

Experiencing Poetry through Matariki

<p>Curriculum Level</p> <p><i>This resource has been designed using pedagogical strategies relevant across curriculum levels, specifically for the learning area of English. Generally speaking, the activities and strategies are aimed at Level 2 - 6 of the Curriculum. Some resources will be more specific to a year or curriculum level and when this is such it is indicated (CL). It is also possible that many activities can be readily adjusted accordingly.</i></p> <p><i>Explicit teaching of figurative language or terminology has not been included in this resource as it is assumed this area is already well covered in teaching practice and resources.</i></p>	<p>Preparation:</p> <ul style="list-style-type: none"> • Create a poetry wall: Display any poems you think are relevant and appropriate. ‘During Matariki...’ (p 4) could also be used on the wall (this is a resource available in the kit) • Prepare poems you might like to share with the students (some included) • Have paper in stock for brainstorming and activities like ‘pass the poem’ • Introduce Matariki • Use the list of Matariki words / vocab for the wall • Check for any current news stories on Matariki • Read and discuss the Matariki story (CL 1 - 2): http://www.wcl.govt.nz/kids/downloads/seven-stars-of-matariki/ <p>Key Questions:</p> <p>How did Maori experience poetry - historically?</p> <p>How do we <i>experience</i> poetry?</p> <p>Why do people perform poetry?</p>
<p>Level 2 – 6 English</p> <p>Listening, Reading, and Viewing <i>Processes & strategies</i></p> <p>Select through to integrate sources of information, processes, and strategies confidently to identify, form and express ideas.</p> <p><i>Purposes & audiences</i></p> <p>Show an increasing understanding of how texts are shaped for different purposes and audiences.</p> <p><i>Ideas</i></p> <p>Show an increasing understanding of ideas within, across and beyond texts.</p> <p><i>Language features</i></p> <p>Show an increasing understanding of how language features are used for effect within and across texts.</p> <p><i>Structure</i></p> <p>Show an increasing understanding of text structures.</p>	<p>Speaking, Writing, and Presenting <i>Processes & strategies</i></p> <p>Select through to integrate sources of information, processes, and strategies confidently to identify, form and express ideas.</p> <p><i>Purposes & audiences</i></p> <p>Show an increasing understanding of how to shape texts for different purposes and audiences.</p> <p><i>Ideas</i></p> <p>Select, form, express through to develop, and communicate ideas on a range of topics.</p> <p><i>Language features</i></p> <p>Use language features appropriately through to select a range, showing an increasing understanding of their effects.</p> <p><i>Structure</i></p> <p>Organise texts using a range of appropriate (and effective) structures.</p>

Key Competencies and Values	Curriculum Level	Activities / Strategies
<p><i>Inquiry curiosity</i> participating and contributing</p> <p>thinking thinking</p> <p>using language</p> <p><i>Innovation</i> using language, symbols, and texts</p> <p>thinking; using language, symbols, and texts; managing self; relating to others; participating and contributing</p> <p><i>Innovation</i></p> <p><i>Community; Integrity</i></p> <p><i>Innovation, Community and participation;</i></p> <p>thinking; using language, symbols, and texts; managing self; relating to others; participating and contributing</p>	CL 3 – 5	<p><u>Pre teaching</u></p> <p>Learning on Matariki: Prior knowledge? See ‘What Matariki is’ resource (p 14)</p>
	CL 1 – 3	<p>Download The Seven Stars of Matariki read by the author, Toni Rolleston-Cummins: http://www.wcl.govt.nz/kids/downloads/seven-stars-of-matariki/</p>
	CL 2 – 6	<ul style="list-style-type: none"> • Y- chart (p 31)
	CL 2 – 5	<ul style="list-style-type: none"> • KWHL (p 21)
	CL 2 – 4	<ul style="list-style-type: none"> • Vocab activities – ‘cloak’ of words / word finds* / before and after grid (pp 5 – 8)
	CL 4 – 6	<ul style="list-style-type: none"> • Found poetry (p 9)
	CL 2 – 6	<p><u>Processing</u></p> <p>Read and discuss poems with these following strategies:</p> <ul style="list-style-type: none"> • Pair / share (p 24)
	CL 2 – 4	<ul style="list-style-type: none"> • Starry Why (p 31)
	CL 2 – 5	<ul style="list-style-type: none"> • Making sense of it all - an activity of focussing on the senses before detecting what sense they can write from or a writer has written from (p 22)
	CL 2 – 5	<ul style="list-style-type: none"> • ‘Rain’ Hone Tuwhare – see poem (p 28)
	CL 4 – 6	<ul style="list-style-type: none"> • and / or learn about Hone Tuwhare (p 10) <p><i>(link to PowerPoint; suitable for Curriculum levels 4 – 6 and / or extension students – it can be still used at Year 7 and 8 but you may want to skip some questions / points).</i></p>
	CL 2 -4	<p><u>Presenting</u></p> <p>Creative Poetry Writing Approaches</p> <ul style="list-style-type: none"> • Poem: I have to write a poem (p 34)
	CL 2 – 5	<ul style="list-style-type: none"> • Different Poetry Structures (p 26)
	CL 2 – 5	<ul style="list-style-type: none"> • Pass the Poem (p 25)
	CL 2 – 6	<ul style="list-style-type: none"> • Writing a poem for Matariki – includes a writing frame (p 33 – 34)
		<p>*pdf format and a separate document</p>

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During Matariki we celebrate
our unique place in the world.

We give respect to the whenua on which we live and
admiration to our mother earth Papatuanuku.

Throughout Matariki we learn about
those who came before us.

Our history.

Our family.

Our bones.

Matariki signals growth.

It's a time of change.

It's a time to prepare, and a time of action.

During Matariki we acknowledge what we have and
what we have to give.

Matariki celebrates the diversity of life.

It's a celebration of cultures, language, spirit and
people.

Matariki is our Aotearoa Pacific New Year.

<http://www.tetaurawhiri.govt.nz/maori/downloads/matariki/MatarikiBooklet.pdf>

Building Vocab

You may want to organise the lists in various ways. Following this page is a suggested grid for use.

Students can work on own, in pairs or groups on their lists.

Some suggestions: (depending on resources and time)

Each day a new word can be introduced to the class on Matariki and displayed on the board to be copied onto their lists.

These list can be either in students books, or displayed in various ways:

- Make a feather cloak out of crap paper, or some kind of paper. On each strip a word to do with Matariki is written on it and then hung from the cloak (this cloak could just be an outline on a wall and where the students pin the work inside the outline rather than a three dimensional one. Groups could have different coloured paper to see at a glance what group are building the most words.
- Divide lists into nouns, adjectives, verbs etc
- Have a competition (based on what you want the focus of learning to be) – the longest list, or the most relevant words, or the most Maori words with correct translation etc wins

Matariki *Before and After Vocab Grid*

Write what you think the word means and later once you have learnt about Matariki revisit these words and add some new ones you have since learnt.

Word List	What I think the words mean	Revised definition
constellation		
navigation		
voyage		
waka		
harvest		
whenua		
celebration		

whakapapa		
horizon		
matariki		

Source of grid: <http://esolonline.tki.org.nz/ESOL-Online/What-do-I-need-to-know-and-do/Effective-strategies-pedagogy-knowing-how-to-teach/Teaching-approaches-and-strategies/Vocabulary/Before-and-after-vocabulary-grids>

Matariki Vocabulary

English – Māori	Māori – English
<p>Ancestors – Tīpuna Celebrate – Whakanui Cemetery – Urupā / Wāhi Tapu Conservation – Papa Atawhai Deceased – Mate Dream – Moemoeā Environment – Taiao Family tree – Whakapapa Feast – Hākari Garden – Māra Gathering – Huihuinga Gift – Koha Give – Hoatu God of cultivated food – Rongo-mā-Tāne God of the forest – Tāne God of uncultivated food – Haumia Goodwill – Manaakitanga Kite – Manu aute Love – Aroha Memorial – Whakamaumaharatanga Mother Earth - Papatūānuku Night – Pō Nurture – Atawhai Orions Belt – Tautoru Party – Whakangahau Plant (into the ground) – Whakatō Plant (vegetation) – Otaota Rigel – Puanga Sirius – Takurua Sky – Ranginui Star – Whetū Tree – Rākau</p>	<p>Aroha - Love Atawhai - Nurture Hākari - Feast Haumia - God of uncultivated food Hoatu - Give Huihuinga - Gathering Koha - Gift Manaakitanga - Goodwill Manu aute - Kite Māra - Garden Mate - Deceased Moemoeā - Dream Otaota - Plant (vegetation) Papa Atawhai - Conservation Papatūānuku - Mother Earth Pō - Night Puanga - Rigel Rākau - Tree Ranginui - Sky Rongo-mā-Tāne - God of cultivated food Taiao - Environment Takurua - Sirius Tāne - God of the forest Tautoru - Orions Belt Tīpuna - Ancestors Urupā / Wāhi Tapu - Cemetery Whakamaumaharatanga - Memorial Whakangahau - Party Whakanui - Celebrate Whakapapa - Family tree Whakatō - Plant (into the ground) Whetū - Star</p>

Found Poetry

This is a great way to introduce students to reading on the topic and building up their vocabulary.

1. First students are to draw a star on card and then cut it out.
2. Draw an outline on the text given, using their star as a stencil. They can do this more than once (outlining their star over seven parts of the text - in this case the number is seven for the seven stars of Matariki).
3. In these seven outlines students are to select up to seven words for their poems. In each star they need to select a word that is something to do with Matariki.
4. Students then arrange their seven words into a phrase, or keep collecting their words and wait until they have all 49 words as students are to do this, gather 7 words from each one of the seven outlined stars.
5. When they have finished collecting their words and have managed to build some kind of semblance into their found phrases, they need to organise them into verses, using line breaks / enjambment, to create their poem.

From here they can share their poems, present, or perform.

You may now like to introduce the whole text to them to read and see how their poems reflect this actual information sheet on Matariki. Has there been any cross over or similarities?

For the continuation of reading the article, you may like to use the reciprocal reading strategy.

An alternative here is that you just use any kind of text and it does not need to be read as a complete text afterwards. This is just an option to help build vocabulary around Matariki.

You may like to page 3 & 4 of this pdf for an explanation of Matariki and what it means / is in other cultures as a possible resource for this exercise.

<http://library.christchurch.org.nz/Education/MataurangaMaori/2008MatarikiTeacherResourcePack.pdf>

Hone Tuwhare PowerPoint

No ordinary 'one'

- Hone Tuwhare

“Hone Tuwhare was New Zealand’s most distinguished Maori poet writing in English. He was born in Kaikohe into the Nga Puhi tribe (hapu Ngati Korokoro, Ngati Tautahi, Te Popoto, Uri-o-hau).”

- New Zealand Book Council

For more information on Hone Tuwhare go to:

<http://www.bookcouncil.org.nz/writers/tuwharehone.html>

But I protest

my love for you isn't minimal

it's animal Haiku by Hone Tuwhare

(from NZ on Screen Documentary Hone Tuwhare 1996 Dir Gaylene Preston)

- **Hone Tuwhare on Screen**

Synopsis: “A documentary glimpse into the life, art, and... cheeky-as-a-kaka...late Kiwi poet, Hone Tuwhare.

In this Gaylene Preston-directed film, the man with "the big rubber face" (cheers Glenn Colquhoun) is observed at home, and travelling the country reading his work; polishing a new love poem; visiting old drinking haunts; reading to a hall full of entranced students; and expounding his distinctive views on everything from The Bible to Karl Marx's love life. He reads some of his best-known poems, including *Rain* and *No Ordinary Sun*.”Source:

<http://www.nzonscreen.com/title/hone-tuwhare-1996>

- **Hone Tuwhare on screen**

For viewing go to: <http://www.nzonscreen.com/title/hone-tuwhare-1996>

Recommended viewing:

Clip 1: play all (12 minutes)

Clip 2: 1.10 - 2.00; 3.00 - 6.08 ‘No Ordinary Sun’

Clip 3: 0.00 – 1.40

Clip 4: 0.00 – 4.00; 6.40 - end, includes ‘Rain’

- **During Viewing Questions
(Clip 1)**

- What is Hone counting at the start of the film?
- What do the shop owners at Kaka Point Store say about Hone Tuwhare? What kind of a person do you think he is from what they say?
- What does Hone say about reading poetry out loud?
- What reason does Hone Tuwhare give for no longer dedicating poems to anyone now?
- During viewing questions
(clip 1)
- Keats and Wordsworth – they are Romantic poets from a couple of hundred years ago. What does Hone Tuwhare say about them?

The Romantic poets (late 18th and early 19th Century) were actively engaged in trying to create a new kind of poetry that emphasized intuition over reason and the care for one's spirituality / an idealism over the physical.

They often used modern forms and language in an effort to use 'new' language. Romantic poetry referred to the natural aspects of the world, focusing on the feelings of sadness and great happiness.

- **During viewing questions
(clip 1)**

What does Hone Tuwhare advise Māori? Why?

Why does Hone Tuwhare say poets are subversive?

Food for thought:

How do you think poets could be subversive?*

*(look at James K Baxter's ethical concern of the poet on the 'Ethics of a poet' slide)

- **After viewing**
- What did you learn about Hone Tuwhare while watching this film?
- Should poets be subversive?
- After Viewing

Hone Tuwhare speaking

at James K. Baxter's tangi

Photo: William Farrimond from John Newton; *The Double Rainbow: James K. Baxter, Ngāti Hau and the Jerusalem Commune*, 2009

- **Ethics of a poet**
(a discussion point)
- Baxter thought the poet had an ethical task to be an activist:

'a cell of good living in a corrupt society' who 'in this situation by writing and example [must] attempt to change it'. It is not merely enough to interpret society: the poet must endeavour to make it more just (pg 179).

John Newton; *The Double Rainbow: James K. Baxter, Ngāti Hau and the Jerusalem Commune*, 2009

- **Answers**
- What is Hone counting at the start of the film?

Syllables – 17 – makes a Haiku

But I protest

my love for you isn't minimal

it's animal

- Answers
- What do the shop owners at Kaka Point Store say about Hone Tuwhare? What kind of a person do you think he is from what they say?

Funny

A private person

Came to Kaka point from Auckland so as to write a lot poetry

Closet him (look after him) at Kaka Point

- Answers
- What does Hone say about reading poetry out loud?

Use time and pause to create tension (emphasis)

Lift the meaning out of the words – an art in itself...not all poets can do that – they are not trained as actors

- Why does Hone not dedicate his poems to anyone now?

Just write it in free hand and give it to her – you are writing poems to the world.

- Answers
- Keats and Wordsworth – they are romantic poets from a couple of hundred years ago. What does Hone say about them?

They were so romantic that they forgot the world around them – the real world – the world of poverty and the fight against poverty.

- What does Hone Tuwhare advise Māori?

Get word power. Because it is important for Māori to have literacy and expression of who they are.

- Why does Hone Tuwhare say poets are subversive?

Poets are subversive because they have the word, while God says in the Bible that He is the only one that has The Word. Poets are like God?!

Did you know, the etymology of the word 'poet' can be traced back to the Greek word poiētēs which means creator. Historically a poet was seen as a prophet.

What Matariki is...

the following is from the website: <http://www.teara.govt.nz/en/matariki-maori-new-year/1>

Heralding the New Year



Matariki (the Pleiades)

How Matariki was formed

The heavens

Matariki is the Māori name for the small cluster of stars also known as the Pleiades or the Seven Sisters, in the Taurus constellation. In New Zealand it comes into view low on the north-eastern horizon, appearing in the tail of the Milky Way in the last days of May or in early June, just before dawn. This heralds the Māori New Year.

Various Māori tribes celebrated Matariki at different times. Some held festivities when Matariki was first seen in the dawn sky; others celebrated after the full moon rose or at the beginning of the next new moon.

For all tribes, the importance of Matariki has been captured in proverbs and songs, which link it with the bright star Whānui (Vega):

Ka puta Matariki ka rere Whānui.

Ko te tohu tēnā o te tau e!

Matariki re-appears, Whānui starts its flight.

Being the sign of the [new] year!

Matariki is also associated with the winter solstice. It appears when the sun, drifting north on the shortest day in winter, reaches the north-eastern end of the horizon. The sun then turns around and begins its journey south.

Matariki in Greek myth

According to Greek myth, the Pleiades are the seven daughters of Pleione and Atlas – Electra, Maia, Taygete, Alcyone, Celaeno, Asterope and Merope. While wandering through the woods one day, they were spied by Orion, who gave chase. To save them from Orion’s dishonorable intentions, Zeus transformed them into stars and placed them in the sky. A number of ancient temples on the Acropolis in Athens face the direction where the Pleiades rise.

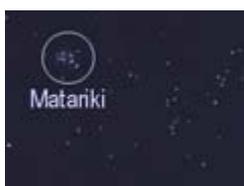
Legends

Matariki literally means the ‘eyes of god’ (mata ariki) or ‘little eyes’ (mata riki). Some say that when Ranginui, the sky father, and Papatūānuku, the earth mother were separated by their offspring, the god of the winds, Tāwhirimātea, became angry, tearing out his eyes and hurling them into the heavens. Others say Matariki is the mother surrounded by her six daughters, Tupu-ā-nuku, Tupu-ā-rangi, Waitī, Waitā, Waipuna-ā-rangi and Ururangi. One account explains that Matariki and her daughters appear to assist the sun, Te Rā, whose winter journey from the north has left him weakened.

Matariki and Puanga

Some Māori tribes believed that it was the rising of the star Puanga (Rigel in Orion) which heralded the new year, not Matariki. Hence the saying: ‘Puanga kai rau’ (Puanga of abundant food). This divergence was explained to the scholar Elsdon Best by a Māori elder: ‘The task of Puanga is to strive with Matariki (the Pleiades) that he may gain possession of the year.’¹

Cycles of life and death



Matariki in the night sky



Kūmara harvest



Gourd for preserving birds



Te Oha storehouse

¹ Elsdon Best, *The astronomical knowledge of the Maori*. Wellington: Government Printer, 1986, p. 47

Traditionally, Māori were keen observers of the night sky, determining from the stars the time and seasons, and using them to navigate the oceans. Lookouts would watch for the rise of Matariki just before dawn. For Māori, this time signified remembrance, fertility and celebration.

Remembrance

Haere atu rā e koro ki te paepae o Matariki, o Rehua. Haere atu rā.

Farewell old man, go to the threshold of Matariki, of Rehua. Farewell.

In times of old, the sighting of Matariki was greeted with expressions of grief for those who had died since its last appearance. Some said the stars housed the souls of those departed. Rangihuna Pire, in his 70s, remembered how as a child he was taken by his grandparents to watch for Matariki in mid-winter at Kaūpokonui, South Taranaki:

The old people might wait up several nights before the stars rose. They would make a small *hāngī*. When they saw the stars, they would weep and tell Matariki the names of those who had gone since the stars set, then the oven would be uncovered so the scent of the food would rise and strengthen the stars, for they were weak and cold.²

Planting crops

Matariki *atua* ka eke mai i te rangi e roa,
E whānganga iho ki te mata o te tau e roa e.

Divine Matariki come forth from the far-off heaven,
Bestow the first fruits of the year upon us.

The coming season's crops were planted according to the portents read in the Matariki star cluster. If the stars were clear and bright, it was a sign that a favourable and productive season lay ahead, and planting would begin in September. If the stars appeared hazy and closely bunched together, a cold winter was in store and planting was put off until October.

Sayings

Matariki has given rise to a number of sayings. 'Matariki *kāinga* kore' (homeless Matariki) refers to the star cluster's constant travel – disappearing from the sky only once a year, when it pauses to rest in May when the moon wanes. The association of Matariki with crops has given rise to the saying: 'Matariki ahunga nui' (Matariki provider of plentiful food). Because it appears in the season when game had been caught and preserved, there is the

² Harry Dansey, 'Matariki'. *Te Ao Hou* 61 (December–February 1967/68): 15–16

saying: 'Ka kitea a Matariki, kua maoka te hinu' (When Matariki is seen, then game is preserved).

Harvest

Ngā kai a Matariki, nāna i ao ake ki runga. *The foods of Matariki, by her scooped up.*

Matariki happened at the end of harvesting, when food stores were plentiful. The variety of food which had been gathered and preserved ensured an abundant supply for feasting – Matariki was an important time for festivity. Women rejoiced, sang and danced to celebrate the change of season and new beginnings. Often kites (pākau) were flown – they were thought to get close to the stars.

Modern Matariki



Celebrations in the capital

New Year with a bang

Revival

Matariki celebrations were popular before the arrival of Europeans in New Zealand, and they continued into the 1900s. Gradually they dwindled, with one of the last traditional festivals recorded in the 1940s. At the beginning of the 21st century Matariki celebrations were revived. Their increasing popularity has led to some to suggest that Matariki should replace the Queen's birthday as a national holiday.

When Te Rangi Huata organised his first Matariki celebrations in Hastings in 2000, about 500 people joined him. In 2003, 15,000 people came. Te Rangi Huata believes that Matariki is becoming more popular because it celebrates Māori culture and in doing so brings together all New Zealanders: 'It's becoming a little like Thanksgiving or Halloween, except it's a celebration of the Maori culture here in (Aotearoa) New Zealand. It's New Zealand's Thanksgiving.'³

³ 'Celebration of Maori New Year reaches new heights', Hawke's Bay New Zealand, http://www.hawkesbaynz.com/trade_media/media_kits/media_releases/matariki_reaches.htm (last accessed 10 April 2005).

Māori kites

The revival of Matariki has also played a part in the increasing popularity of the traditional Māori kite (pākau). Hekenukumai Busby, an expert in traditional Māori navigation, has said that the ancestors of Māori, including the Polynesians of ancient history, welcomed Matariki by flying kites.

Accordingly, Te Taura Whiri i te reo Māori (Māori Language Commission), in their 2001 booklet on Matariki, suggested that kites could be flown on the first day of the new year. A number of modern Matariki celebrations have involved making and flying kites. In a modern twist, the Hastings festival featured fireworks and hot air balloons, symbolising kites flown from the hilltops by the ancestors.

<http://www.teara.govt.nz/en/matariki-maori-new-year/2>

More suggestions and sources

Hakaraia, Libby. *Matariki: the Māori New Year*. Auckland: Reed, 2004.

Te Tumu korero. Ngāruawāhia: Turongo House, 1983.

Inside us the dead (the NZ-born version)

Karlo Mila

(for al wendt)

Albert said,
“inside us the dead”
maybe I wouldn’t feel so lonely
if my body could recall those connections
there are only silences.

I am
bound
this place
time and space
the va with the past is broken.

Even when pregnant
my body feels like a ship lost in water
afloat, remote, solitary and
heaving with sea-sickness.

I did not feel the mercury line
connecting those before me
to their destiny.

I am not capable of thinking
this blood is a ripple
in an ocean
of our blood / I am
the next wave
of a tide that has been coming
for a long time / this vein
leads back to my bones.

This is what I have learned from books.
I am an individual.

But I suspect my body remembers you all.

The curve of my legs,
the shape of my fingers,
the face of my son.

Yes, every limb,
every bend

every bone
is a recollection of
who has been before.

A memory
of all the bodies that have been
the making of me.

Inside us the dead.

See Karlo Mila's Book council Blog for more on this poem and her view of Matariki
http://nzbookmonth.co.nz/blogs/karlo_mila/archive/2008/06/29/14494.aspx

KWHL

This is a great activity both for preliminary work, and meta-cognition. It helps the student think about their own processes and what their approaches are. Also this is a great task towards research, and it can help begin the key question process and various sources.

Know	What I want to find out	How will I find this	What I learnt
Matariki is the name of one of the seven stars that appear in the Southern Hemisphere skies around June and mark the beginning of the Maori New Year.	What other cultures celebrate Matariki?*	Use the internet and data base.	
	Were there any poems written by Maori, in the past or in modern times?		

* Extension Activity

Research Matariki from other cultural viewpoints (see resource links for websites).

Making sense of it all

This activity helps students think more about the senses that one can write from, or the senses that are used in what they are reading: How writing or reading from various senses, apart from the sight sense, makes the text more interesting.

In the pair / share tasks, the students take turns - one student scribes while the other describes.

Blindfolds for the touch and smell activity helps heighten the students' senses.

What Sense	Sight	Taste	Hear	Touch	Smell
How	Pair Share Describe and Scribe	Pair Share Describe and Scribe	Whole Class	Pair Share Describe and Scribe	Pair Share Describe and Scribe
Instructions	Taking turns, students close their eyes and describe what they are wearing (from memory). The other partner jots – scribes what is being described.	Describe what (and there has to be something) kind of taste is your mouth in this moment. One person scribes while the other describes – then swap.	This is a great activity with the whole class as everyone needs to be pin drop silent. Students are to dot and jot what sounds they can hear. It can be turned into a competition by seeing who can detect the seemingly furthest away sound.	Have pen and paper with you One partner is blindfolded while the other one takes (or brings) the blindfolded student (to) a texture to touch and describe while blindfolded. Make sure it is being scribed too. Swap and do the same with a different texture.	Have pen and paper with you One partner is blindfolded while the other one takes (or brings) the blindfolded student to a new area where aromas might be different (near a stack of paper for example). The 'guide' needs to think about the aromas around them and direct their fellow accordingly. The blindfolded student needs to then describe any smells / aromas while blindfolded. Make sure it is being scribed too. Swap and do the same moving position to a different area.

Why?

At the end of this activity, students can look at what they have written and the kind of similes, or comparisons, they have used / come up with (when trying to describe something from a sense other than the sight sense). What do they notice about these descriptions?

Matariki activities

from the Matariki Booklet at www.tetaurawhiri.govt.nz

- Look for Matariki in our North-East skies just before dawn. See if you can find Ranginui at the same time, mapped out by Matariki, Puanga, Tautoru, and Takurua.
- Find shapes in the stars and map them out on your own star chart. Make up your own story using the shapes in the stars.
- See if you can find a story from your people about particular stars and record them.
- Paint or craft some artwork, as an image for the year ahead.
- Start something new today. Use this day to set new goals for the new year (link goals to 'habits of mind' for students learning)

<http://www.tetaurawhiri.govt.nz/maori/downloads/matariki/MatarikiBooklet.pdf>

Pass the Poem

This activity is a good ice breaker to help the students start to share their writing. It is also a lot of fun, and brings the element of fluidity into the composition of poetry.

- Divide the class into half or four and pass 2 – 4 pieces of paper (A3) around in opposite direction (this way students are busily anticipating what they are going to write and a piece of paper is not far away).

While the students are waiting for the piece of paper to arrive they can be composing their Matariki line. You can have instructions for the kind of line the student is to be writing. For example, you may want to practice specific language techniques, so the students must have either a metaphor, simile or personification in their line, et cetera. For the next line, on the next piece of paper, they need to use alliteration and so on.

- When the student has written their line they then need to fold the part of the paper with their line backwards. They then pass the paper onto the next person, and so it carries on until you get to the end of the group or paper.
- Open the paper out and you have a ‘randomly’ composed poem.

Students may then like to decide (in groups if more than two poems) what the title of the poem can be – based on the tone or randomly creating meaning of the poem. This helps their learning of titles and purpose, and how titles link to the poem’s meaning. It is also helpful for the students to realise how poetry works as a whole text to create meaning, as well as line by line.

The students enjoy the fun aspect of this, and it is a good way to break the ice around writing and publishing their own work. Display the poem(s) on the poetry wall.

Pair Share: Where students get into pairs and share on topic or questions given.

Tips:

- After pair have shared you can also ***pair up the pairs for a group of four***. Pairs share their ideas in this group of four and can then feed back to the class.
- Pick what student shares by selecting the person whose birthday is closest to August or whatever date / month you chose.
- Students can pick a partner but you can put pairs together if you want some kind of control over group makeup. Coloured card or numbering off students is another way to organise groups.

Poetry Questions:

Using 6 W's and an H can be helpful for poems. For example: (the earlier W's work at the lower level of the Curriculum – from showing to identifying or Blooms Updated Taxonomy – from remembering and understanding to analysing and evaluating).

What is the poem about?

Where is the poem set?

When is the poem set?

Which is the most important / relevant part in the poem to support what, where and when?

Who is talking in the poem? Is there a speaker, or other voices? Proper nouns or pronouns? And then go on to why?

Why is this poem effective? Think about tone, style, language techniques etc

How is the technique / tone / style effective? Or *How* does the title link to the poem? And so on - How is the tone effective? How does this poem make you feel...

Poetry Structures

Here are a few different poem structures students might like to use, plus another variation on found poetry – more like a lottery of words.

Lottery Poetry

Have the students cut words out of magazines (preferable option!) – any words they like - reminding them to look for verbs, adjectives, pronouns, nouns, articles, conjunctions etc.

Once they have sixty words or so in an envelope they can either use their own envelope of words or swap with another student (to add to the lottery aspect).

They are then to take the words from the envelope and organise them on their page (A3 is good) to assemble them into groups of meaning. From here they can form a poem. They do need to have a title that links to the meaning in their poem. The competition is to use all their words. They can then paste them onto the A3 sheet which can be displayed on the wall.

Variations on the task:

- Have students only cut words out to do with Matariki
- Once their poem is written they can then try to identify, or find where they have used at least three (or X amount) language techniques in their poem (this is a good task for teaching creativity and meaning over terminology. The latter - terminology - is only a means to explain the effect(s) in a poem, or terminology as a way to unpack the poem).

The poems can be presented in various ways – to get poetry off the page – apart from going on the wall.

- OHPTs and pens can be given to the students and presented later - reading their poems out loud.

Students put poems onto PowerPoint and present to the class.

Limericks (often humorous or nonsense poetry)

Poetic Limericks are genuine poetry written in the limerick style. They use a distinctive rhyming scheme of a-a-b-b-a in which the first, second, and fifth lines of each stanza rhyme as do the third and fourth lines. Some poetic limericks also utilize the unique limerick meter.

Joel D. Ash

THE GREEN HEART

A green heart still beats in my chest,
My feelings in poems are expressed;
Remembrance and thought,
Your enjoyment is sought,
I do hope that my rhymes meet the test.

Joel D. Ash

Acrostic Poem

Most commonly a poem in which the initial letters of each line make a word or words when read downwards⁴.

Cinquain

Poetic form invented by the American poet, Adelaide Crapsey, with the following syllabic line count: 2 4 6 8 2⁵.

Haiku

Originally a Japanese poem of three lines with the syllabic count 5 7 5⁶.

⁴ Abbs, Peter and John Richardson, *The Forms of Poetry: A Practical Study Guide For English*. Cambridge: Cambridge University Press. 1990.

⁵ *ibid*

⁶ *ibid*

Rain

Hone Tuwhare

I can hear you
making small holes
in the silence
rain

If I were deaf
the pores of my skin
would open to you
and shut

And I
should know you
by the lick of you
if I were blind

the something
special smell of you
when the sun cakes
the ground

the steady
drum-roll sound
you make
when the wind drops

But if I
should not hear
smell or feel or see
you

you would still
define me
disperse me
wash over me
rain

SAD JOKE ON A MARAE

Apirana Taylor

Tihei Mauriora I called
Kupe Paikea Te Kooti
Rewi and Te Rauparaha
I saw them
grim death and wooden ghosts
carved on the meeting house wall.

In the only Maori I knew
I called
Tihei Mauriora.
Above me the tekoteko raged.
He ripped his tongue from his mouth
and threw it at my feet.

Then I spoke.
My name is Tu the freezing worker.
Ngati D.B. is my tribe.
My pub is my marae.
My fist is my taiaha.
Jail is my home.

Tihei Mauriora I cried.
They understood
the tekoteko and the ghosts
though I said nothing but
Tihei Mauriora
for that's all I knew.

◎ Sad Joke on the Marae

Apirana Taylor

◎ Vocab

◎ Tekoteko is the wooden carved figure at the top of the Marae

◎ Tu is a war god

◎ Taiha is a traditional Maori weapon

◎ Questions

1. How does the title link to the ideas in the poem?
2. What do you think 'Tihei Mauriora' means? Why it is repeated?
3. Who are Kupe Paikea Te Kooti, Rewi and Te Rauparaha?
4. Why does the tekoteko rage and throw his tongue at the speaker's feet?
5. How are Maori traditions presented in the poem?

◎ Answers

1. *The joke is the speaker is on a marae but doesn't know his culture and this is sad – a great loss for many Maori.*
2. *Tihei Mauriora meaning 'breath of life' is used as a call to his ancestors, as he is lost; he has lost his cultural identity. The phrase is repeated in the poem to show the different aspects of Maori culture that he is calling out to. It is the only Maori he knew and it is the most important, the breath, the fundamental aspect of being.*
3. *These are famous Maori Ancestors.*
4. *The tekoteko rages because the speaker's identity is lost. The tekoteko throws his tongue at the speaker's feet as a challenge to have the speaker acknowledge who he is.*
5. *Traditions that are lost which the speaker laments: The loss of one's cultural identity; but the speaker's grief is understood by his ancestors, "They understood / the tekoteko and the ghosts"*

◎ A bit more on the poem

- Tihei Mauriora, which refers to the first breath of a new born baby, being the most famous words in Maori culture. If one hears the words voiced out aloud, one feels the aspiration of the words – the breath being synonymous with life. Apirana Taylor says:
- 'Whenever you get up to speak in Maori, you have to say Tihei Mauriora. If you don't say that they think you are nobody and not worth listening to'.
- He goes on to say:
- 'The poem is about a young man who has been in and out of jail and drinking a lot throughout his life and he took off the law about his Maori culture, but he sure remembered two words, the two most important words in our culture. Tihei Mauriora.'
- The performance of the poem by Apirana Taylor conveys an enormous desperation and rage of the young man, the 'freezing worker' who seems to have lost his connection to his tribal traditions. He calls on famous ancestors with the words Tihei Mauriora. Enraged the tekoteko forces him to speak by symbolically throwing his tongue at the feet of the young man. In a provocative tone he announces that the pub and the jail have become substitutes for his traditional weapon and his home. The dramatic tension heightens, but when the words 'Tihei Mauriora' are invoiced in despair the gods seem to respond in silent understanding of the young man's situation.
- [Sounds of poetry: contemporary American performance poets](#) Martina Pfeiler, 2003

Starry Why

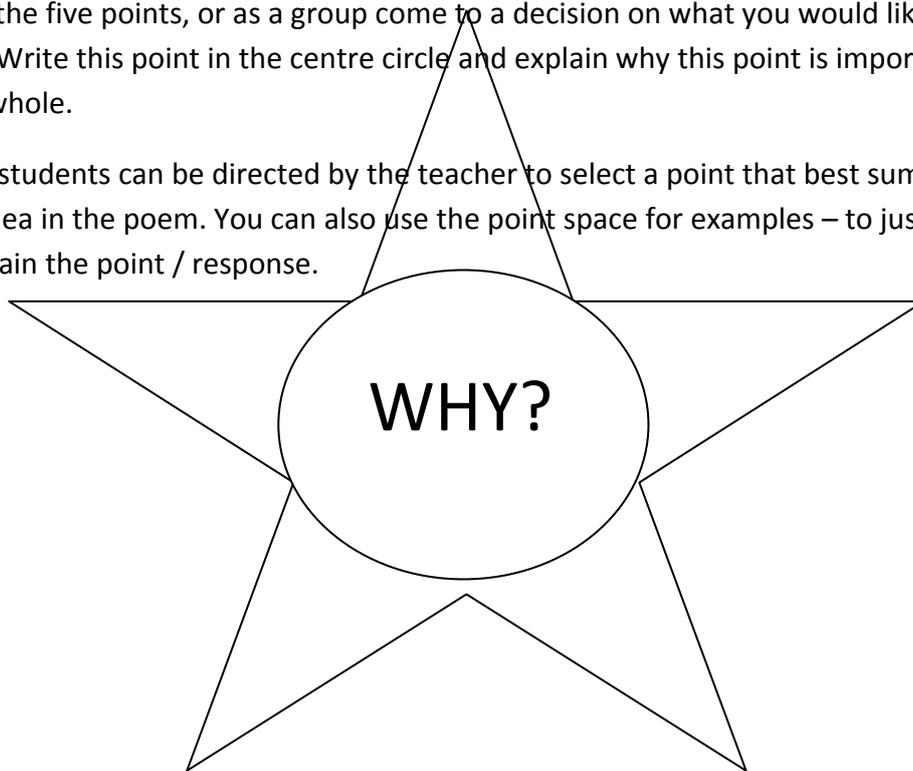
This is a variation on the 'bull's eye' (and a potential Matariki star). Blank stars can be stock piled for this task (or students can readily draw a star?). It can also be done as a group task, each member of the group contributing one point.

Instructions:

At each point of the star write what you responded to in the poem – what you liked, didn't like, understood – an idea you noticed, a word you liked, the title, an image that seemed strong and so on.

Pick one of the five points, or as a group come to a decision on what you would like to put in the centre. Write this point in the centre circle and explain why this point is important to the poem as a whole.

As a group, students can be directed by the teacher to select a point that best sums up a particular idea in the poem. You can also use the point space for examples – to justify or further explain the point / response.



Matariki Poem Writing Frame

Write a poem that goes through the 5 W's and an H for Matariki: Where, What, When, Why Which, How.

Where will Matariki take place?

What will happen?

When will it happen?

Which is the - ?

Why do we celebrate Matariki?

How will you celebrate Matariki?

Or for more direction:

Here in New Zealand, Aotearoa....

We will celebrate...

From the end of May...

Which is the time from where we will see...

We celebrate Matariki...

I will wake up early / My family will go to... / I will go to... etc

Writing a Poem for Matariki

Depending on the Year level and ability of the students you might want to take a more or less structured approach, whether the poems are to be narrative, lyrical, rhyming, figurative, and so on – the choice and focus is yours to decide – or the students. The following are some suggestions:

From your senses:

Using the descriptions from your Y-Chart and 'Making Sense of it All' write a poem that describes Matariki from each sense - using a sense in each verse like Hone Tuwhare's poem 'Rain.'

How important is it?

Write a poem that lists all the reasons why Matariki matters.

New Vocab Poem

Write a poem on Matariki using all the new vocabulary you have learnt. Aim to use at least 10 of these new words, and try to use Māori too.

Found Poem

Write or edit a found poem using the Matariki vocab.

Poetry Structures

Pick one of the poetry structures from 'Different Poetry Structures' for writing your poem.

Starry Why poem

Take an important idea from your starry why and turn use this key idea for your poem, explaining and giving examples using language techniques as to why this poem is so important.

Playing a Poem

Students write and perform a short play with characters lines written in poetry (verse form).

I Have to Write a Poem

I have to write a poem
but I really don't know how.
So maybe I'll just make a rhyme
with something dumb, like "cow."

Okay, I'll write about a cow,
but that's so commonplace.
I think I'll have to make her be...
a cow from outer space!

My cow will need a helmet
and a space suit and a ship.
Of course, she'll keep a blaster
in the holster on her hip.

She'll hurtle through the galaxy
on meteoric flights
to battle monkey aliens
in huge karate fights.

She'll duel with laser sabers
while avoiding lava spray
to vanquish evil emperors
and always save the day.

I hope the teacher likes my tale,
"Amazing Astro Cow."
Yes, that's the poem I will write
as soon as I learn how.

--Kenn Nesbitt

Source: <http://poetry4kids.com/poem-249.html>

Y chart

Select three of five senses to explore understanding of a topic:

Matariki

(this is just a starting point)

