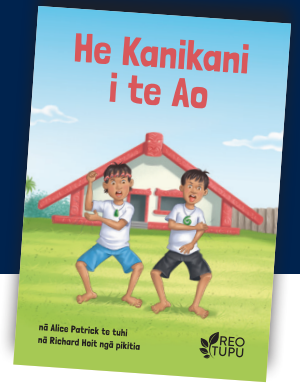


# He Kanikani i te Ao

## Dances from Around the World

by Alice Patrick | illustrated by Richard Hoit



### STORYLINE / KIKO

This story introduces children from different countries. They perform dances representing their different cultures.

### ACHIEVEMENT OBJECTIVES / WHĀINGA PAETAE

Children should be able to:

- 2.5 communicate about physical characteristics and personality
- 3.1 communicate about customs.

*Te Aho Arataki Marau mō te Ako i Te Reo Māori – Kura Auraki*



### LEARNING CONTEXT / KAUPAPA

This story relates to the topic of Ngā hākari/ Celebrations (Unit 7) in *He Reo Tupu, He Reo Ora*.

*He Reo Tupu, He Reo Ora*

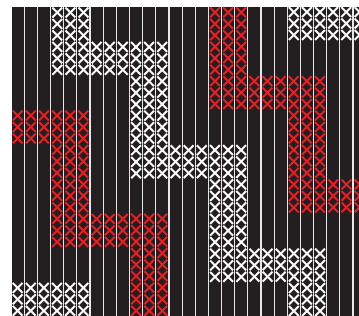


### ASSESSMENT / AROMATAWAI

Learning intentions and success criteria have been included in these teachers' notes (see rubrics below) to help determine student progress.

The format of the rubrics is similar to *He Reo Tupu, He Reo Ora*, allowing for student self-assessment, as well as assessment by:

- other students (*tuākana* and *tēina*)
- teachers
- whānau (as a way of engaging families and promoting a partnership between home and school).



The three tohu/ symbols in the rubrics indicate different steps of learning, as depicted in this poutama pattern.

### Learning intention

Understand and use some words to describe people

For example: *māia* (confident), *kaha* (strong), *tere* (quick)

XXX | **Māia** = confident  
XX | **Tata** = nearly there  
X | **Tauhau** = unfamiliar

AKO	Ākonga			Hoa			Whānau			Kaiako		
	Tauhau X	Tata XX	Māia XXX	Tauhau X	Tata XX	Māia XXX	Tauhau X	Tata XX	Māia XXX	Tauhau X	Tata XX	Māia XXX
I can understand some words that describe people, when I hear them.												
I can use some words to describe people, orally and/or in writing.												

## Learning intention

Communicate about two people using short descriptive sentences

For example: *Tino kakama rāua*. (They are very agile.)

XXX | Māia = confident  
XX | Tata = nearly there  
X | Tauhou = unfamiliar

AKO	Ākonga			Hoa			Whānau			Kaiako		
	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX
I can describe two people orally, using a simple sentence structure.												
I can describe two people in writing, using a simple sentence.												

## Learning intention

Use *rāua ko* to join two people's names

For example: *Flora rāua ko Bonnie* (Flora and Bonnie)

XXX | Māia = confident  
XX | Tata = nearly there  
X | Tauhou = unfamiliar

AKO	Ākonga			Hoa			Whānau			Kaiako		
	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX
I can use <i>rāua ko</i> when speaking about two people.												
I can use <i>rāua ko</i> in my writing to join two people's names.												

## Learning intention

Understand and use Māori words for place names

For example: *Kōtirana* (Scotland), *Pāniora* (Spain), *Āwherika ki te Tonga* (South Africa)

XXX | Māia = confident  
XX | Tata = nearly there  
X | Tauhou = unfamiliar

AKO	Ākonga			Hoa			Whānau			Kaiako		
	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX
I recognise the Māori names for some countries.												
I can use the Māori names for some countries, orally and/or in writing.												

## Learning intention

### Communicate where others come from

For example: *nō Haina* (from China), *nō Āwherika ki te Tonga* (from South Africa)  
*Nō Hawai'i a Kala.* (Kala is from Hawai'i.)  
*Nō Aotearoa a Himi rāua ko Pateriki.* (Himi and Pateriki are from Aotearoa New Zealand.)

**XXX** Māia = confident  
**XX** Tata = nearly there  
**X** Tauhou = unfamiliar

AKO	Ākonga			Hoa			Whānau			Kaiako		
	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX	Tauhou X	Tata XX	Māia XXX
I can form simple phrases/sentences to talk about where others come from.												
I can form simple phrases/sentences to write about where others come from.												

## PROVERB / WHAKATAUKI



*Me te paihau turuki.*

*Like the wings of a young duck.*

This simile describes the *wiriwiri* – the shaking hand movement in a *kanikani* or haka. This movement is said to represent different aspects of the environment, such as shimmering heat and rustling leaves. The *wiriwiri* derives from *Tāne-rore*, who is believed to be the originator of dance.

## CULTURAL KNOWLEDGE / TIKANGA

Different countries showcase their culture through performance.

In New Zealand, Māori performing arts (kapa haka) are a vehicle for the retention and revitalisation of *te reo Māori me ōna tikanga* (Māori language and culture). This includes waiata, poi, and haka, with many cultural groups also incorporating *mau rākau* (traditional weaponry) and *taonga puoro* (traditional Māori music).

Kapa haka participants also benefit from the values of being a part of a group, including *whakawhanaungatanga* (building relationships), *manaakitanga* (looking after each other), and *aroha* (love).

In explaining the art of haka, haka master Henare Teowai said, “*Kia kōrero te katoa o te tinana*” – every part of the body should ‘speak’.

When missionaries came to Aotearoa New Zealand they reportedly encouraged Māori to stop performing haka, karakia, and waiata because of perceived conflict with Christian beliefs. Instead, they promoted hymns and European songs. Because of this, many Māori waiata have European melodies. You can read more about this [here](#). Despite the missionaries’ pleas, kapa haka groups continued to perform, and Māori continued to include kapa haka at their hui.

In the 1900s, actions were added to waiata to complement the words, and this innovation of *waiata-ā-ringa* (action songs) stimulated the composition of many melodic waiata.

Kapa haka provided Māori who felt dislocated from their iwi during the urban drift in the 1930s with a way to stay connected to their culture and language. Many kapa haka groups that formed at this time were pan-iwi.

Today, the national Māori performing arts festival *Te Matatini* provides a platform for performers to present original contemporary compositions. These compositions often comment on political topics or social issues. Through their compositions, especially the haka, Māori composers can air their concerns.

Kapa haka thrives in many New Zealand schools and is popular with children from diverse cultures. In addition to promoting an appreciation of Māori language and culture, participants learn life skills and gain cognitive and physical benefits.



**Note:** The literal translation of kapa is to stand in a row. Most dictionaries define haka as a posture dance.

## PRE-READING / I MUA ATU

Before reading the story, talk with students to discover:

- their previous experiences in relation to the picture on the front cover
- their prior knowledge of relevant vocabulary, language structures, and Māori concepts.

## FLASHCARDS / WHAKAAHUA

You could create flashcards to show images of the following content words:

- hura** – hula
- kamupūtu** – gumboot
- raiona** – lion
- amarama** – umbrella
- haka** – haka
- hoari** – sword
- Āwherika** – Africa
- Pāniora** – Spain
- Kōtirana** – Scotland
- Haina** – China
- Tiapanā** – Japan
- Aotearoa** – New Zealand



## OTHER WORDS / ĒTAHI ATU KUPU

Other words in the text include:

- kanikani** – dance
- peke** – jump
- mau** – wear
- takahi waewae** – stamp feet
- tino** – very, best
- kakama** – agile
- pūmanawa** – talented
- kaha** – strong
- tere** – quick
- māia** – confident
- ātaahua** – beautiful
- mōhio** – skilful

## GRAMMAR / WETEREO

This reader includes the following language structures:

- dual pronoun *rāua*, meaning ‘they’ (two people) (*Kei te haka rāua*. They [two people] do a haka.)
- conjunction *rāua ko* for joining two people’s names (*Himi rāua ko Pateriki*. Himi and Pateriki.)
- present-tense marker *Kei te ...* (*Kei te kanikani hura rāua*. They dance the hula.)
- adjectival phrase using the intensifier *tino* (*Tino tere rāua*. They are very quick.)
- interrogative *he aha*, meaning ‘what’
- sentence starter *nō*, meaning ‘belonging to/from’, in the sense of *tūrangawaewae* (*Nō Pāniora a Maria*. Maria is from Spain.)

## FOLLOW-UP / I MURI MAI

### Second language tasks/activities

Once students are familiar with the text, you can facilitate some of the second language tasks/activities below, working to your students’ strengths and interests. The aim is to extend their proficiency and use of te reo in meaningful contexts.

While facilitating these tasks/activities, remember that you don’t have to be the expert. As conveyed in the Māori concept of *ako*, you may be in the position of being a learner alongside your students. In fact, some students may want to take the lead.

*Ka pai tēnā. Nō reira, kia kaha.*

For general information on common task types, see *He Reo Tupu*, *He Reo Ora*. Choose ‘Using tasks and activities’.

He Reo Tupu, He Reo Ora



1. **Matching** (listening or reading) – Students match selected pieces of oral or written text from the story to associated pictures showing, for example, characters, dances, or maps that are randomly sorted.

2. **True/False** (*kei te tika/kei te hē*) (listening or reading) – Students make a judgement on whether a spoken or written statement about a picture in the book is true or false (*kei te tika/kei te hē*).

For example, for the picture of the hula, you could make the following false statement:

*Kei te peke hoari rāua.*

If false, the students must 'make it right' by providing the correct text that corresponds with that picture:

*Kei te kanikani hura rāua.*

3. **Multi-choice** (listening or reading) – Provide descriptions of a picture from the text, and students decide which description best applies. For example, for the picture of the Chinese lion dance, you might suggest:

*Kei te hurihuri amarara rāua.*

*Kei te kori raiona rāua.*

*Kei te kanikani hura rāua.*

*Kei te haka rāua.*



4. **Cloze activity** – Create gaps in the written text for students to complete. A cloze is a good way to help students notice the grammar of te reo Māori, as well as improve their prediction skills and encourage them to make intelligent guesses from context and picture cues. For example:

*Nō \_\_\_\_ a Himi rāua ko Pateriki. Kei te haka \_\_\_\_.*

The gaps in a cloze can represent a consistent part of speech such as nouns or pronouns. Alternatively, words can be deleted at random, for example, every third word.

You can make a cloze exercise easier for students by:

- telling them how many letters are in the missing word
- providing the first letter
- giving them a list of words to choose from.

A cloze task can be extended to incorporate listening and speaking, where you read a piece of text and stop at each missing word, so students can suggest an appropriate word to fill the gap.

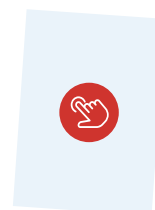
5. **Story dramatisation** – Students read the story *Watercress Tuna and the Children of Champion Street* by Patricia Grace, then act it out doing some of the dances. You can embed Māori words into the English text, as in this YouTube [clip](#).

6. **Vocabulary extension** – To learn the Māori names for other countries, students can:

- read the story *Nō Hea Ēnei Kararehe?* (*Where Are These Animals From?*) about creatures in other countries, including three taniwha
- watch the animation [Nō hea ia?](#) about animals in different countries of the world. Note that the animations in *He Reo Tupu*, *He Reo Ora* are supported with useful information, including storyline, grammar, Māori transcript, and English translation. Before showing the animations, make sure you are familiar with this information.

7. **Text adaptation/reversioning** – Students create their own text to celebrate the cultural diversity of the children in their class or school, using the language structures in this story as a framework.

8. **Mini book** – Print the mini-book template (with instructions), so every child in your class can take home a mini version of this story to read with whānau.





## SONG / WAIATA

This waiata will support the kaupapa of the reader:

- *Kanikani kanikani tamariki mā* – available in the Te Reo Kori kit from Kohia Resources.

*Pakipaki pakipaki tamariki mā* (x2)

*Peke peke peke peke tamariki mā* (x2)

*Hīkoi hīkoi hīkoi hīkoi tamariki mā* (x2)

*Oma oma oma oma tamariki mā* (x2)

*Kanikani kanikani tamariki mā* (x2)

*Huri huri huri huri tamariki mā* (x2)

*Whakarongo whakarongo tamariki mā* (x2)

*Clap clap children*

*Jump jump children*

*Walk children*

*Run children*

*Dance children*

*Turn children*

*Listen children*

## USING THE BIG BOOKS IN EARLY CHILDHOOD

In English-medium ECE settings, where Māori language is a natural part of the programme (as recommended in the Mana reo strand of *Te Whāriki*), the big books for Reo Tupu stories can be used for shared reading with tamariki.

These stories will allow teachers to weave Māori language and culture into their everyday activities, demonstrating the value they place on te reo and tikanga Māori. This is especially important for enhancing identity, sense of belonging, and well-being. The audio component of the e-books will support teachers and tamariki to pronounce te reo Māori correctly.

## STORIES / PAKIWAITARA

The following stories are relevant to the kaupapa of this reader:

Grace, P. (1984). *Watercress tuna and the children of Champion Street*. Auckland: Puffin. (An eel with a magic throat travels through Champion Street in Porirua, presenting cultural gifts to children of different ethnicities.)

Mahuika, K., & Pewhairangi, K. (2004). *Ko au tēnei e haka ana!* Wellington: Learning Media. (This story introduces the concept of *rua*.)

Patrick, A. (2017). *Nō hea ēnei kararehe?/Where are these animals from?* Arahia Books. (Bilingual story about creatures in other countries, including three taniwha.)

## ACKNOWLEDGEMENTS / HE MIHI

The author would like to acknowledge the teachers she has worked with over the years, inspiring her to create these books. *Ināianeī kua mātātupu. Ka tuku mihi hoki ki te whānau Laison nō Taranaki me te whānau Takotohiwi nō Ngāti Awa, who nurtured her in te ao Māori; ko te tino koha tēnā.*

She also acknowledges with fondness her Māori tutors during decades of learning, particularly Hirini Mead, Tamati Kruger, Wiremu Parker, Keri Kaa, and Ruka Broughton, and her two non-Māori mentors and role models, Mary Boyce and Fran Hunia.

All these people have added to her kete.

*Kua whetūrangitia ētahi engari kāore e warewaretia ō rātou mahi maha ki te akiaki i a ia. Hei whakamutunga, ka tuku mihi ki āna mokopuna me āna tama – te pū o ēnei pukapuka.*