Unit 3
Weaving Pathways

Years 9 – 10
Level 4
The students will use images of traditional Māori and Polynesian weaving patterns to create a dance based on the art of weaving. Access to the digital resources is through Digistore, Te Pātaka Matihiko http://www.tki.org.nz/r/digistore/

ID 42450: Tauira (sampler), c1904

Description
This is a unique tauira (sampler) woven from dyed purple and undyed harakeke (flax) from about 1904 by Te Hikapuhi II Wiremu Poihipi in New Zealand. (For notes on the significance of this resource go to ‘metadata record’ at the end of this description and see the ‘educational value’ section). The sampler has patterns particular to kete whakairo (fine-patterned weaving) and serrated edges. The names of the patterns, from left to right, are: purapua whetū (weaving pattern of stars), poutama (steps), tō raraka, whakahane, whakatūtū (piled up), whakanihonino (shoots), niho taniwha (monster’s teeth), takitahi whakakoki, rau kumara (sweet potato leaves), and kōwhiti whakakoki. It measures 38.0 cm x 297.5 cm.

Educational Value
The tauira shows traditional Māori fine-patterned weaving using harakeke (flax) - this art form was an integral part of Māori cultural life practised by women: many beautiful items for both everyday and ceremonial use were produced. The tauira was made by Te Hikapuhi II Wiremu Poihipi (c1860-1931), a remarkable woman of Ngāti Te Rangiunuora, Ngāti Pikiao, and Ngāti Whakaue iwi (tribal) descent - known as Te Hikapuhi of Te Arawa, she married Alfred Clayton, a surveyor from Tasmania, with whom she had five of her seven children; she was a healer and midwife known for her knowledge of Māori medicine, although she did not hesitate to use European medicines as well. Te Hikapuhi II Wiremu Poihipi was an accomplished weaver and one of only two Māori women exponents of tā moko (skin marking) between 1900 and 1920 at a time when the ancient art had almost disappeared. The early 20th century, when the tauira was made, was a time of enormous social change - the Tohunga Suppression Act of 1907
ID 3688: Ra (canoe sail), 1999

Description
This is an image of a rā, or canoe sail, made in 1999 by Master Weaver Riria Smith (1935-) of the Māori tribe Te Aupouri with the support of Donna Lenol and her whānau. The sail is made of harakeke (flax) and consists of ten segments. This is an example of harakeke weaving that combines artistic representation with a practical function - the design symbolises both the old migration routes and change in the Māori world.

Educational Value
This resource is useful because it is an example of harakeke weaving that combines artistic representation with a practical function - the design symbolises both the old migration routes and change in the Māori world. It shows a rā, which is based on the only known traditional Māori sail surviving (in the British Museum) and is a modern representation of a traditional form. It is an example of the art and taonga (treasures) of the people of the Far North - the rā was made for the exhibition 'Te Aupouri: People of smoke and flame', which ran at the Museum of New Zealand Te Papa Tongarewa, 1999-2001. It exhibits a high level of craftsmanship, quality and detail - the rā follows the traditional Māori technique of hono tahi (single joins) between each of the segments, while the end joins are finished using a technique known as hono rua (double joins), in which there are no fringes and the harakeke is folded over twice.
ID 41626: Open-weave kete (basket), 1940

Description
This image shows a kete (basket) made in 1940 by Mrs McGee of Waiomio. (For notes on the significance of this resource go to ‘metadata record’ at the end of this description and see the ‘educational value’ section). It is woven from nīkau palm (‘Rhopalostylis sapida’) using a very open plaiting technique. It may have been used for the storage of large food items, such as kūmara (sweet potato) or rua (potatoes), and possibly for cooking in a hāngi (earth oven) as well. Similar open-weave kete were also used in the gathering of kaimoana (shellfish). The kete is a straw colour and has a tighter woven rim and handles. It measures 14 cm x 22 cm.

Educational Value
This asset shows an object used for a variety of purposes in Māori society - kete were used for gathering cultivated and wild food (including diving for seafood), transportation, serving and preparing food, and for storing objects and items of value. It illustrates a kete design that draws on techniques used in Polynesia based on the plaiting of coconut and pandanus leaves - this technique would have been brought to New Zealand by the first Polynesian settlers and adapted to suit the plants available, namely the nīkau palm, the Māori name of which, means ‘many leaves coming from the same stalk’. It illustrates one of the uses of the nīkau palm, which became integral to early Māori technology and craft - the leaves were used for thatching the roof and walls of the whare (house), as nīkau thatching is reputedly as strong and watertight as iron, and were also used to pad mattresses. It is an example of a plant used as food by Māori - the rito (expanded central leaf bud) could be eaten either raw or cooked, although unfortunately this practice kills the tree; the young flower buds were also eaten and the leaves were used to wrap kiore (rats) and other items for cooking in hangi (earth ovens); vegetables such as rua and kūmara were also sometimes cooked in nīkau kete. It is an example of a plant used as medicine by Māori - the pith (central core of the tree) is a mild laxative that was eaten by pregnant women to relax pelvic muscles, and the sap was drunk to ease the labours of childbirth. It shows an object that has a functional purpose but also represents a traditional art form - kete such as this were considered to be of particular value, due to the knowledge and skill used to produce them; weaving was acknowledged by Māori as having its own life force, and was accorded a level of respect depending on the mana (status) of the weaver and the qualities of the weaving process.
Key Competency

Using Language, Symbols and Texts The students will create movement to communicate the art of weaving, using images of woven articles, pattern template cards, selected action words and relationship cards.

Resources

Te Papa assets: The first three have been identified above.
- ID 42450 Tauira (Sampler), c1904 plus all or a selection of the following assets:
  - ID 3688 Ra (canoe sail), 1999
  - ID 41626 Open-weave kete (basket), 1940
  - ID 42473 Pake Puakarimu
  - ID 42710 Poi awe
  - ID 40320 Kahu kiwi
  - ID 40436 Dress (Tuvalu)
  - ID 43940 Man's jacket (Tuvalu)

A weaver's kit: A selection of woven fabrics and other objects made from woven material, such as a kete, a cane basket and a Polynesian fine mat.

Action words – photocopied and laminated
Pathway cards, photocopied and laminated
Relationship cards, photocopied and laminated
Worksheet 1- one copy for each student
Evaluation sheet- one copy for each student
Small pieces of paper or ‘Post it’ notes

Music suggestions:
- Oceania: Oceania – Kotahitanga (Union), 11
- Te Vaka: Lakilua – Tutuki, 3
- Deep Forest – Pacifique: La Legende Part 2 (2)
- The Corrs – Erin Shore (instrumental), Moods 3
- The Black Seeds – On the Sun Tuk Tuk (1), Shazzy Dub (8)

Suggested websites:
- www.historyforkids.org/learn/clothing/weaving.htm
- www.about-turkey.com/carpet/history.htm
- www.maori.org.nz
- www.alibrown.co.nz
- http://maaori.com/misc/raranga.htm
Key Words

**Air Pathway:** a pattern made in the air by the use of body parts (e.g., arm, leg, head).

**Floor Pathway:** a direction taken across the floor (zigzag, curved, straight, diagonal).

**Locomotor Movement:** movement in which the body travels across space (e.g., running, creeping, rolling).

**Non-Locomotor Movement:** movement in which the body remains anchored to one spot by a body part (e.g., bending, twisting, stretching).

**Level:** the height in space at which a dancer is moving (high, medium, low).

**Body base:** the part/s of the body supporting a dancer in a balanced position (such as two feet, one hand and one foot).

Achievement Objectives: Level 4

The student will:

**Understanding Dance in Context**
Explore and describe how dance is used for different purposes in a variety of cultures and contexts.

**Practical Knowledge (PK)**
Apply the dance elements to extend personal movement skills and vocabularies and to explore the vocabularies of others.

**Developing Ideas (DI)**
Combine and contrast the dance elements to express images, ideas and feelings in dance, using a variety of choreographic processes.

**Communicating Ideas (CI)**
Prepare and present dance with an awareness of the performance context.
Describe and record how the purpose of selected dances is expressed through the movement.

Specific Learning Outcomes
The student can:

- **LO1:** Use a Te Papa icon to identify and discuss traditional Māori weaving patterns
- **LO2:** Perform locomotor and non-locomotor movement on air and floor pathways (PK)
- **LO3:** Compose dance sequences with a group using weaving patterns (DI)
- **LO4:** Use action words to create movement (DI)
- **LO5:** Work with others to combine and contrast selected relationship styles (PK)
- **LO6:** Perform in a group dance about weaving (CI)
- **LO7:** Reflect and evaluate their own and others' dance work (CI)
Assessment opportunities for the Learning Outcomes are mentioned at various stages throughout the unit. For students new to dance, it may be appropriate to use each assessment opportunity as formative assessment only, and to ensure that the assessment time is brief and encouraging. It is suggested that the teacher selects only the most appropriate Learning Outcomes for the students.

All the Learning Outcomes do not need to be assessed.
Suggested Learning Sequence

1. Share with the class the 'Weaver’s Kit' - a selection of woven materials: A cane basket; kete; fine mat; fabrics. What do they have in common? How have they been constructed?

2. Discuss the history of weaving.
   Some general facts:
   • The art of weaving began in ancient times
   • The art of weaving is thought to have started in Central Asia
   • Basket weaving first began between 10 000 and 12 000 years ago
   • All cultures around the world have developed their own weaving techniques, using materials available in their geographical areas
   • In Ancient Egypt, spinning thread and weaving linen were important household activities
   • Nomadic tribes made tents and mats out of goat hair
   • Chinese and Vietnamese people bred silkworms and wove the thread
   • In many cultures, weaving has been a woman’s task
   • A loom is a machine or device for weaving thread into textile
   • Handlooms, which have been in use since ancient times, are still in use today in cottage industries
   • The long, static thread in a loom is called the warp
   • The weft is the cross thread in a loom that is woven over and under the warp thread
   • The Industrial Revolution resulted in large-scale production of textiles using mechanised power looms
   • People of Pacific cultures have prepared, dyed and woven local materials such as nikau palm leaves and harekeke (flax) into detailed and complex patterns
   • Prior to the arrival of the first Europeans to New Zealand, Māori wove harekeke (flax) into all types of clothing, items with which to gather food and items to use for hunting and fishing. Harekeke also has medicinal properties.
3. Show the Te Papa woven assets:
   - ID 3688 Ra (canoe sail), 1999
   - ID 41626 Open-weave kete (basket), 1940
   - ID 42473 Pake Puakarimu
   - ID 42710 Poi awe
   - ID 40320 Kahu kiwi
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Divide the class into small groups and give each group a copy of one asset, and Worksheet 1. The students in each group work together to study their asset, read the information and complete the worksheet.

4. Share the research: Groups report back to the class, or set up a rotation system whereby groups are paired and they each share their information before repeating this process with the other groups.

5. Show the class an enlarged copy of the Te Papa icon ID 42450 Tauira (Sampler), c1904.

Working in new or the same groups from the previous activity, give each group a copy of the tauira (sampler), the information about it and six small pieces of paper or 'Post it' notes. The groups study the information together and answer (on the paper or 'Post it' notes) the following questions as they are called out by the teacher:

- What is the tauira made from?
- Who created the tauira and when?
- Write two facts about the weaver.
- Who was the tauira made for?
- Draw a sketch of the 'whakatutu' (piled up) weaving pattern.
- Draw a sketch of the 'rau kumara' (sweet potato leaves) weaving pattern.

Discuss the answers as a class and the groups place their correct answers on their copy of the tauira.

Show the class the pathway cards. These are simplified versions of five of the patterns used in the tauira. The students try to match the cards to the tauira patterns.
Practical Dance activities

6. **Weaving Bodies** - Practical class activities to introduce the concept of weaving safely through, and around other students on different floor pathways.

- **Gallops** Organise the class into two lines facing the end of the room, along each side of the dance space. Beginning by galloping, each line completes the following pattern of counts.
  - 8 gallops towards the centre of the room
  - 8 gallops back to the sides
  - 4 gallops towards the centre of the room
  - 4 gallops back to the sides
  - 2 gallops towards the centre of the room
  - 2 gallops back to the sides
  - 4 lots of ‘1 step’ forwards and backwards

While performing the 8 gallops, the lines should cross over each other and the students will need to be encouraged to move safely. Repeat the entire sequence skipping, walking and finally repeating the gallop sequence.

*Music suggestion:* Fleetwood Mac: Rumours - Don’t Stop, 4

- **Cross the Line** Organise the class into two lines, each facing a different diagonal at one end of the dance space. The students walk to the opposite diagonal corner by alternately passing through the other team. They then run up the side of the dance space, ready to move down the other diagonal.
• Repeat with different locomotor movements, such as walking with strong arm-actions, galloping, skipping, walking backwards, stepping patterns (such as step right, left, right, lift left knee, step left, right, left, lift right knee), and suggestions from the students. This activity can be performed with or without music.

Music suggestions: Music with a strong and steady beat:

○ Oceania: Oceania – Kotahitanga (Union), 11
○ Te Vaka: Lakilua – Tutuki, 3

• Zigzags Organise the class into two lines, beside each other (about three metres apart) at the end of the dance space. The lines make their way to the other end of the dance space by walking along zigzag pathways - 8 steps for each part - and continually cross over the other group.

1. 

2. This requires the care and cooperation of every student. When the students reach the end of the dance space they run along the sides and line up ready to begin again

• Repeat with a particular movement performed for every corner turned (such as a sweeping movement with the outside arm, a knee lift and swivel, a dip and turn)

• Repeat with the locomotor movements used in the Cross the Line activity or encourage the students to suggest their own movements.

7. Air Pathways

Students work alone and create air pathways using different body parts, following instructions from the teacher.

• A zigzag pathway from as high as you can reach and going to the floor using your right hand/one shoulder/an elbow/one knee

• A ‘C’ shape using your nose/ear/chest/hip

• A ‘U’ shape above the ground with your heel. Repeat it the other way with the other heel

• A diagonal line starting with your left palm, and then carrying on with your right palm
• Repeat the diagonal line but alternate using your left and right hands as in a pulling action. Follow this by ‘drawing’ the other diagonal line in the same way and put the two air pathways together in a smooth sequence
• A cross shape using a different body part for each line - such as a hand and shoulder, the head and elbow, the chest and a knee
• Work in pairs and create zigzag/curved/spiral air pathway sequences using four different body parts for each one.

Assessment opportunity:
LO2: Perform locomotor and non-locomotor movement on air and floor pathways (PK)

8. Pathway Cards
These cards are simplified versions of some of the weaving patterns found on Icon ID 42450 Tauira (Sampler), c1904, and have been created to highlight each pattern individually.
Students work in groups of three or four (the same groups from Activity 3 could be used if appropriate) with one of the pathway cards.
• Take turns to lead each other as you walk along the floor pathway of your pattern
• Use everyone in your group to create the pattern
• Incorporate the idea of weaving by passing in front of, between or around each other
• Add some different locomotor movements and change levels as you move along the pathway pattern
• Rehearse this short sequence to perform for the class.

Assessment opportunity:
LO3: Compose dance sequences with a group using weaving patterns (DI)
9. Action Words

Students work in pairs or threes (or the same groups from Activities 3 and 8 could be used if appropriate). They work together to explore selected action words from the list and create short movement sequences of combined action words.

- **Twist**: What body parts can twist? Create a twisted shape on two different levels with the group members twisted around each other (as if they are pieces of harekeke (flax) being woven)
- **Push** and **Pull**: Imagine you are the harekeke (flax) being woven into a mat
- **Arch, Bend and Lean**
- **Undulate**: Undulating is a motion in waves – smoothly up and down (as fabric becomes as it is woven)
- **Roll**: Roll like a log, keeping the body straight, and explore other rolls
- **Roll sequence**: Step forward with left foot, drag the right foot behind, lower onto the right knee and place the right hand on the floor beside the right knee. Lower further onto the right buttock and continue the movement into a roll to the right (around the back) to finish on both knees, facing the front
  Repeat on the other side by stepping forwards with the right foot.
  Students can explore new ways to return to a standing position
- **Slide**: On feet, knees (if wearing long pants), bottoms, one foot and one knee, on stomachs, on backs
- **Turn**: Turn on one or two feet – 45°, 90°, 180°, 360°. Explore turns with other body bases, such as bottoms, one knee and one foot, hands and feet. Explore turns on crouch and in a balance
- **Angle** and **Bend**: What body parts can become angles? Some combinations include: Legs, arms, arms and torso, legs and torso, head and arm, elbow and knee, hip and elbow.

Now use three or four action words to create a short movement sequence. Rehearse and perform for another group.

**Assessment opportunity:**
LO4: Use action words to create movement (DI)
10. **Relationship Cards**

Show the students the four Relationships cards. The cards each contain four words that require people to work together to 'perform' them. These words are also ones that could be used when describing the process of weaving.

Divide the class into groups of three or four (or the same groups from Activities 3, 8 and 9 could be used if appropriate) and allocate a relationship card to each group. They are to compose a short (30-60 second) movement sequence that uses the four words (in any order) and attempts to communicate the art of weaving. Encourage the students to use a variety of different locomotor movements and to link the words into a flowing sequence using smooth transitions. These sequences can be performed for the class group by group, two groups at a time, half the class at once, or in pairs performing for each other only.

**Reflection questions could include:**
- How was the idea of weaving shown in the sequence?
- What movements did they use to go around/over/away from each other?
- How did they make their sequence flow?
- What transition moves did they perform?
- What floor pathways did you see?

**Assessment opportunity:**
LO5: Work with others to combine and contrast selected relationship styles (PK)
11. Weaving Dances

Working in the groups from Activity 3 at the beginning of the unit (three to six students per group), the students are to create a dance about weaving. The students will use all or a selection of the following resources. Simplify the task (or challenge them further) if it is more appropriate for your students.

- The woven Te Papa icon and Worksheet 1 answers from Activity 3
- Pathway Cards - if they choose
- Three weaving action words
- One Relationship card

- Study the icon used in Activity 3 once again (or use the tauira from Activity 4 if they wish). Identify the significant patterns shown and the purpose of the icon (such as to propel a canoe, to lie on, to wear, to record traditional patterns). If the students decide to use the tauira from Activity 4, they may be able to identify the idea of one of the patterns, such as the purapua whetu (weaving pattern of the stars)

- Select one weaving pattern from the icon to use as air and floor pathways in the dance. They may use the pathway cards for this if they choose

- Choose at least three action words that could relate to your icon. For example, ‘bend’, ‘lean’ and ‘undulate’ could be selected for the waka sail (ID 3688 Ra)

- Choose one Relationship card

- Walk the weaving pattern across the floor, using each group member and including at least one air pathway. Include some interesting and imaginative locomotor movements
  (The sequences created in Activity 8 could be used here if appropriate)

- Explore different movements using the three action words.
  (The sequences created in Activity 9 could be used here if appropriate)

- Discuss and explore ways to use the Relationship Card words in the weaving pattern.
  (The sequences created in Activity 10 could be used here if appropriate)

- Combine the three sections into one weaving dance

- Rehearse for a performance in front of the class

- Give your group a name that relates to your dance.

Further Assessment opportunities: LO 1, LO 2, LO 3, LO 4, LO 5
12. **Performance and Evaluation**

Groups perform their dances for the class or an invited audience.

**Assessment opportunity:** LO6: Perform in a group dance about weaving

Some reflection questions for the class for each group dance:
- What icon do you think they were using? What information made you decide?
- What air pathway/s did they make? How did they perform them?
- Which Relationship words did you see the dancers perform?
- The dancers used these action words. Where in the dance did they use them?
- What was/were the most effective movement/s they made and why?

Groups complete the evaluation form together.

**Assessment opportunity:**
LO7: Students reflect and evaluate their own and others’ dance work
Assessment
All of the Learning Outcomes have been included in this assessment sheet. Use only the ones that are most relevant for your students. Assessment opportunities have been suggested throughout the unit.

<table>
<thead>
<tr>
<th>Weaving Pathways</th>
<th>Name: ____________________</th>
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<tbody>
<tr>
<td>Learning Outcome</td>
<td>Working towards</td>
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<tr>
<td>LO1: Use a Te Papa icon to identify and discuss traditional Māori weaving patterns.</td>
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<tr>
<td>LO2: Perform locomotor and non-locomotor movement on air and floor pathways. (PK)</td>
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<td>LO3: Create dance sequences with a group using weaving patterns. (DI)</td>
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<td>LO4: Use action words to create movement. (DI)</td>
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<tr>
<td>LO5: Work with others to combine and contrast selected relationship styles. (DI)</td>
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<tr>
<td>LO7: Reflect and evaluate their own and others' dance work. (CI)</td>
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</tbody>
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Comment:
Worksheet 1  Group members: __________________

1. The name of the icon ______________________________

2. Draw a simple sketch of the icon

3. Describe the icon.
   (Imagine that you are describing it to someone in an email, so that you are being specific.)

4. Find the answers to the following questions from the information attached to the icon picture.
   ❖ Who made the icon?
    ❖ What is the icon made from?
    ❖ How was the icon made?
    ❖ When was the icon made?
    ❖ What is the significance of the icon? (Why is it important? What does the pattern mean?)
### Weaving Pathways – Evaluation

<table>
<thead>
<tr>
<th>Our group name: ___________________________</th>
<th>The people in my group</th>
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<tbody>
<tr>
<td>The reason we chose this name was:</td>
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<table>
<thead>
<tr>
<th>The name and a sketch of the icon</th>
<th>The main floor pathway we used:</th>
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<tr>
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<td>An air pathway we performed:</td>
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<th>Three different locomotor movements we used were:</th>
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<tr>
<th>A description of the way we performed our relationship words</th>
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<tr>
<th>What I thought about our performance:</th>
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<tr>
<td>The most interesting part</td>
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<tr>
<th>How we worked together:</th>
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<tr>
<td>Give your group an Achieved,</td>
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<td>Merit or Excellence grade.</td>
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<tr>
<th>Cooperation</th>
<th>Listening to each other</th>
<th>Our final dance was</th>
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<th>An area we could have improved</th>
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</table>
Angle  Arch  Bend  Lean
Turn

Undulate

Slide Twist
Weaving Pattern 1
Weaving Pattern 3
Weaving Pattern
Relationships Card 1

Over
Under
Around
Between
Relationships Card 2

Beside

Behind

Above

Below
Relationships Card 3

Before
After
Away
Together
Relationships Card 4

In
Out
Meeting
Parting