Maori children. The toys in these shops cost nothing at all, except perhaps the time spent in making them. From the beach or from a stream, children would gather small flat pebbles to use as knucklebones. The Maori game is similar to the games played by children everywhere.

Children used five stones, catching them one by one on the back of their hands. Good players might even use up to fifteen stones.

Flat pebbles were also used for skimming over water.

Actions

sequences listed from simple to most difficult

Sequence 1

Scatter stones. Pick up 1, then pick up 2 in one swoop, then repeat for three then four in a swoop. If you miss the pick up, have another go.

Sequence 2

Scatter stones. Pick up 1, then pick up 2 in one swoop, then repeat for three and four. If you miss the pick up it is your opponents turn.

Sequence 3

Dumps. Throw one stone jack up and dump the rest. Then throw the jack up and pick up the rest.

Sequence 4

Over the style. Make a style by putting the left hand down as a fist. Throw the jack up. Pick up one stone on right and put over the left of the style. Repeat until all stones are over the style. Remove the style and pick up all the stones together.

Sequence 5

Over the jump. As for style except left hand is on its side rather than in a fist.

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