

I AM A VILLAGE ROOTS THAT RUN DEEP AND STRETCH FOR MILES CURL THEMSELVES AROUND THE POHUTUKAWA TREE IN THE SUMMER A THOUSAND HANDS BRAIDED IN PRAYER WEAVING OVER AND UNDER MY SKIN MY MOTHER CARVES HER NAME INTO MY SPINE MY GRANDMOTHERS TEACH ME A LANGUAGE TOO HEAVY FOR MY TONGUE A COLLECTION OF HOLY PSALMS TATTOOED ON THEIR CHINS I AM A VILLAGE A CHILD BORN FROM THE MASSES AN OCEAN OF OUTSTRETCHED ARMS FINGERS TRACING CONSTELLATIONS ACROSS MY BACK RECOUNTING STORIES CARRIED IN THE WINDS OF A JOURNEY PLEASED BY THE EPOCHS OF THE EARTH THEY HAVE TOUCHED SHOWING ME A WORLD THAT I HAVE TO VISIT BUT I AM ALREADY FALLEN IN LOVE WITH SHOWING ME THE BREATH OF THE EARTH THE DELICACY OF MOMENTS AS THEY PASS LIKE WAKA ON THE WINDS OF LIFE LESSONS A COLLATION OF STORIES PASSED DOWN THROUGH THE GENERATIONS INTO CHEST I AM THE CHILD OF THE COLLECTIVE BIRTHED BY MANY HANDS CALLED BY MANY VOICES THE CULMINATION OF WHAKAPAPA EVOI PART AN ANCIENT WARRIOR BORN OUR AN ARRIVAL OF BEFORE WAS BELONGING GATHERING OF THE PEOPLE WE ARE BODIES IN THEIR THOUSANDS A FORREST OF BACKBONES MULTITUDES OF OUTSTRETCHED PALMS WE ARE AN ANTHEM A CHOIR A CONGREGATION THE FULLNESS OF EVERYTHING WE EVER DREAMED FOR WE ARE ALWAYS WE HAVE PRAYED FOR AND WE ARE ALWAYS

NGĀ TOI O RONGO

A MĀORI SPOKEN WORD POETRY RESOURCE



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SHOWING ME THE BREATH OF THE TIDES AND HOW TEMPORARY LIFE IS THE DELICACY OF MOMENTS AS THEY

**"TO ALL THE INDIGENOUS KIDS IN THE WORLD WHO WANT TO
DO ART, DANCE, AND WRITE STORIES. WE ARE THE ORIGINAL
STORYTELLERS AND WE CAN MAKE IT HERE AS WELL"**

- TAIKA WAITITI

WHAKAPAPA EVERY PART ANCIENT WARRIOR AND GLORIFIED SAVAGE YOU ARE A VILLAGE WHEN YOU WERE
BORN OUR ANCESTORS WEPT TEARS OF JOY THEY HAD BEEN WAITING SO LONG WITH BATED BREATH FOR THE
ARRIVAL OF THEIR CHILD YOU WE WERE WORTH WAITING FOR BEFORE YOUR BIRTH THEY CALLED YOU INTO BEING
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ABOUT



Kia ora, and welcome to **NGĀ TOI O RONGO** - a kaupapa Māori spoken word poetry resource, designed to guide, inspire, and support our communities to utilise poetry through an Ao Māori lens. This resource contains 6 workshop outlines that can be run as 1-off workshops or as a complete series. We suggest doing the workshops in order. Each workshop is focused on a specific topic within Te Ao Māori, and includes different activities to encourage participation, reflection, and discussion. This resource has been designed for rangatahi Māori, however it can be used for any and everyone, as long as it is done with understanding and respect.

Before you facilitate any of these workshops please read through the facilitator's guide, which includes lots of helpful tips, tricks, and information about using this resource. We also recommend that you check out our Spoken Word Poetry Best Practice Guide (BPG) at our website www.actioneducation.co.nz. You can view it online and download it for free.

This resource has also been developed utilising the Takarangi Cultural Competency Framework. This is a great resource, which we would also encourage you to explore. Check out the Facilitator's Guide for more info.

If you are interested in having someone come out to your school, Marae, or community to run these workshops for you, please get in touch with us at info@actioneducation.co.nz

Thank you to Foundation North for supporting our journey to develop this taonga. We are truly grateful for the opportunity to realise our aspirations for providing spaces, kōrero and resources to better support rangatahi Maori. Nāu te rourou, nāku te rourou, ka ora ai te iwi.

This guide was developed by an incredible group of people including youth workers, spoken word poets, educators, community workers, artists and facilitators. Ngā mihi mahana to those who have contributed to this resource and have journeyed with us to make this a reality - Te Kahu Rolleston, Amiria Puia-Taylor, Sheldon Rua, Roimata Prendergast, Trent Hohaia, Veeshayne Patuwai, Ezekiel Rauī, Chloe Manihera, Aigagalefili Fepulea'i-Tapua'i, and Onehou Strickland.

We would like to express our overwhelming gratitude to our kaumātua Matua Rāwiri Wharemate, who sadly passed away during the production of this resource. Over the years he provided us with an immense amount of support and guidance, and played a foundational role in the creation of this work. Matua Rāwiri often spoke of his love for poetry, and on occasion shared some of his own with writings us. We feel so very fortunate to have been able to soak up so much of his wisdom, and know that part of his memory will live on in this work. E te rangatira, okioki atu rā ki ō mātua tīpuna. Moe mai, moe mai, moe mai rā.

WHAT IS SPOKEN WORD?



Story telling is inherent in who we are as indigenous peoples. Before the written language was brought to Aotearoa, we passed down our knowledge through the spoken word and art – through whaikōrero, mōteatea, oriori, waiata, haka, whakairo and more.

At the heart of it, spoken word poetry is story telling.

Although it is a fairly new art form, spoken word poetry is a practice already deeply embedded in Te Ao Māori. Similar to whaikōrero, spoken word poetry is about addressing who we are, where we come from, the world around us, and the issues impacting our communities. It is a resilient, dynamic, and ancient art form, combining poetry, theatre and movement to engage audiences of all ages from a wide range of backgrounds.

Young Māori communities across Aotearoa have gravitated strongly towards spoken word poetry and the way that it encourages us to engage with our traditional practices, our history, our triumphs and challenges, our whānau, and ourselves. Spoken word poetry is a mirror, which often challenges the performer and the audience to acknowledge and reflect on some of our hardest truths. Young Māori poets today are using spoken word poetry to heal our communities, and to speak out and shed light on what for so long has been kept in the dark.

For many, spoken word is a form of language and culture revitalisation. It is a vehicle for poets to nurture their relationship with their identity, and share it with the world. Today, spoken word poetry is a celebration of story and voice, allowing us to speak real and necessary truths in order to advocate for change.



**FACILITATOR'S
GUIDE**

SCAFFOLDING

The workshops have been structured to include different sections in order to build a foundation of safety and learning. Workshops are based on a 1.5 hour time frame, however we know that this amount of time is not always possible. For people who are not used to facilitating, some of these activities can look like they are just games and fun, but there is a reason why they are there. With time restraints and lesson plans you may be tempted to skip out on things you feel are less important such as the games and ice breakers, but these things will actually help increase student participation and will make the writing process much more effective.

We highly encourage incorporating any cultural elements that may be relevant for your group in these spaces. For example you may choose to begin and end your workshops with a karakia and/or waiata, or to utilise examples from Te Ao Māori to support activities or help understanding.

The scaffolding of the workshop is as follows:

Introducing the Topic - This includes showing a video of a poem and doing a basic introduction to the topic so that participants have an understanding of what they will be doing. If you don't have access to a computer/projector/screen to show the poem, you can either read the poem or get participants to read it aloud.

Games & Ice Breakers - This is one of the most important parts of the workshops. Ice breakers play an essential role in whanaungatanga/relationship building, breaking down barriers, helping participants to feel more comfortable in the space, and warming them up to learning and writing. They also encourage participants to share and step out of their comfort zone without realising that's what they're doing.

Poetry Activities - These are activities which are both fun and educational, by using engaging activities to help participants learn poetic devices or techniques (even when they don't realise it)

Topic Discussion - These are questions which encourage group discussion in order for participants to think about what the topic means to them.

Topic Activity - This is an activity which encourages participants to use their creativity to in order to delve deeper into the topic and how it applies in their life

Word Bank - The purpose of a word bank is to help participants generate material related to the topic (words and ideas) that they can use to help them when writing their poems.

Writing Prompt - This is where the students will write a poem. The writing prompt will be an outline or sentence starter(s) to help guide participants in their writing. Try to encourage students to write as much as they can and not to overthink it. You can always edit and cut stuff out later, but for now just try to get as much down on the page as possible. Let your pen flow!

Sharing - This is time allocated for participants to share what they have written. We encourage having people share in pairs first to get them comfortable with sharing before opening up to the whole group. Likely you will not have time for everyone to share in a big group, but ask if there is anyone who would feel comfortable sharing. Do not force anyone to share who doesn't want to. Participants may choose to only share a line or a paragraph if they don't want to share their entire poem.

Closing - It is important to take time to close the workshop. It is more than likely that participants may have opened up or touched on some vulnerable topics during the workshop, so it is good to close them up so they leave feeling safe and in good spirits. We suggest doing things to lift the energy again. One activity we like to do is stand in a circle, have everyone say 1 word that describes their feelings about the workshop (it's ok to repeat words). Once everyone has said their word, count down from 3 and at the end of the countdown have everyone jump up and yell out their word at the same time. The most important thing is to do something to shift the energy and move the space that you're sitting in. This could also include closing with a waiata or karakia.

Appendix - Each workshop outline has an appendix that includes extra resources and templates to use.

THERE ARE NO WRONG ANSWERS

One of the hardest lessons to learn about poetry (for both facilitators and poets) is that there is no wrong answer in poetry. It's important that as a facilitator you don't treat this space like a test or an exam - let your participants be creative and abstract, let them be loud and try new things, let them break the rules and make their own. As long as they are being respectful and honouring each other, themselves, and the space, encourage them to think outside of the box.

In some communities and especially with young people there can be a culture of whakamā, especially in holding back in fear of getting the answer wrong or looking dumb, and not wanting to get mocked. We don't want to reinforce negative stereotypes, so encouraging students that there is no wrong answer can be greatly empowering. When students are given control over their own story (sometimes for the first time), it can really bolster their confidence and break down barriers to writing, so we don't want to hinder them before they have that opportunity by shaming people for giving a "wrong" answer. It is important to remember that answers will vary from person to person because we all have different experiences, values and perspectives, and we don't want to shame people for that.

Of course there may be students who want to push the boundaries by giving outrageous ideas, or who may be looking for attention, however these are great teaching moments. Affirm their participation while guiding appropriate responses - acknowledge humour and participation while also encouraging them to reflect on their ideas. In times where students may give inappropriate answers (racist, sexist, homophobic, transphobic, xenophobic etc.), be sure to correct or reiterate that while this is a space to encourage free speech, hate speech is not tolerated.

CULTURAL IDENTITY

People experience their culture differently, so you cannot assume that everyone has the same knowledge. As we are all at different parts of our journey, students may have different thoughts or feelings in relation to the workshops. While for some it may spark feelings of confidence and inspiration, for others it could bring up hurt, confusion or vulnerability. It may also be the first time some of them are exploring their Māoritanga and it may bring up things they didn't realise they were holding onto, so it is important to give people the permission to express however they are feeling in a safe way. If someone is withdrawing or having a certain reaction, there may be a deeper reason as to why they have been triggered. It is important to understand that students may be stepping into the space with emotional baggage that they may or may not be aware of. Let people go at their own pace and try to be as supportive as possible. Read through our Best Practice Guide (at our website) to learn more about how to deal with tricky situations during a workshop.

If you are working with non-Māori students, some of them may identify or relate to certain concepts within their own cultural context. These moments are good to explore and should be embraced and welcomed. The purpose of this resource is to inspire and educate about Māori culture, but also to encourage and invigorate others to explore their own cultural identity. Hopefully this will also help to strengthen their relationship, appreciation and understanding of Te Ao Māori.

It is also good to be mindful that this process may bring up triggers for yourself as a facilitator and educator, which definitely takes a certain amount of competency. If you as a facilitator are not Māori, it is extremely important for you to have a good understanding of Te Ao Māori and of your own understandings and potential biases. We highly recommend you check out the Takarangi Framework, or even enrol in Te Reo classes, Treaty of Waitangi training, and/or cultural competency training. We don't expect you to be an expert, but it is always good to have knowledge and understanding, and to be open to learning from your students. Remember the concept of **ako** - the idea of reciprocal learning, and that the educator is also learning from the student.

Remember, we have facilitators available if you would like someone to run these workshops for you. You can get in touch with us at info@actioneducation.co.nz

ENCOURAGE, DON'T FORCE

It is good to encourage your participants to participate in activities, but you don't want to force it on them, especially when it comes to sharing poems. People will do things as they feel comfortable to, but it is hard to be truthful or create a safe space when you feel you are being forced. It is good to challenge participants to step outside of their comfort zones, which will be different for every person. The better your relationship with your participants, the better you will know how to encourage them (knowing boundaries or lines of how far to challenge). Embrace different ways of sharing. Some participants may want to share a line or a paragraph, or maybe just talk about how the exercise went for them, rather than sharing their entire poem. Before getting participants to share to the entire group, get them to pair up with someone of their choosing who they feel comfortable with. This will help to warm them up to the idea of sharing. Take it as a case by case basis, remembering that it will take some people longer.

LOOK AROUND FOR HELP

We highly recommend doing some reading into local pūrākau and engaging with local leaders, kaumātua, koroua and kuia, which you can incorporate into workshops. There is so much knowledge out there that you can utilise to help make your content more relevant and meaningful. We also encourage you to get out into the environment - consider running workshops on a marae or taking participants out into the taiao to get them inspired by the world around them.

TAKARANGI

The Takarangi Competency Framework is a Māori-centric cultural competency model that privileges Māori thought and practice. Developed from kōrero about what works rather than disparities, Ngā Pūkenga Ahurea (the 14 competencies outlined in Takarangi) describe a dynamic framework that supports ongoing skills and knowledge development.

There are 3 factors within the Takarangi Framework which will assist you greatly in facilitating:

Hononga: is the relational aspect that emphasises connectedness and relationships. The more connected you are to your students, the more you know and understand them, and it is likely the greater your success will be in facilitating.

Ako: is the idea of reciprocity in learning in that by working collaboratively and dynamically, teachers and students have the ability to both teach and learn. This means that as a facilitator you also have a lot to learn from your participants, and this is something to be celebrated.

Whanaungatanga: is a social concept of ako that embodies cooperative learning.

Takarangi is an amazing resource that we highly recommend schools and organisations check out! If you are interested in signing up or learning more please get in touch with us.

HAVE FUN!

Most importantly - have fun! Although some of these concepts may be deep or challenging, the workshops are a great opportunity to have fun. Often poetry is stereotyped as being old and boring, but it definitely doesn't have to be. If participants are enjoying themselves they will be more likely to engage and connect deeply with the material, and to put more effort in to the more 'serious stuff'. Sometimes 40 minutes of fun can lead to an incredibly hard working and dedicated 10 minutes of writing!

Although it can be extremely difficult, one of the greatest pieces of advice we can give is to let go, or go with the flow. Don't feel like you need to be controlling of everything. Not everything needs to be strict and structured. Plus - we can guarantee that you will have a better time facilitating if you're having fun too!



**WORKSHOP
OUTLINES**

WORKSHOP #1 - TUAKIRI/IDENTITY

This workshop is about getting participants to reflect on their own identity, what makes them who they are, and what is important to them.

INTRODUCTION TO THE TOPIC - 5 MINUTES

Start the workshop by showing/reading the following poem (click the poem for the link to the video). If you cannot play the video, you can read the poem (in appendix at the end of this workshop outline). Get participants to share back what stood out to them, what resonated with them, and what they liked/disliked.

POEM: **JAI SELKIRK - TRUE STORY**

GAMES & ICE BREAKERS - 15 MINUTES

NAME & ACTION GAME

Get everyone up on their feet in a circle. The first person to begin calls out their name then takes one step into the circle and does an action to do with something that they like doing. Then everyone repeats their name then takes one step into the middle and repeats the action. Then the next person goes. Lead this by example. E.g John says "John" then takes one step into the middle and makes a rugby pass. Then everyone repeats "John" and takes one step into the middle and does a rugby pass then steps back. Then the person next to John goes.

It is important that the facilitator is the first person to give their name and action and to do this as enthusiastically as possible so that you model what you expect from others. Begin by explaining that this game is about challenging yourself. That it's about taking a risk and not caring what others think. That in the workshop we will be sharing things about ourselves and expressing who we are so this is just a warm up for that. It is also good to note that this is a family show and to please keep things rated PG. This normally gets a laugh. Try to be as flexible as possible with the actions as some people will be very shy and even clapping will be a big thing for them. If they do an action such as simulating drug use or something which is equally inappropriate you can ask them to do a different action. Once everyone has had a turn and completed a round. Say that you are going to step it up. Everyone uses the same action but you need to go twice as fast. You start off and lead the pace.

JUICY FRUIT

This is a great game to learn more about each other whilst also getting everyone moving and taking some positive risks. Start by placing chairs in a circle so that everyone has a seat except you. You stand in the middle and explain the rules. Begin by saying this game has many names and some of you may have played it before but today it is called Juicy Fruit. The idea is to say something true about yourself e.g "anyone who is wearing shoes." Everybody who this is true for has to change seats but can't move to the seat to their very left or right, it at least has to be one seat over. When everyone moves you jump into a spare seat and there will be someone left in the middle it is then their turn to ask a question. Also explain that you can say things like anyone who likes hip hop or anyone who has had a detention this week. It is important to reiterate that what you say must be true about yourself if you are wearing jandals you can't say anyone wearing shoes. The other rule is you can say Juicy Fruit and everyone has to move. Explain that it is good to have a question ready for when you go in the middle. When and if you get stuck in the middle it is important to model the level of disclosure that you want to generate in the group. For example if everyone is saying things to do with their appearance you may want to say something like anyone who has had an argument this week or anyone who has sisters (remember that it has to be true for you too). Keep going until you notice the energy of the group ebbing. Make sure you give notice before finishing by saying something like three more after this one.

POETRY ACTIVITY - 10 MINUTES

WORD ASSOCIATION

Split class into smaller groups of about 5 and give each group a piece of paper and a pen. You will give the class a topic/word, and in their teams they have 1 minute to write down as many words that relate to that topic (e.g. school - teacher, students, work, books etc.). At the end of the minute, start by pointing at 1 team and counting down from 3. At the end of the countdown that group must say 1 word from their piece of paper (the same word), at the same time. Then point to the next team, counting down from 3 and so on. If a team does not say the same word at the same time they are out. Keep going until 1 team wins. It is ok if teams have the same words as each other, but a team cannot repeat any of their own words - so once they run out of words they are also out (that's why you want to encourage them to write as many words as possible at the start). At the end of the round you can start again by giving them a new topic. You may be able to do this 2 or 3 times (time dependent). You can also do a round or 2 with rhyme, so instead of doing words that relate, participants write down words that rhyme e.g. blue (shoe, true, who, clue, flew) etc.

Topic ideas: Identity, Māoritanga, whakapapa

TOPIC ACTIVITY - 15 MINUTES

VALUES

Give each participant a piece of paper and get them to rip it into 5 smaller pieces, then get participants to write down the 5 things that they value the most/are the most important to them (1 value per piece of paper). Examples are whānau, friendship, faith, music, culture, loyalty etc. Once everyone has finished writing, clear the floor or space you are in and get all participants to stand on one side of the room facing the opposite side. Here comes the challenging part. Tell the participants they must choose the value in their hand that is least important to them, put it on the ground and step forward. Wait until everyone has completed the task. Repeat this again - get participants to choose the next value that is least important to them, put it on the ground and step forward, again waiting until everyone is done. Repeat this again so participants should have only 2 values left in their hand. These essentially are the 2 most important things in their life. Get participants to go back and pick up their values then sit in a circle. Have a debrief with participants - what were they left with? What was the activity like? Was it difficult? If so, why? What does this teach us about values? This is a good opportunity for participants to reflect on the values that they hold, what is important to them, and the role that values play in our lives.

TOPIC DISCUSSION - 10 MINUTES

As a whole group, discuss what is identity - what does it mean/what makes up an identity? You can do a group brainstorm on the board by getting participants to shout out whatever words come to them when they think of "identity" and writing them down so everyone can see. Remind participants that everyone's answers will be different and that's ok. If you did 'identity' for word association, you can get them to go back to the lists they wrote.

WORD BANK (I AM HANDOUT) - 10 MINUTES

Give each participant a copy of the word bank (in the Appendix). The word bank is made up of questions to help students reflect on who they are, what makes them them, and what things are important to them. Give participants about 10 minutes to fill out all the boxes in the word bank. They should be able to do this themselves, but it's always helpful to see if anyone needs any support or help clarifying or fleshing out the questions.

WRITING PROMPT (I AM) - 15 MINUTES

For this writing prompt, participants are going to be writing a poem about themselves and their identity. Thinking back to the poem that was shared in the beginning, where Jai shared what his "true story" is - this is their opportunity to share what their story is - what makes them who they are.

You will give the participants a series of sentence starters. Give them one sentence starter at a time, and then give them a minute or 2 to complete the sentence before giving them the next sentence starter. Encourage them to write as much as they can - they don't have to only write 1 sentence.

Also try to encourage them to write in full sentences, so instead of "I will fight for my family", try "I will fight for my family because they have been my backbone and kept me strong". The challenge should be to always keep their pens moving. If they need ideas or are struggling, encourage them to refer back to their word bank for inspiration or to the brainstorm on the board about identity.

You will notice "I am" is repeated both as the opening line and the closing line, this is to help bring the poem full circle. You can give participants the option to write the exact same line for both, or they could choose to rewrite the last line. Here are the sentence starters (feel free to include any others you might like as well):

I am.....

I see.....

I feel....

I try.....

My life is made up of.....

I believe.....

I hope....

I will fight for....

I am.....

SHARING - 10 MINUTES

In pairs and then as a group

TRUE STORY - JAI SELKIRK

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=1_FYGEZBTQ8&T=3S](https://www.youtube.com/watch?v=1_FYGEZBTQ8&T=3S)

When I was 3 years old, I locked my self in the bathroom of my house.
My house at the time was 3 stories and I was at the top.
True story

The birth certificate of Julia Ngaranoa Pihema, identified her as full blooded Māori.
True story

Julia Ngaranoa Pihema was my grandmother.
True story

All Māori are uneducated thieves living on the benefit
Using WINZ to pay their bills forgetting who the loser really is.
Not true

My brown skin means theft, not true.
These hands mean fight, not true.
This culture means domestic violence, not true.

I am a different shade of brown

I'm in a place where green doesn't mean go
And where pot isn't necessarily found at the end of a rainbow, but in our gardens.
And these pots aren't sitting on our stoves with only water and false hopes
Because what used to be there was a boil up to feed the whole whānau
But then you took away my pork bones and my watercress
And my bonus in life because I'm Māori and I'm starting behind.

You might call me plastic because I cant fluently speak my tongue.
Because my pot was always full.
Because I'm close with my dad.
I'm sorry.
My brown doesn't match your definition.

I might not have started from the start
But I feel that I'm going pretty well in this race
But because I'm Māori you think that my mouth means curse words.
That my hands mean gang signs.
That these fingers mean theft.
That my knuckles mean fights grazing as my fingers dance with the moonlight and the street light

Not knowing that these hands used to hold my mothers hands
Cut up and warm
But the cold stereotypes corroding a young boys mind with negligence
Forces him to pry his fingers from his mothers hands
Ripping him away from the tikanga that was set before him
It's not like that, but no one understands.
You try to speak up but its a deafening silence.

Colonisation has forced stereotyping to become a household name
Which resides under our beds becoming the monsters that we are now scared of
These taniwha have started to show through
As we shed this brown skin and start to accept these definitions labeled to our backs
With our minds possessed by this monster.

I might not be stoney, a thief
I might be two shades too white to be considered brown
But i'm proud of who "I" am
"My" pepeha says so.

Ko Tokatoka te maunga.
My hands do not mean violence.

Ko Wairoa te awa.
Im just trying to take back what was originally mine.

Ko Māhuhu ki te rangi te waka.
I dont know where i stand in the land conflict because the land never belonged to me. I
belong to the land.

Ko Ngapuhi raua ko Ngati Whatua nga iwi.
The leaves of my family tree has fallen but the roots are still embedded.

Ko te Houhanga a Rongo te marae.
You hold a noose around my neck and the rope is my own taonga , but this skin, this
culture, this whakapapa means too much to me to forget. Forget where I come from.
Forget that families aren't just a broken mirror from a book published by Alan Duff. That
blood only comes from picking up the broken pieces but the glass is sharper than our
words so no one speaks out.
But the ones keeping the thought of Māori oppressed dont know that my culture aint got
shit to do with skin colour, with financial stability, who you hang out with, but with what
you say about yourself.

I am Māori!
True story

I AM

WORD BANK

5 WORDS THAT DESCRIBE YOUR LIFE

3 PEOPLE WHO ARE IMPORTANT TO YOU

3 THINGS YOU COULDN'T LIVE WITHOUT

3 ACTIVITIES YOU LIKE DOING

3 PLACES THAT ARE IMPORTANT TO YOU

**3 THINGS YOU WISH YOU COULD CHANGE
ABOUT THE WORLD**

3 THINGS YOU ARE PASSIONATE ABOUT

WORKSHOP #2 - TŪRANGAWAEWAE

This workshop is about getting participants to reflect on home and belonging.

INTRODUCTION TO THE TOPIC - 5 MINUTES

Start the workshop by showing/reading the following poem (click the poem for the link to the video). If you cannot play the video, you can read the poem (in appendix). Get participants to share back what stood out to them, what resonated with them, and what they liked/disliked.

POEM: **STEVIE DAVIS-TANA - WHENUA**

GAMES & ICE BREAKERS - 15 MINUTES

PLAYDONARY

Firstly split the participants into small groups with at least three people in each group, groups of 4-6 are ideal. Give each group some play dough. Explain that this game is like pictictionary – except the artist moulds the play dough instead of drawing a picture. Each person in the group will take a turn being the sculptor and at the beginning of the round the sculptor from each group comes up to the front to receive the topic from the facilitator. Once you have a sculptor from each group, write down what the name of an object on a piece of paper so only the sculptors can see it, once they have seen it, they then run back to the groups and have to make the object you wrote down. Now it becomes a race and the group to guess what the object is that the sculptor is making first, wins and receives a point. You play again until each person has had a go sculpting and the group with the most points wins.

There are three main rules;

- 1) The Sculptor or person shaping the play dough cannot talk or make sounds once they have been given the object by the facilitator.
- 2) They cannot make actions with their body or by moving the play dough to describe what the object is. For example if the object is a bird, they cannot flap their arms like wings and make bird noises or make the bird out of play dough and flap their wings. Similarly if the object was a phone they cannot make a phone and place it against their ear and pretend to have a conversation. The group can only guess from the shape of the sculpture...
- 3) They cannot make letters or write into the play dough what the object is.

Make sure you explain the above rules clearly before the game begins and be prepared for teams to break them, because they will. If a team cheats you can start the round again or subtract a point. When choosing the objects which they need to make you can start with objects which are relatively easy such as flower, snail, house, laptop and then move up to more difficult things such as bling, family, friendship etc.

POETRY ACTIVITY - 15 MINUTES

5 SENSES (BIG GROUP)

This activity is designed to show participants just how easy it is to write a poem, and that we are actually poetic everyday but probably don't even realise. This activity will require a bit of imagination, creativity, and outside the box thinking.

Ask participants to call out what each of the 5 senses are, and write them down on a whiteboard or large piece of paper. We recommend you write them down in this order - looks, sounds, feels, tastes, smells. Then as a group, select an emotion that you will write a poem about e.g. happy, angry, sad, excited. We recommend not doing love.

CONTINUED ON NEXT PAGE...

Remind them that everyone is going to have different answers because we all have different perspectives, and that's ok. Starting with 'looks', ask participants if the emotion was an actual physical thing that you could see, what they think it might look like. You can continue to prompt them like "when you think of X emotion, what comes to mind?" For example happiness might look yellow, or the sun, or like smiling faces. Write down each of their answers with a comma in between each one. Repeat this for each sense. Encourage them to be creative, specific, and think outside of the box. For example: 'my nana's fresh hot fried bread' is a more creative answer than 'food'. Smells and tastes will be a bit more difficult so you may need to help by continuing to prompt them. You want about 8 answers per sense.

Once you have finished all 5 senses, you can let them know that they have just written their first group poem! Yes, it was that easy! Then all you have to do is read the poem back to them. You do this by saying "(emotion) looks like....." and then saying all of the answers that are written down, like a list poem. In between each answer (where every comma is) you simply add a 'like' or 'it's'.

For example:

Happiness looks like children playing in puddles, like sunshine, like my mothers garden, like being at home on the marae.

Happiness sounds like laughing, it's the strum of a guitar, like the karanga of my kuia, like singing at the top of my lungs.

Happiness feels warm, like comforting hugs, like drifting off to sleep after a long day, it's knowing who you are.

Happiness tastes like steamed pudding and custard, it's sweet like sugar, like watermelon on a hot day, like rainbows.

Happiness smells like freshly mowed grass, like perfume, like the ocean, like a new baby, like fried bread.

TOPIC ACTIVITY - 10 MINUTES

TŪRANGAWAEWAE LYRICS

Print and give out lyrics (or have them up on a projector) to Tūrangawaewae - Tīpene, Maisey Rika, Troy Kingi. Play the song (on Spotify or YouTube - [link here to Youtube video](#)) and get participants to read along as the song plays. Ask participants what they feel the main message(s) of the song is/are. What are some of the words that are used to describe Tūrangawaewae? As a group talk about what parts of the song participants like, what stood out to them, maybe a favourite line. Play the song again and this time get participants to look for different poetic devices e.g. rhyme, metaphor, simile, symbolism etc. Share back what they found. See if anyone notices Tīpene's ability to rhyme Māori and English words.

TOPIC DISCUSSION - 10 MINUTES

In smaller groups discuss what tūrangawaewae means to you. Come back together and have each person say 1 word that relates to tūrangawaewae - get someone to write the words on the board.

WORD BANK (5 SENSES INDIVIDUAL) - 10 MINUTES

Repeat the 5 senses activity using the topic of 'tūrangawaewae' or 'home', except this time get participants to do it individually. Because there isn't much time to write, try to ensure participants to have at least 5 things written for every sense. Encourage participants to write as much as they can.

WRITING PROMPT (5 SENSES TŪRANGAWAEWAE) - 15 MINUTES

For the writing prompt participants are simply going to flesh out or extend what they wrote for their word bank, so instead of them just listing things for each sense, encourage them to flesh out each answer into a full sentence.

For example:

Tūrangawaewae sounds like music = Tūrangawaewae sounds like melodic harmonies echoing in the whareniui and the strum of my koro's guitar

Encourage the students to be specific and descriptive with their writing. Remember that this poem is about them and their tūrangawaewae, so describe what that means! Everyone's poems will be unique

SHARING - 10 MINUTES

In pairs and then as a group

WHENUA - STEVIE DAVIS-TANA

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=WPFXW3HVM7G](https://www.youtube.com/watch?v=WPFXW3HVM7G)

In Te Reo Māori

The translation of placenta is whenua

Whenua also translating as land

It is tradition to bury your child's placenta when they are born

Return part of them to the earth at birth

That they may always have a place to belong

A place to stand, connection with the land

Whenua to whenua

As a child my parents never buried my whenua

Maybe this is why it's so hard to find connection with a place

Unsure what to say when people ask me nō hea koe?

Where are you from?

My tongue trips over places I have lived in this big city

But never settled

No. Where are you really from?

With the arrival of colonisers in New Zealand

Our once sacred practice turned primitive superstition

Our whenua laid to waste

I guess if you have spent history

Conquering lands that are not your own

How could you know what whakapapa feels like

What home feels like when your bricks are made of others' bones

I'm sure the cries of my ancestors must have kept you up at night

Our people urbanised

Trading home for city life

Dim lit candles for brighter lights

A promise of future

My parents left their home lands in their 20s

He from north, she from south

Met in this big city in between and had me

Their lands call to me, but sometimes I let it go to voicemail

I want to belong there but didn't grow up there

My cousins did

And I was always just the city kid

Trying to claim a place where my face is strange

I am iho ngaro – without a base

Without roots

I am just a stranger

A shadow of severed umbilical cords searching for other roots

In Maori culture your pepeha is your story
Your mountain, your river, your home
But what happens when the word home feels hollow in your throat
Tastes like blood that is not your own

This place is not mine, I am urbanised
Where street lights grow from fingertips
High rise buildings for thighs
Hair woven into motorways
This place

I cannot trace my ancestors footsteps
So I will have to make my own and bring them with me
Build this home wherever I go
Make peace with these streets
When people ask me nō hea koe?
I will recite my lineage tattooed on my tongue
I will remember who I am and where my people are from
Unapologetic

We urban Maori
Children of diaspora
Draw out our veins to make treasure maps
The persistence of nature in the face of displacement
We form new footsteps in wet pavements
Tag our names
I was here
This is where I will plant myself
I was here
But I will grow
And my roots will stretch to wherever I want to call home
I was here
As a child my whenua was not buried
So I will bury myself in this place
Every day
Regift myself to this space
And rebirth my name
I was here
I am here

TŪRANGAWAEWAE - TĪPENE, MAISEY RIKA & TROY KINGI

Tērā te karanga i te rangi
Te manu tuia, tui tuia
Tuia i runga, tuia i raro
Tuia i roto, tuia i raro
Tuia te here tangata
Ka rongō to po, ka rongō to ao
Haumi e hui e, taiki e!

Welcome to our marae (nau mai, haere mai)
Its our Tūrangawaewae (nau mai, haere mai)
It's the place where I'm from
The place I belong
The place where my ancestors roam

Ain't nothing like a pōwhiri on the marae when you arrive to meet up with another tribe
The sun shining in your eyes shooing off the flies
Waiting for the first speaker on the paepae
Whaikorero straight from the mōhio vital life lessons for tama and kōtiro
But one at a time first kaumātua speak their minds then the manuhiri will give their reply
No matter what thee occasion whether somebodies passed on, a wedding or they're just ageing
Marae is the staging this is as formal as it gets, show aroha and respect for each other
Don't forget a waiata after your speech brother
That's sweet coz we all know a bit of kapa haka
Tribal roots run deeper then you can manage or even imagine
Tapu as but can be damaged (yeah!)

You descend directly from you ancestors, they're in your blood, they're in your bones
Mountains will remain
When you travel to a distant land your gonna take a piece of home
Let it resonate deep in your soul, oh....

Welcome to our marae (nau mai, haere mai)
Its our Tūrangawaewae (nau mai, haere mai)
Its the place where I'm from
The place I belong
The place where my ancestors roam

No matter if you've come from near or far we all know the kaupapa
Where your roots are drawn to your whakapapa
You'll never fulfill a future without your past without the wairua of your tupuna up in the urupā
Hongi and kihi nau mai haere mai to the whānau behind the scenes mahi up in the whare kai
It comes as no surprise Māori are multi-talented keeping a balance between our arts, carvers and
battlers
This aint a place of staunch walks and faces full with arrogance amateurs are just a straight up
embarrassment
The tekoteko says it all, to the average witness wharenuī portraits of real savages
Blood of our ancestors runs deep within tribal marriages and kohanga reo to teach the kids when
foundations are concrete thats where my speech begins Māori stand again, this time we fight for
keeps and win (yeah!)

You descend directly from you ancestors, they're in your blood, they're in your bones Mountains
will remain
When you travel to a distant land your gonna take a piece of home let it resonate deep in your
soul, oh....

Welcome to our marae (nau mai, haere mai)
Its our Tūrangawaewae (nau mai, haere mai)
Its the place where I'm from
The place I belong
The place where my ancestors roam

Tērā te karanga i te rangi
Te manu tuia, tui tuia
Tuia i runga, tuia i raro
Tuia i roto, tuia i raro
Tuia te here tangata
Ka rongō to po, ka rongō to ao
Haumi e hui e, taiki e!

WORKSHOP #3 - HAERENGA

This workshop is about getting participants to think about their journey - where they come from, where they are, and where they are going.

INTRODUCTION TO THE TOPIC - 5 MINUTES

Start the workshop by showing/reading the following poem (click the poem for the link to the video). If you cannot play the video, you can read the poem (in appendix). Get participants to share back what stood out to them, what resonated with them, and what they liked/disliked.

POEM: **STEVIE DAVIS-TANA & NGĀ HINEPŪKŌRERO - ACTIVIST**

GAMES & ICE BREAKERS - 10 MINUTES

PAKŌ!

Get everyone standing in a circle, with 1 person in the middle. Whoever is in the middle needs a chance to learn everyone's names so get the circle to say their names 1 at a time and go around the circle however many times until the person in the middle is confident with knowing everyone's names.

The game begins when the person in the middle calls 1 name from a person who is playing. That person who got called has to duck down and the two people on either side have to shoot at each other (finger guns) while also calling "Pako!" Whoever shoots the fastest stays in the game, while the person who gets out becomes the next caller in the middle of the circle. If the person who gets called doesn't duck down fast enough and they get shot by either person on their sides they are out!

The circle will get smaller and smaller, when there are only 2 players left they have to go back to back with 1 other person being the storyteller. The storyteller has a word. The storyteller starts the story and the 2 players start walking away from each other getting ready to turn and shoot. Somewhere in the story the street teller will drop the word, that's when the players turn and shoot, whoever is first/fastest wins!

Play as many times as you have time for.

POETRY ACTIVITY - 15 MINUTES

METAPHOR/HUAHUATAU/KUPU WHAKARITE

Part 1: See if anyone in the class knows and can explain what a metaphor is - a metaphor is a way to describe something in a way that isn't literally true, by comparing it to something else. Give some examples of metaphors and ask people what they think it means:

Examples of metaphors in English could be:

- "that guy is a snake" - someone who is untrustworthy, sneaky, bit of a player (not literally a snake)
- "Jack and Jamie are two peas in a pod" - two people who are really close (not literally peas)

Te Reo Māori is a very metaphorical and symbolic language, so we use metaphors all the time, probably without even realising. Our tīpuna often used the environment and world around them as metaphors.

CONTINUED ON NEXT PAGE

Examples of metaphors in Māori could be:

- "He kākano ahau i ruia mai i Rangīātea/I am a seed sewn in the heavens of Rangīātea" - the importance of genealogy and culture, whakapapa, identity (not literally a seed)
- "He toka tū moana/a rock that stands strong in the sea" - said about someone who is strong, resilient, dedicated, unmoving, or steadfast (not literally a rock)
- Some common examples of bird metaphors - "he kōtuku rerenga tahi" "he manu tioriori" "kākā wahanui"

Part 2: For this activity there are 2 song options (lyrics for both songs are in the appendix).

A. West Side Hori Remix by Tipene Feat. Sid Diamond & Sir T (Verse 2 starting at 1:30)

B. Do For Love by 2Pac (Verse 3 starting at 2:20)

For this activity, play the verse of the song and get participants to read along with the words. As the song plays get them to highlight or underline things they think might be metaphors, or any lines that stand out to them. Play the song twice. Get participants to share their thoughts in small groups and then share back to the whole group. Discuss the meaning of some of the lines and what the artist may be trying to communicate.

If you have enough time you could try doing both songs.

TOPIC ACTIVITY - 15 MINUTES

PERSPECTIVE

Part 1: Give out copies of the images in the Appendix to participants or put them up on the screen so they are visible for everyone, and in groups or pairs talk about what they can see in each picture. Come back together as a group and briefly discuss what participants can see in each picture. Use these pictures as an opportunity to talk about perspective - that even though one person might see one thing and someone else might see something else doesn't make either of them wrong, it is simply about perspective and the way people see things.

Ask participants what are some of the things that shape our perspective/the way we see the world (values, experiences, upbringing, etc.). Because we all have different experiences it means we have different perspectives. Poetry is simply about expressing your perspective, and gives other people the opportunity to see the world through your eyes. That means everyone's poetry will be different and it is important to respect other people's stories.

(OPTIONAL) Part 2: This is an individual writing activity. Instruct students to select an object in the room (not a person or something on another person), and then to write a poem from the perspective of that object without saying explicitly what it is. For example "I am the master of time, hands outstretched and always moving" (a clock). Remind participants that writing from the object's perspective means talking in 1st person as if they are that object. Make sure they don't tell anyone else what they are writing about. Come back together and get a few people to share, while the rest of the class has to guess what their chosen object is.

TOPIC DISCUSSION - 5 MINUTES

In smaller groups brainstorm what they think the journey would have been like from the perspective of their ancestors when they were coming to Aotearoa (doesn't necessarily have to be Māori ancestors). What are some of the challenges that they might have faced? What might they have been feeling? Encourage them to think of the 5 senses (activity from last session) in relation to their journey e.g. what might they have seen/heard/felt/smelt/tasted. Share back as a whole group and write answers up on the board.

WORD BANK (TŌ HAERENGA) - 15 MINUTES

For this word bank and writing prompt, participants are going to be writing about their own journey. Similar to how they have been discussing the journey of their ancestors, participants will now be describing what their own journey in life has been like so far - where they have come from, where they are, and where they are going.

This word bank is very rich with metaphor, so you may want to briefly remind participants about the metaphor discussion they had earlier.

There are 2 handouts in the appendix for this word bank. The first is a labelled picture with a series of images to help participants understand the imagery and metaphors relevant to journeying. The second is the word bank that has a series of questions that relate to the picture. Answers from this second word bank will help create ideas and get participants warmed up for the writing prompt.

Give each student a copy of each handout, or have the picture available for all participants to see. Get participants to go over the picture and each labelled part, and then start working through the word bank. If they only fill out a couple of boxes, that's ok. We don't want to pressure them into writing too much before they've even started the writing prompt.

You may need to help clarify some of the things in the word bank or understand the metaphors and correlation between them and the 'journey'.

E.g. the whetū/stars are a metaphor for what guides you (this might be your beliefs/values, these might be people you look up to, or things that motivate you), the kai/food stores are a metaphor for what keeps you strong (things you enjoy doing, things you do to look after your wellbeing, things that make you feel empowered), the ngaru/waves are a metaphor for challenges (obstacles you're facing - may be personally or as a society/things you are passionate about that you want to change, things you want to overcome or work through).

When considering each box, encourage participants to be honest with themselves. For example with whānau - there may be people on your journey who you don't necessarily want there, but you don't have a choice. But you may also have people like your friends who you have chosen to join you on your journey.

WRITING PROMPT (TŌ HAERENGA/PAST, PRESENT, FUTURE) - 15 MINUTES

Everyone to find a comfortable place to sit in the space individually. Instruct them they will be writing in three phases (past, present, future) from the perspective of journey and being on a waka. You will indicate when they are to move to the next phase. Each phase can be 3-4 minutes in length, keeping in mind to allow time for them to warm up to the exercise, therefore writing on the first part (past) can take bit longer than others. During the three phases, the facilitator will prompt students with words to give ideas to those who may be stuck (you can find prompts below). Play some music along to fill the silence and encourage creative thinking. Encourage them to think about people, places, experiences, their 5 senses etc. Make the transitions from each stage as easy and uninterrupted as possible. Emphasise there is no need to worry about grammar, spelling, poetry techniques – this is about them being honest with themselves.

Encourage students to look back at what they wrote in their word bank, remembering that any box could apply to any section of past, present, future. For example whānau - could be your past, present, and future.

At the end of phase 3 allow participants the time to tidy up their writing and turn their ideas into something usable. Encourage them to go through and do a quick edit - keeping what they want and discarding what they don't want. Add in a few poetic devices if they have time. (Prompts on next page)

Prompts:**PAST:**

- Where have you been, where are the places you come from, what memories do you have, what do you see when you look back, who is there, what were some of your favourite things, what were some of the challenges you faced, what are you leaving behind, what are some of the feelings you have, what are the things that have led you to where you are today?

PRESENT:

- Where are you now, what is it like, what are you surrounded by, what do you carry with you, who are you journeying with, who do you represent, what are the things that are keeping you strong, what challenges are you facing, what are the things that fill your life, what is guiding you, what is motivating you to keep going?

FUTURE:

- Where are you going, what is ahead for you, what does the future look like, what are your hopes and dreams, what do you imagine is lying in wait for you, who do you want to be beside you, what kind of person are you, what does success look like for you, what is your life made up of, what are you taking with you into the future?

SHARING - 10 MINUTES

End with an open floor. People don't have to share all their writing, just one stage if they like.

ACTIVIST - STEVIE DAVIS-TANA, MATARIKI BENNET, MANAIA TŪWHARE-HOANI, ARIHIA HALL

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=Q0GZQ97QEW0](https://www.youtube.com/watch?v=Q0GZQ97QEW0)

Our birth is our very first act of resistance
And we were born screaming
With centuries of injustice running through our veins
We emerge from our mother's bodies with a battle cry
We learn how to march with our ancestor's names wrapped around our throats
But over time,
We unlearn the value of our tongues

Every part of us so colonised,
We forget our own names,
They started by taking the whenua,
As if it wasn't a part of our people,
The land wars were an attempted genocide
But our schools won't even teach us that
This society was built on the backs of forgotten tūpāpaku,
And it spits on their graves each time we are failed by the Pākeha system,

So teach us our stories,
Teach us a history of voyagers for more than a term
Give lessons of traditions long forgotten
Tikanga cannot be learned in a matter of days
We are Māori every single second
I've never been a stranger to fighting
Breaking the silence for everyone who has been forced to stay within it

Can you hear the sound of our ancestors rising up every time we speak?
Their call lives within us
You can erase them from our textbooks
But their resilience is passed down in our blood
Every dream they had is planted in our chests
Ko mātou te whakatīnanatanga o ō rātou wawata
We are the descendants of their greatness
We follow in their steps
Place our feet in the footprints of their legacies

We are generations of activism in the flesh
Bodies woven together on the front line
We are voices raised
Proof of intergenerational power
This is more than protest
This is mana motuhake

The stories that you tell your children will be of the uprising
Of the people who overturned Pākehā palms like hurricane
Like tidal wave
Like earthquake
We are groundbreaking
Shake the whenua for the pennies you left buried in the soil
We will continue our hiko
Walk across the land that our tūpuna have learned to love from afar

We will tear down the systems that were made to tear down our people
We will not sit by and watch
It is not in our blood to do nothing
We are the mouth you cannot silence
The back you will not break
You tried to bury the voices of our ancestors
But grew us instead
One fist raised
One hand held
Ka whawhai tonu mātou mō ake tonu atu



TŌ HAERENGA

WĀHIPA - WĀTŪ - WĀHEKE

PAST - PRESENT - FUTURE

WHETŪ - STARS

RĀWHARA - SAILS

WHAKAREI - ADORNMENTS

WĀHEKE - FUTURE

KAI - FOOD STORES

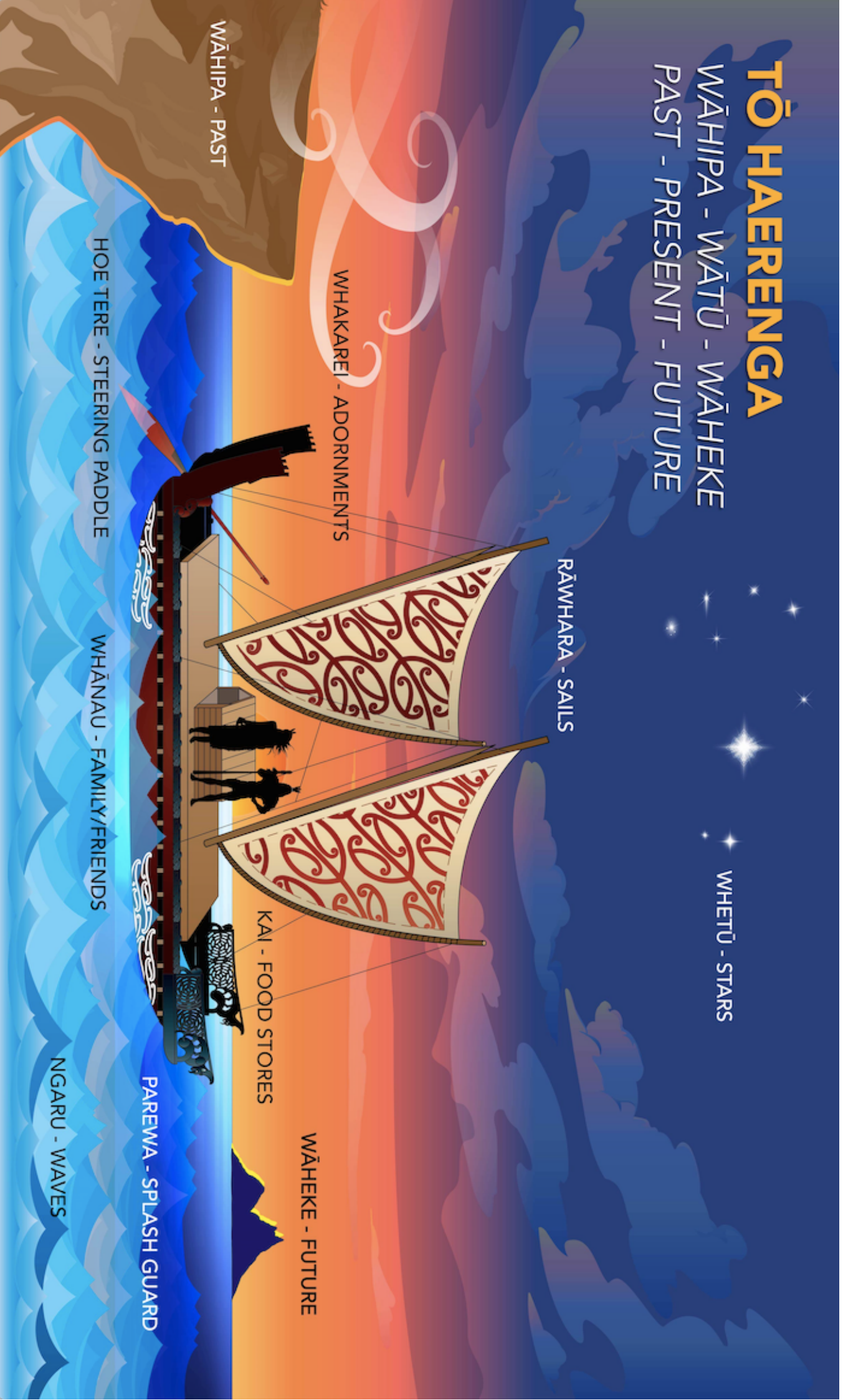
WĀHIPA - PAST

PAREWA - SPLASH GUARD

HOE TERE - STEERING PADDLE

WHĀNAU - FAMILY/FRIENDS

NGARU - WAVES



TŌ HAERENGA

WORD BANK

WĀHIPA/PAST - WHAT IS IN YOUR PAST? WHERE DO YOU COME FROM? WHAT ARE YOU LEAVING BEHIND?

WHETŪ /STARS - WHAT ARE THE THINGS THAT GUIDE YOU? WHAT ARE THE THINGS THAT KEEP YOU ON TRACK?

NGARU/WAVES - WHAT ARE SOME OF YOUR CHALLENGES?

KAI/FOOD STORES - WHAT NOURISHES YOU/KEEPS YOU STRONG?

WHĀNAU/FAMILY - WHO IS ON YOUR JOURNEY WITH YOU?

WĀHEKE/FUTURE - WHERE ARE YOU GOING? WHAT IS IN FRONT OF YOU? WHAT LIES AHEAD?

WORKSHOP #4 - WHĀNAU

This workshop is about getting participants to reflect on what whānau looks like and what it means to them.

INTRODUCTION TO THE TOPIC - 5 MINUTES

Start the workshop by showing/reading the following poem (click the poem for the link to the video). If you cannot play the video, you can read the poem (in appendix). Get participants to share back what stood out to them, what resonated with them, and what they liked/disliked.

POEM: **WILLIAM NU'UTUPU GILES - PRESCRIBED FIRE**

GAMES & ICE BREAKERS - 15 MINUTES

JUKE BOX

Break into small groups and give each group a piece of paper and a pen. Pick an artist for the Jukebox. Then ask the groups to each brainstorm as many songs as they can, sung by that artist and write it down on a piece of paper. E.G if you chose Michael Jackson then they would brainstorm as many songs that they can remember that were sung by him. Ask them to hide their list from the other groups. Once each group has a list of song titles, you take turns going from group to group counting them in, 3.....2.....1! (Similar to word association).

Once you have counted them in, as a whole group they have to sing one of the songs from their list, everyone needs to either sing or at least hum a long; you also need to be able to understand the words. They all can't be Na, na, na, na, they actually have to sing the words. Then you keep going around from group to group until they run out of songs, until there is one group left who will be crowned the winners.

Once you are playing, groups can get out in the following ways;

- If they repeat a song which has already been sung.
- If they mumble the words or do not really know the song.
- If only one or two people in the group are singing and the rest are silent.

To gain momentum it is good to start with the most enthusiastic groups first. Another option is to choose a topic rather than an artist. E.g. you could choose an emotion (like happy), an element (like fire), a colour, or songs that have place names in them. Songs can be in reo Pākehā or reo Māori. We suggest playing 2 or 3 rounds if you have the time

POETRY ACTIVITY - 10 MINUTES

ALLITERATION

See if anyone in the class knows and can explain what alliteration is - alliteration is using different words that begin with the same letter or sound multiple times in a sentence. For example: the **b**right **b**lue **b**alloon **b**ounced along the **b**roken road / the **wh**ānau **f**ound **f**reedom in **f**ollowing their **wh**akapapa.

Get participants into groups and do a couple rounds of word association (from workshop 1), except this time you will give teams a letter or sound (could be an English or Māori sound) and they must write down as many words as they can that start with that letter/sound. From there, teams need to create as many sentences as they can with the words they have on their page (using alliteration). Give them a set amount of time (1 or 2 minutes), then share back. You may want to repeat this activity using another letter/sound. You can make it a competition if you like by seeing how many sentences they can come up with or how creative they can make it.

TOPIC ACTIVITY - 15 MINUTES

WHĀNAU TREE

In groups get participants to draw a tree on a piece of paper - this is going to represent a whānau tree.

Get participants to write anywhere on the paper anything they think of when they hear the word whānau, this could include who makes up a whānau (whāngai, blood, parents, cousins, aunties, chosen family, friends) and what makes up a whānau like activities or characteristics (love, support, spending time together, people who know you, arguing etc.)

It doesn't only have to be nice/positive things - it can be the truth.

TOPIC DISCUSSION - 10 MINUTES

For the topic discussion get teams to share back what they wrote down in their whānau tree. If you want you can write down some of the answers that get fed back to the group up on the whiteboard.

WORD BANK (I AM AN ISLAND) - 10 MINUTES

Give each participant a piece of paper and get them to think about someone (an ancestor, whānau member, someone they know, someone from their community) that they respect/look up to. Get them to write down different features of that person - who they are, characteristics, values, appearance, behaviours, favourite activities etc., and why they look up to them. Encourage them to be specific e.g. if someone is kind, what makes them kind? This doesn't have to be poetic - it can just simply be a list.

Then get participants to choose an object that represents or symbolises that person (e.g pounamu, guitar, rock, moana, taiaha). The idea of this activity is helping participants to come up with a metaphor for their chosen person, and to write down words they can then use in the writing prompt.

WRITING PROMPT - 15 MINUTES

For this writing prompt participants are going to be writing a poem about their whānau member. Utilising the word bank, get students to start their writing with:

My (*whānau member*) is a (*object*)

Example: My mum is a mountain

Then get participants to continue describing their whānau member, writing as much as they can. If they get stuck, encourage them to use the words from their word bank.

SHARING - 10 MINUTES

In pairs and then as a group

PRESCRIBED FIRE - WILLIAM NU'UTUPU GILES

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=T_UE69RNBU4](https://www.youtube.com/watch?v=T_UE69RNBU4)

As some of the tallest trees in the world
Redwoods can grow to over 350 feet above the earth
Yet on average their roots only travel 10 feet into it
In isolation it should be physically impossible for them to stand
However, these enormous trees do not grow in isolation
Their roots each only a single inch thick
Wraps around the roots of its neighbour
A stubborn foundation of brown fingers clasped in underground stand
And grows

My family is a group of Redwoods that sought God instead of ground
When my mother immigrated to the United States from Samoa
She taught none of her children how to speak our native tongue
Now 26 years later I cannot feel the hands of the land I come from

How do you stand when your roots have been burned away?
Today I am a tree toppling over
A man cut off at the knees
Stuck between a loved language lost and a sky still out of reach

And that is the true legacy of World War II in the Pacific
An entire generation of Asian and Islander immigrants
Who learned their foreign accents and different skin
Could mean your family in internment camps
They learned that their place in this society
Would only be bought with blood and uniform
They learned that their citizenship papers
Would only be traded for their severed tongues

It is true
That the branches of a tree may spread no wider than its roots
But when parent countries are just another word for poverty
When you are made to choose between putting your children
In culture or clothing
Which blood would you want?

This is how Redwoods fall
They forget the only way they are able to stand and defy common logic
Is how well they hold one another
In Hawai'i, an immigrant mecca
Where so many of us learned to stand with a lost past

We have old weeping Banyan trees
Who also come from across that sea
These Banyans begin from seeds that are blown into other canopies
And without pity or regard for past they grow their own way to the ground
Sprouting aerial roots that crawl to the earth
And make a home wherever they find it

In Polynesia we have always learned from the earth around us
And now I do not lament my lack of roots
Instead I grow them myself
So everyday I am a windblown seed
I am foreign accent in different skin
Everyday I fall towards the earth
And am reborn in dirt
I am blood in uniform and severed tongue
Everyday I am the blood I want
Everyday I look around
I hold on tight to those I love
And I grow into an extended family tree

WORKSHOP #5 - HAUORA

This workshop is about getting participants to think about wellbeing and some of the things they can do to keep themselves safe and feeling good.

INTRODUCTION TO THE TOPIC - 5 MINUTES

Start the workshop by showing/reading the following poem (click the poem for the link to the video). If you cannot play the video, you can read the poem (in appendix). Get participants to share back what stood out to them, what resonated with them, and what they liked/disliked.

POEM: **RYAN TEURA AKA LAZY EYE - MENTAL HEALTH**

GAMES & ICE BREAKERS - 15 MINUTES

PEPA, KUTIKUTI, TOKA

This game is a variation of paper, scissors, rock. Get participants to pair up and stand back to back. Participants will choose either pepa, kutikuti, or toka. You will countdown from 3, and at the end of the countdown everyone must turn to face their partners and yell out whichever option they chose, while performing the associated action that embodies the word.

Actions are:

Pepa: waving both arms above the head and waving your body as if you are a piece of paper

Kutikuti: arms straight out in front of you, opening and closing/clapping hands, as if your hands are scissors

Toka: arms and fists clenched brought down in front of you in a circle, almost like a body builder pose, as if you are a rock

Whoever loses must stand behind the winner, then the winners partner up and play again. If it was a draw, do it again before moving on. Whenever somebody loses, everyone behind them must then go stand behind the new winner. Go until you have 1 winner.

PŪKANA

This is a commonly played Māori game which you and/or your participants are likely to already know how to play. There are lots of videos online that also explain the rules. Everyone stands in a circle and keeps a beat by softly slapping their thighs at a speed where players can keep up. The game starts with a chant. You may have a different one that you use, which is fine. Here is one if you do not know the game:

Kaea (leader): Tēnei te kēmu o te whai ringa, o te pūkana pūkana pūkana raiti

Katoa (everyone): hi! (Māori hi, not hi as in hello)

Kaea: raiti

Katoa: ha!

The kaea will then call 'pūkana' and point to the left or right direction indicating which way the 'pūkana' will be passed around. The person who received the pūkana will do the same, calling pūkana and either pointing in the same way thus continuing the pūkana in the same direction, or sending it back in the other direction.

And so the game continues as the pūkana is passed around the circle, keeping in time to the beat. To send the pūkana across the circle, the person receiving the pūkana can point to another player across the circle and say 'aue', to which that player must catch it by saying 'hi' and then continuing the pūkana to their left or right.

POETRY ACTIVITY - 10 MINUTES

NONSENSE WRITING

This is an individual writing activity. The purpose of this activity is to start get participants comfortable with writing whatever comes to their mind without being overly critical or worried about things "making sense". Give each person 3 small pieces of paper and get them to write a random word on each piece. Collect all of the pieces into a bucket/container/hat. Pick a word out of the hat and get the participants to write a sentence that contains that word. Instruct them to keep writing, and you will keep calling out words that they must use in their writing. The writing does not need to make sense but they must include all of the words. Share back.

TOPIC ACTIVITY - 10 MINUTES

BOUNDARIES

The purpose of this activity is helping participants to understand and feel comfortable communicating their boundaries. Everyone into pairs and choose between them who will be A and who will be B. Get all the A's to line up on one side of the room, and all the B's on the other side, facing their partner. Explain that A's will be walking towards their partner, and that B's should tell their partner to stop when they feel they are at a comfortable distance. This distance will look different for each pair depending on their relationship and comfortability - remembering each person's boundaries are different. Once all the A's have been told to stop, get them all to take 1 step closer to B's and then quickly step back out (do not stay there). Then get A's to reset and repeat the activity for B's walking towards A's. Then have a group discussion about what they learnt - what was that like, what was it like when your partner told you to stop, what was it like telling someone to stop, what was it like when you partner took another step in, why are boundaries important, how can we respect others' boundaries, what other boundaries are there (other than physical)? Discuss how tikanga can also be a form of boundary setting.

TOPIC DISCUSSION - 10 MINUTES

In smaller groups discuss what is hauora? Why is looking after our hauora important? How can we look after our hauora?

Come back together as a big group and share ideas. You may want to write the ideas on the board. If it doesn't get brought up, suggest the concept of Te Whare Tapa Wha. You may need to explain this to the group. Te Whare Tapa Wha is a model of health created by Sir Mason Durie that relates each side of our wellbeing to the sides of a wharenui - Te Taha Whānau (social wellbeing), Te Taha Wairua (spiritual wellbeing), Te Taha Hinengaro (mental wellbeing), and Te Taha Tinana (physical wellbeing). When all sides are strong, our whare is strong, just like when all sides of our wellbeing is strong, we are strong. There are things that can both strengthen and weaken the sides of our whare.

WORD BANK - 15 MINUTES

Get participants to fold their paper into 4 parts (half lengthways then half width ways so you end up with 4 squares/rectangles). At the top of each box write the name of each side of Te Whare Tapa Wha (Te Taha Whānau, Te Taha Wairua, Te Taha Hinengaro and Te Taha Tinana). Beneath each heading get participants to write down what things help to strengthen that side of their wellbeing and make them feel good. Encourage participants to write things that are specific to them. For example, for Te Taha Tinana if they don't like going to the gym but like going for walks on the beach, encourage them to write the things that actually work for them, rather than generic things. Get them to think about what things they consider to be self care. Encourage participants to write as many things as possible.

WRITING PROMPT - 15 MINUTES

For this writing prompt, you will provide students with a few different options of a starting sentence. From there they will have the rest of the time to free write carrying on from the starting line - this means to write whatever they feel without any form of structure. Their writing may end up going in a completely different direction and that is ok! We are trying to encourage them to write freely, without hesitation or fear of getting things wrong. Participants can use what they wrote in their word bank to help inspire and guide their writing.

Write the following starting lines up on the board or somewhere everyone can see, and get them to select 1 to use to begin their poem.

"To look after myself I will..."

"When life is tough I turn to..."

"I am nourished by..."

"I am strengthened by..."

"Self care is..."

"I look after myself by...."

Encourage students to think of this activity as them laying down their own tikanga for themselves. Think back to the boundaries activity, Te Whare Tapa Whā, and the word bank, and encourage students to think about what their own boundaries might be, how they can look after themselves, and how they can care for their own well being.

SHARING - 10 MINUTES

In pairs and then as a group

MENTAL HEALTH - RYAN TEURA AKA LAZY EYE

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=SMHY1FXJZQU](https://www.youtube.com/watch?v=SMHY1FXJZQU)

To my brothers who are down and out
I'm here to help
So let's have a kōrero about mens' mental health
See us tāne are quite sensitive
But won't confess it
Treat our fears like an anonymous letter
We don't address it

See the pressure amongst kiwi males can lead to dire straights
When it comes to suicide we have one of the higher rates
It's heartbreaking how we've set this bar
So it's on us to confront why we let it get this far

See life throws us obstacles that we're forced to partake
Relationship break ups that lead to heart break
Loneliness kicks in, waves of anxiety
Feeling left out like you've no place in society
Unemployed, finances are badly in need
When you're the man of the house with a family to feed
Comparing your imagery to others in better shape physically
Having an injury or a permanent disability
Diagnosed with an illness that's mentally
Abused verbally, physically, sexually

Now I speak on behalf of those bros who can relate
Like pāua at the beach there's only so much a man can take
Now we're often told to harden up
Doesn't always work like this
See the path to peace is a journey, not a light switch

Now do I cry at times? Hell yea
I don't care I'll put it out there
Cause it's beneficial to my welfare
But better days do come
This is a fact
It's not how we fall, but how we find our way back
Don't keep things bottled up
Reach out, speak out
There's no shame on anyone who needs help
There's no harm in therapy, or even a counsellor
That can help add things up like algebra

Or if you're too whakamā for a stranger to talk to
Lean on whānau and friends to support you
Surround yourself with positive company
And anyone at anytime can always come to me
I'd much rather you bug me at early hours of the morning
Than turn up to your tangi where everyone's mourning

Nah, we keep it 100
This is straight from the heart
If you don't shine a light on something it'll remain in the dark
Now although life seems like it's a never ending struggle
I promise there's a light at the end of every tunnel

WORKSHOP #6 - WHAKAPAPA

This workshop is about getting participants to think about whakapapa, including the ancestors they come from and the ancestors they want to be.

INTRODUCTION TO THE TOPIC - 5 MINUTES

Start the workshop by showing/reading the following poem (click the poem for the link to the video). If you cannot play the video, you can read the poem (in appendix). Get participants to share back what stood out to them, what resonated with them, and what they liked/disliked.

POEM: **MANAIA TŪWHARE-HOANI - WIND, SONG AND RAIN** (CLICK LINK & SKIP TO 3:38)

GAMES & ICE BREAKERS - 15 MINUTES

KO WAI TĒRĀ? WHO IS THAT?

This game is similar to charades. Split everyone into smaller groups of 4 or 5. Give everyone 3 small pieces of paper, and on each paper get them to write the name of a famous person or character (ideally someone that everyone will know). Tell them not to share what they're writing with other people. When everyone has done that, collect all pieces of paper into a bucket/container/hat.

This game will play out 1 group at a time. The first group nominates their first kai kōrero. That person has the bucket of names and grabs out 1 name, then they must try to explain to the rest of their group who that person is without saying other people's names, place names, and titles (of songs, groups, movies, books etc).

E.g Beyonce - this woman is a really famous singer, who is married to a famous rapper, and used to be in a famous singing trio

You cannot say that she is from America (place name), is married to Jay Z (other people's name), or the name of her songs or that she was in Destiny's Child (titles).

Once the team guesses it they can grab another name out of the bucket and so on. The person will have 1 minute to get through as many names as possible. 1 correctly guessed name = 1 point.

After 1 minute, the next team gets to go (leaving the names that have already been completed to the side), and so on. Do as many rounds as you want. If you run out of names but need to keep going, just put the old names back in the bucket.

The team with the most points wins.

POETRY ACTIVITY - 10 MINUTES

PERSONIFICATION - ANIMALS ACTIVITY

In groups get participants to draw two vertical lines down a page, creating 3 columns. In the far left column ask them to make a list of nouns or objects they can see in the room. In the middle column ask the students to name the first animal that pops into their heads when they think of that noun. They can be as weird as they want, the first reaction is best. Then in the far right column, ask the students to write down 3 verbs, or actions that describe that animal. Lions – roar, pounce, hunt. Horse – neigh, gallop, snort.

CONTINUED ON NEXT PAGE

EXAMPLE:

| | | |
|------------|-----|------------------------------|
| Table | Cow | Grazes, chews, lumbers |
| Light bulb | Tūī | Sings, fly, flutter |

Once they have filled out the last column, ask them to erase the centre column that contains the animals and apply the verb to noun creating imagery. Example: "The table lumbered in the centre of the room." Or "The light bulb fluttered above our heads."

Encourage students that there is no wrong answer. Share back to the group.

TOPIC ACTIVITY - 15 MINUTES

FREE WRITE - AN OPEN LETTER

TOPIC: An open letter to a celebrity or famous person/historical figure that makes you angry e.g. Captain Cook, Donald Trump etc.

The purpose of a free write is to give students a topic and then let them write freely. Give them the above topic and 1 minute to think about who they might write to (make sure it is someone famous/historical and not someone they know). Then give them 5-10 minutes to write a letter to that person.

Share in pairs and then as a group

TOPIC DISCUSSION - 10 MINUTES

As a group or in smaller groups discuss what are the things that we inherit from our ancestors?

Think about physiologically what we do we inherit, then what are the gifts or the challenges they pass down (physical and non physical), what were things that were taken from them, what do we have to fight for, what are the things we carry with us, what did they want to pass down to us? Examples can be things like land, language, culture etc.

Think about the whakatauki "Ka mua, ka muri/walking backwards into the future" - what does that actually mean and how is it relevant to us today?

WORD BANK (KOROWAI) - 10 MINUTES

For this word bank, students are going to build a metaphorical korowai of what they hope to pass on to their uri (descendants). Using the word bank in the appendix get participants to write 1 thing in each feather that they hope to pass on. This might be great advice or words of wisdom they have received, things that keep them strong, principles or values that are important to them, truths they hold onto, things that bring them comfort or joy, lessons they have learned etc.

WRITING PROMPT (EPISTLE) - 15 MINUTES

For this writing prompt, participants will be writing an epistle. An epistle is essentially a poem or body of writing in the form of an open letter to a person or group of people. Participants will write an epistle to their future uri/descendants. Using the word bank for ideas, encourage students to write about what they hope for their descendants, what advice or learnings do they want to pass down, what do they want them to learn, what advice do they wish they had received, what do they want them to change or do differently? Remember that people don't have to have children to become an ancestor - it is also about the people who we will have an impact on in years to come.

SHARING - 10 MINUTES

In pairs and then as a group

WIND, SONG AND RAIN - MANAIA TŪWHARE-HOANI

[HTTPS://LOADINGDOCS.NET/WINDSONGANDRAIN/](https://loadingdocs.net/windsongandrain/) (SKIP TO 3:38)

It's a strange thing,
Knowing someone without knowing someone,
I met you Koro when I read your poems,
And they've taught me how to love the ocean as you have,
To find comfort in the rain,
To see the beauty of the world through your eyes,
We thrive in the chaos of the unknown,
You and I,
In the lonely,
We find home in the solitude,
I know this,
Deep in my bones,
I hear it,
In the way rain hits earth,
I see it,
In the love poems you wrote to the ocean then left on your dining table,
Love poems aren't meant to be left alone for anyone to read,
But you left it here,
For the ocean cannot read,

As I sit here,
In the place you once called home,
I can see the dust has barely settled,
It makes me wonder,
If I will ever stop writing love poems to the chaos of solitude inside us,
Start writing love poems to the ocean instead,
Would you read them if I also leave them on this table,
Will you hear it again?
The breaking of surf on sand,
Will you smell it again?
The salt on the sun burnt breeze,
Will you feel it again?

The haze from the sea during a storm,
Will reading my poem also remind you of our shared love for the ocean?
Will it breathe life into valleys of cloud and mist?

I admit I was a lonely child,
I grew up imagining you watching over every time it rained,
I convinced myself the rain was your way of still writing love poems,

So I smiled when I heard you making small holes in the silence,
For a lonely child and her Koro find peace in all forms of water hitting earth,
From waves crashing shore,
To hurricane caressing soil,
We found home in the chaos,
But if I should not hear, feel or see you,
I will wait,
With a smile on my face,
For the rain to call me home.

