

Wooden Arms by Sarah Johnson - A Collaborative Mantle of the Expert

written by

Jacki Paea, Chrissy Cottingham, Katie McLean, Nicole Antoniadis, David Hannah,
Diane Cooper, Whakarongo Tauranga & Viv Aitken.

Kia whakatōmuri te haere whakamua.

'Walk backwards into the future with your eyes fixed on the past'

Client: Aotearoa Historical Society

They have cherished the Hall for 100 years and have this beautiful book to share with us all about its history - Wooden Arms.

Team: Te Kohinga Mārama - Coordinators of historically significant events

The team's name translates into English as 'Gathering of light and understanding'

Commission:

Plan and manage a special event, to be held at The Hall, to celebrate and commemorate its long history and restoration. The event includes the creation and unveiling of a permanent taonga or display to be held in trust at The Hall (from our story). The Hall is situated in the (imagined) city of Wherowhero. It is very much like Hamilton. It has a mountain and a meandering river, a bustling population and many spaces that are both historically and culturally significant.

Back to Top

Quick links to each section.

[Hook Part 1](#)

[Hook Part 2](#)

[Hook Part 3](#)

[Introducing the client](#)

[Exploring the concept of event management](#)

[Building the world of the team / Backstory](#)

[Introducing the commission](#)

[Exploring the origin story of the Hall](#)

[Working on the commission](#)


[Resolution, reflection and transformation](#)

[Reference material links](#)

[Appendix A - Links to Tataiako, Key Competencies & NZC](#)

NB Text like this indicates teacher talk

Hook Part 1

Resources required	<p>These are the images the teacher will draw / amend. See the instructions below.</p> <div data-bbox="357 1686 1035 1984"></div> <p>Whiteboard pens - different colours, space on board to draw Ipad or camera to take photos / record children's suggestions</p>
--------------------	--

<p>Teaching Sequence</p>	<p>Facilitator voice <i>We're going into an imagined world together. We'll be spending a lot of our time at this place...</i></p> <p>Teacher Actions Teacher draws without talking... (hall one) then asks... <i>"What do you notice?"</i></p> <p>After allowing the observations to flow, without comment, the teacher will amend the picture so it looks like hall two (church). Again, children will be encouraged to free flow their responses and suppositions.</p> <p>Once the ideas have subsided again, the picture will be amended for a third time.... Hall three (derelict)</p> <p>The teacher will prompt with questions like, <i>"What do you think of this place? What would you say if someone dared you to go in there? I bet it could tell some stories... Why hasn't someone just knocked it down already - isn't that what they do with old buildings?"</i></p>
<p>Reflections:</p>	<p>Link to reflections KNS version only.</p>

[Back to Top](#)


Hook Part 2

<p>Resources required</p>	<p>Image of the broken down and derelict hall remains on the board. Copy of the Writing on the Wall</p>
<p>Teaching sequence</p> <p>Two script options available</p>	<p>Facilitator voice: <i>Today we step back into our imagined world as we return to the hall we discovered yesterday.</i></p> <p><i>Close your eyes and take a deep breath in, let it out slowly and when you open your eyes, I want you to imagine you are again standing still at the entrance to the Hall.</i></p> <p>Narrator voice: <i>A gentle breeze ruffles your hair and the sound of tui can be heard in the trees. The hall is eerily quiet - the silence deafening. As the early morning sun raises its head above the treeline, long shadows lie across the ground, cast by the outline of the hall's broken frame.</i></p> <p>Teacher models exploring the space as described in the narration to follow ... children follow along</p> <p><i>You look up, and notice cracks in the walls that twist, jagged and zigzagged, towards the sky. Several windows are broken and stretches of wood reach across the door and walls, clearly showing you that maybe you shouldn't go inside.</i></p> <p><i>You enter cautiously, the foundations creak loudly and the walls whisper to you as they sag - heavy with memory. You step over a pile of rubbish and into a dark room. Your nose wrinkles - something doesn't smell right, you can only imagine what it might be. Silence floods your ears. Remnants of paper flake off the walls and wooden beams, exposed through age and time lean against the sides collecting 8 legged visitors. Dust coats the floor.</i></p> <p><i>On the other side, a glimpse of light can be seen through a hole in the windows, which have been boarded up from the inside. Specks of dust float in the light, drifting down to the floor in the corner. You walk quickly across the room towards the spot where the light lands, something is there. You stop.</i></p> <p><i>Across the room, a piece of wallpaper is peeling. You move to investigate and as you get closer, you realise that there is something else there, underneath the faded and peeling paper.</i></p>

	<p>Children could actually pull off a strip of paper to reveal some writing on the wall behind or this could be done through the imagination with the words 'revealed' on the board:</p> <p><i>Fascinated, you move closer still, reach out and lightly grab the flickering wallpaper but it starts to crumble in your hand. You pull back, as you do, your sleeve catches the edge - revealing what appears to be a faded piece of writing. It is quite dark on this side of the hall, too dark to really see clearly. You take out your camera, turn on the flash and take a photo of it - knowing you will look at it more closely later. Putting your camera away you creep back out of the Hall and into the soft morning light.</i></p> <p>Investigate the photo you have taken:</p> <p>The words on the wall read:</p> <p style="text-align: center;"><i>Haere ra Thank you, wooden arms, for your embrace. With heavy heart indeed I leave this place.</i></p> <p>Encourage discussion about what these words might mean. What does this message tell us about the space?</p>
Reflections:	

[Back to Top](#)

Hook Part 3

Resources required	<p>Artefacts (real objects, words, photos or drawings) - Choose up to three from this list which will resonate for your class. Others can be introduced later.</p> <p>1. Saree material, 2. Shoehorn or 'last', 3. Ballet shoe with frangipani flower tucked inside. 4. Rosary beads or Paipera Tapu, 5. Old fashioned doctors prescription pad, 6. kufi hat, 7. Tukutuku panel</p>  <p>Sticky notes or paper to cover artefacts,</p>
Teaching Sequence	<p>Teacher in role voice (not full role, but an opportunity to speak from 'inside' the imagined world) <i>We are back at the ruined hall, with the mysterious words up there on the wall. It's brighter today. Perhaps if we look around we can find other things that will give us a clue about who might have been here before us.</i></p> <p><i>Glancing down at the floor you spot a number of items scattered around. Things you haven't seen before, they are dusty and delicate.</i></p> <p>Slow reveal of the artefacts - If drawings - draw in front of the children. If photos - have them hidden under cloth or pieces of paper, or have them placed around the room for children to 'discover'.</p> <p>Invite children to move and stand beside the object that most interests them.</p> <p><i>Gently and tenderly you walk over to one of the items that interest you. You look closely at it, without touching at first. You wonder what it could be or where it could be from? Finally, you reach out and touch the object delicately and with the greatest of care. As you do, you wonder aloud about its history, you wonder if it has a story?</i></p> <p>If working with real objects or photos: <i>Look closely at the piece you are drawn to. What do you</i></p>

	<p>notice about it? If working with drawings or photos: Decide on a small detail and add it to the drawing.</p> <p>Talk to those around you. What do we think these objects are - and what do they mean? Who do we think they might have belonged to?</p> <p>Opportunities to talk, discuss and further research about what the objects might be.</p> <p>What are we still wondering?</p> <p>Children could write their questions / wonderings.</p> <p>Now here's the thing: all these objects once belonged to people who used and loved this space. Next time we will begin to discover more about their stories.</p>
Reflections:	

[Back to Top](#)

Introducing the client

Resources required	<p>Space to move - freeze frames/ tableau</p> <p>Whiteboard marker to amend the drawing of the hall</p>
Teaching Sequence	<p>Facilitator voice:</p> <p><i>We're returning to the imagined world of our hall. Remember our hall and all the artefacts we found within it? We're going to imagine that today there's someone standing in the ruined hall, looking around and thinking out loud. I'm going to take on the role of that person. You listen in and hear what they have to say:</i></p> <p>Teacher in Role (TIR)</p> <p><i>On the phone: "Ata marie - is that the mayor's office - this is XX - I'm the head of the local historical society. We are kaitiaki of the older buildings in our town. I'm speaking to you from inside the old hall in Main street. I'd like to make an application for some money... We at the historical society really want to see this hall done up. It's in quite a state. I can see peeling wallpaper and cobwebs and dirt... but with the right people, I think we could get it restored to its former glory. And once that's done, we could have an amazing event for the whole community to celebrate. This place is so precious - it's meant so much to so many people over so many years..."</i></p> <p>Come out of role and discuss:</p> <p><i>What did you hear? Who was that person?</i></p> <p>If necessary you can go back into role and repeat parts to clarify. Ensure children have established what's going on before you move on.</p> <p>A drama activity could be used here, where children work in pairs: one as the head of the historical society advocating for the hall, the other as the mayor who needs convincing. BUT try not to get too caught up in the tension of this situation - the aim is to move on to the transition below:</p> <p>Narrator voice:</p> <p><i>And here's what happens next. After due consideration, the application is successful. The mayor's office gives the historical society a large budget to restore the old hall. Over the next six months, the beautiful old building is transformed to its former glory ...</i></p> <p>Invite children to create still images (freeze frames / tableau) of key moments as the building is repaired.</p>

	<p>The teacher amends the drawing on the board to show a restored building. (multiple ways to do this - could be redrawn in silence or could use narrator voice as the image changes e.g., <i>And so the little hall was skilfully restored. A new tin roof was installed and the outside walls were rebuilt and painted. Beautiful stained glass windows were moved carefully into place and the door was rehung. The little porch that offered shelter from the rain was put back into place and the cobwebs and dust were swept away. Once again, the little hall stood proudly.</i>)</p> <p>Optional extra activity: Children in pairs as passers by walk down the street. As they pass by the hall (this could be done by walking past the picture of the hall on the board) they are overheard excitedly talking about the old building getting a new lease on life.</p>
Reflections:	

[Back to Top](#)

Exploring the concept of event management

Resources required	Signal prop for teacher in role
Teaching Sequence	<p>Teacher goes back into role as head of the historical society on the phone again. <i>“Āe, Ka mau te wehi! It’s looking great. The hall’s almost ready. It’s time to plan the grand re-opening. Thank goodness we have those leftover funds. With the right team who understand the cultural significance of our hall, we should be able to plan a wonderful celebration. But how do we start... ? Who do we call... ? Who can help us....?”</i></p> <p><i>Whose services does she need to organise the celebration? (If children volunteer as ‘themselves’ say, ‘Great - and who would we need to be in the story.... Who does this kind of work?)</i></p> <p>Spend some time discussing what event managers do. <i>What would they need to be good at? What sorts of things would those people running the celebration have done before...? What kinds of things happen when people celebrate buildings ...? (Link to any real-world examples here e.g. opening new classrooms in the school)</i></p> <p>List ideas - and then use drama to embody the suggestions (still images of celebrations, speeches in role as someone opening a building, cultural rituals from their prior experience)</p> <p>The aim is to get children to the point where they are talking in the “we” voice, talking about themselves as event / celebration planners. If necessary you can fall back on the direct approach “OK so - <i>we are going to be those event managers</i>”</p>
Reflections:	

[Back to Top](#)

Building the world of the team / Backstory

Resources required	<p>Door sign - Te Kohinga Mārama</p> <p style="text-align: center;"><i>Haere mai - welcome to the offices of</i> Te Kohinga Mārama <i>Gathering of light and understanding - Coordinators of historically significant events</i></p>
--------------------	---

	<p>Whakatauki to put up in the space</p> <p style="text-align: center;">Kia whakatōmuri te haere whakamua. ‘Walk backwards into the future with your eyes fixed on the past’</p>
Teaching Sequence	<p>Set up the classroom by clearing some space and putting a sign on the door.</p> <p>Start the session by welcoming the class to the offices of Te Kohinga Mārama. Explain the name of the event management team: Te Kohinga Mārama (means the gathering of light & understanding). Children are not in full role - and are not ‘acting’ but are taking on a ‘shadow’ / partial role to shift their position.</p> <p><i>We’ve seen the sign on the door. What other things can we see around us? What kinds of things would we as event managers have in our office?</i></p> <p>Children respond with ideas about the kind of equipment or other features they can ‘see’ in the space. They could create drawings to stand for some of these things. They might move furniture etc if necessary. However, no need to spend long on this or totally transform the classroom - most children do not need much to successfully imagine the space. Less is more.</p> <p>Possible variation / extension: TIR Voice: <i>As we look around our offices, we see so many reminders of the mahi we have done in the past, the projects we are working on now, the signs of our success and pride as a team. This space speaks of us.</i> Facilitator voice: <i>As you stand here and look around at the imaginary offices. I invite you to choose a special place or a particular piece of equipment... something that really speaks to you of the kind of people we are / and the work we do... Perhaps it is a reminder of past success or something that you use everyday... Or perhaps it’s something you are really proud of.</i> Teacher models an example (in TIR voice) <i>I’m seeing our whakatauki above the entranceway - I love this because every day when I walk into our offices I read these words and they inspire me.</i></p> <p style="text-align: center;">Kia whakatōmuri te haere whakamua. ‘Walk backwards into the future with your eyes fixed on the past’</p> <p><i>Now your turn. Look around our office and when you have chosen that special thing, or that special place that symbolises something important about our mahi - move and stand beside it.</i></p> <p>Invite children to speak in turn about what their imagined thing / place is - and what it tells us about the kind of team we are.</p> <p>Through this activity, children will populate the space with “the minute particulars” of the responsible team.</p> <p>Further possibilities for building the world of the team (these can be created by individuals and groups but always need to be combined to create a shared sense of the back story).</p> <ul style="list-style-type: none"> ● A letter can be brought in from a grateful past client thanking the team for a successful event to celebrate the unveiling of a statue in the park. The team reads and discusses. After this, children can produce other thank you letters / cards ● Newspaper articles with reports about previous events (teacher can provide a template, children could write the stories) ● Create the front page of the company website ● Pamphlet with endorsements from past client ● Mapping the office ● Media wall celebrating our past events ● Co-construct a Mission statement - include the whakatauki

	<ul style="list-style-type: none"> ● Overheard conversation between a grateful client and another person who has asked for a recommendation ● Create a shared timeline of the team's past successes ● What's our doorway / entrance way like? <p>There are a range of possibilities here - try not get too swept up in the 'company' / 'business' aspects of this phase. Remember, the aim is to build commitment to the world of the team. Once you sense that children have 'bought in' - move on to the next phase.</p>
Reflections:	

[Back to Top](#)

Introducing the commission

Resources required	<p>Copy of the book 'Wooden Arms' - do not read it to the children yet.</p> <p>Letter of commission</p> <p>NB: A copy of the letter is given here as a guideline, but should be tailored to suit your class. For example, the reference to a 'former client' could be made more specific based on what children have said about the team's previous achievements etc. There are lots of opportunities in this letter to refer to what was laid down in the previous episodes.</p>
Teaching Sequence	<p>This session is focussed on introducing requirements for the commission.</p> <p>Set the scene</p> <p>Narrator voice: <i>The sun is slanting through the blinds at the offices of Te Kohinga Marama. Soft shadows fall across the meeting room. There's a hum of excitement in the air as the team gathers for their morning briefing. A karakia and waiata - then an expectant silence as everyone waits to hear what the day will bring.</i></p> <p>Set up for teacher in role</p> <p>Narrator voice: <i>Today - the team has received an important letter. (hold up the letter in its envelope - look for clues e.g. return address). Now we're going to see who wrote it, and what they have to say:</i></p> <p>Teacher moves back into role as the head of the historical association - this time seated at a desk as if typing on a laptop, Teacher in role 'thinks aloud' as they type. Letter can also 'appear' projected on a screen for everyone to view. Say the words on the letter as written. Then we see the head of the society 'print out' the letter, seal and write the address.</p> <p>Come out of role. Discuss the letter and what it is asking for. (Note this means the letter has presented in a range of different ways: visually, orally and with lots of clues to its context. Note also, that the letter 'holds' back' on some information - to prompt questions and thinking from the children).</p> <p>Facilitator voice: <i>What more do we need to know in order to consider this job?</i></p> <p>Write questions on the board</p> <p>Children should come up with a range of questions e.g. What is the date of the celebration? Where will it be held? Which VIPs will attend? How many people are expected? What's the budget</p> <p><i>What are the most important questions?</i> (Choose 3 to ask the Head of the historical society when she visits.)</p> <p>As a class, write a letter / email to reply to the historical society and invite them to visit the offices. Prepare the office space. Discuss how we welcome visitors.</p>

	<p>Teacher in full role...(use scarf / hat to signal role).</p> <p>Teacher in role introduces themselves as the head of the local historical society and address the group as the event managers. Teacher in role answers any questions the team has (or offers to send fuller answers later). Teacher in role also brings the 'Wooden Arms picture book and presents it to the group:</p> <p><i>"Here's a book that was written about the history of our Hall. It tells you quite a lot about how the building has changed over time, and about the people who used the space. We would love our celebration to include reference to all these phases of its life"</i></p> <p>Don't read the book right away (it might help if it is wrapped or sealed in some way)</p> <p>Note what this does to the way the text is framed:. It's a taonga; it's a piece of evidence; it has purpose; it's a boundary object between the real and imagined worlds. This gives it an extra significance in both worlds.</p> <p>Out of role reflection: <i>What did we find out? What do we need to do next?</i></p>
Reflections:	

[Back to Top](#)

Exploring the origin story of the Hall

Resources required	<p>The Wooden Arms book - unwrapped.</p> <p>Could be good to have the first three pages of the Wooden Arms book enlarged, or ready to be projected on a screen (make sure they are hidden at the start, however)</p> <p>Blanket, for teacher to use to signal shift into role as the woman</p>
Teaching Sequence	<p>NB - avoid reading the book ahead of this activity, which uses drama to establish the origin story of the hall.</p> <ul style="list-style-type: none"> ● Teacher asks children to stand around in a square shape - like the walls of the whare. Teacher signals that in a moment they will be using the blanket and going into role as someone new - <i>someone whose story is told in the book we received last time - someone who loved the hall very deeply</i>. Invites the children to stand in for the walls of the whare, silently watching and listening. Teacher puts blanket around shoulders and speaks as the woman, unhappy to be saying goodbye to the hall. Use few words, and expressive body language to convey the sadness: <i>"Auē - my dearly beloved. I will be sorry to leave you. I know it's for the best, but still, my heart is heavy to be leaving. You have come to mean so much to me and my people."</i> ● Out of role discussion - children infer meaning from the words / body language etc. ● Teacher reads the first four pages of the book which describes how the man and woman built the hall. Discuss what has been learned. ● Link back to the words that were found on the wall under the wallpaper. <i>Do we think the words were written by the man and woman? Why / why not?</i> ● Tell children we will now travel back in time to see the moment the whare was first built. This could be done with children stepping in one by one to add details to a whole class tableau. Encourage attention to detail - children can take roles as a small part of a thing. Teacher can then invite the different parts of the tableau to speak (place a hand on a child's shoulder - with their permission - as a signal to speak). Children comment in role using the stem: "I am the one who..." ● Opportunities here to explore traditional building methods of whare - tools, joints, decorative traditions etc and early building techniques adopted from settlers. Compare the real details with what we imagined. Revisit the tableau a second time. ● Discuss and estimate the date that the whare was built (based on the image). ● Drama can be used to explore key moments from the life of the hall while the man and woman used it. Children can list these on the board (e.g. feasting, merriment,

	<p>celebrations) and create formal 'photos' in groups, with the teacher as the 'photographer' with an imaginary tripod camera. Remember in those times, people had to stand very still for photos!</p> <ul style="list-style-type: none"> • Then move forward in time again to explore the moment that the man and woman left the hall. <i>We've seen how the hall was built by the man and the woman - we've seen how it was used - and we've figured out that there came a time in the hall's life where the woman and man who built it needed to say goodbye. Here's another page from the book. The words tell us why the decision was made: "Soon there were many people, too many for the little hall, so the people moved out and the woman and man with them."</i> Take the opportunity here to 'feed in' information about other reasons Māori left their important places due to colonisation. Not every story is so gentle as this one. • <i>Now, of course, the man and woman wouldn't just walk away... when a place is that important, you find a way to say goodbye, maybe have a ceremony or leave something significant behind.</i> In pairs, children enact the conversation between the man and the woman discussing what they might do to say goodbye to the hall. <i>Person number 1, you will be the man, Person number 2, you will be the woman. Perhaps they feel a little differently about things: the man, though sad, is ready to leave - he feels at peace. The woman, as we have heard, is finding it a little harder. Because the man cares about the woman, he will listen and suggest ideas. And because the woman is a realist, she will be open to ideas. I'm sure between the two of them they will feel the right way to say goodbye.</i> • Finally, children consider the perspective of the Hall at this moment. Each person creates a 5-word poem giving the hall's perspective on this moment of the story - <i>what would the hall say to the man and the woman, if it had the power to speak to them? You have five words - no more, no less.</i> Poems can be written down, or memorised. (This five-word poem activity will be repeated again at the close of the unit.) <p>Reflection from the point of view of the team - What does this mean for our commission? Which of the artefacts from the beginning do we think connects to this part of the story? What do we need to do next?</p> <p>Reflection out of role - How did we get on? What have we learned? What's interesting and what is tricky about working this way?</p>
Reflections:	

[Back to Top](#)

Working on the commission

Resources required	These will vary and are dependent upon the tensions you choose to explore.
Teaching Sequence	<p>This phase may take several weeks to complete. Work within the time frames that suit your specific schedule. It is not uncommon for a Mantle of The Expert to run over a term (10 weeks). There are three ways in which curriculum is explored:</p> <p>1) The overall inquiry into how to run an event opens up a wide range of curriculum tasks to be undertaken by the whole class, in groups or individually. Activities could include:</p> <ul style="list-style-type: none"> • Calculating the number of participants • Deciding on the venue • Organising catering (numbers, tables, nutrition, catering for dietary needs etc) • Developing a gantt chart for the project • Deciding on the format and content of the event. Thematic? Performative? Speeches? Music? Cultural Protocols? • A timetable for the event on the day • Communications with VIPs

2) The specifics of the client's commission letter opens up more focussed exploration including:

- Research into how others have commemorated significant events / spaces with permanent taonga.
- Investigation of real world memorials / buildings / sculptures
- Using drama to recreate the lives of the different figures from the book. This can be done by reading a page of the book and choosing drama conventions to explore and 'colour in' detail. E.g. Freeze frame / tableau - What the hall looked like when this person used it. A series of images - when they arrived, when they left the space. Overheard conversation between two people in the space (remember the tension). Narration in action: e.g. "the cobbler started by sanding back the rough leather of the boot..." leave spaces for creative invention. - "...he dropped something, I don't know what that is, but I bet you know, pick it up, decide what it is, what it looks like..."
- In pairs, create a story around the artefacts that were found earlier and how these were used by their owners. Remember to include some tension in the story: perhaps the object is mislaid and the people have to manage without it; or maybe there's a disagreement between people using the item; or perhaps one is teaching the other to use it properly and it takes a lot of skill.
- Getting to know the artefacts - including introducing new ones and carrying out research into what they are for.
- Drama can be used to explore the artefacts further. Invite children to think of all the humans that have interacted with it... (use the frame distance strategy - time and relationships). Then invite children to speak from the point of view of each object - telling the story of what it has been through and how it got to be left in the building.
- A series of still images with 10 seconds of action and 1 line of dialogue to create a 'day in a life' of the hall at the time (this could be framed as fragments of old film footage found in the local library)
- Research the history of different waves of immigration to Aotearoa New Zealand and how these relate to the pictures in the book. A timeline could be created of the hall's history - use this as a record on the wall of the history being 'created' as well as real world historical events e.g. arrival of different waves of immigrants, earthquake, depression era etc. Add relevant dates.
- Providing a brief to the artist or whoever is to produce the permanent taonga, as to what we want and what it is going to represent.
- Ensuring the taonga meets the client's requirements as per the letter: e.g. must include a plaque with the date, who it represents, and who unveiled it.
- Finding out the appropriate cultural protocols from a te ao Maori perspective. How do we get this cultural advice? This could lead to a hui to gather the right people: liaising with someone within the school and learning protocols from them.

3) Further tasks will arise in response to dramatic tensions introduced by the teacher.

There are many examples of tensions, which can be planned in advance and introduced (sparingly) to keep the learning interesting and prompt new curriculum tasks. Most tensions will be 'productive' and simply provide a challenge to be overcome. You might also include one 'key' tension - something to really confront and test the team's values or ethics. Be careful not to introduce anything that is beyond the capacity of the team to solve.

Example A: What if we can't find one of the descendents?

This tension could be introduced through an email from a colleague: *Oh no, colleagues, we have a problem - it's proving very difficult to trace anyone from the Italian shoemaker's family. How do we address this?* This could then lead to tasks such as:

- Hiring a private investigator (using drama to make the phone call, or writing to compose the email)

- Finding someone else with a similar background / history to represent Italian immigrants (using drama to 'interview' a visitor in role as a representative of the local Italian migrants association)
- Tracking down other relatives (research into family trees. Provide a [family tree](#) template. Provide them a mixture of names and ages. It is up to you to fill in their details. Feed in fictional people so they can fill in the tree, Teach how people research their family trees. Each group takes part of a group i.e. 100 years ago, what might they be doing in their spare time etc..)
- Invent a family tree - provide a life story / [backstory](#) for each person in the tree. (Use drama to revisit their lives and retell parts of their stories. Groups of children take charge of different people who they then develop a story around. Jigsaw puzzle and a nice way to promote collaboration).
- Putting an ad into social media or a newspaper to appeal for further information (writing, visual literacy)

Example B: How do we find ways to accommodate all the cultural protocols within a single event?

This tension could be introduced through an 'overheard conversation' where the teacher in role as the client is heard reassuring someone who is attending that their culture will be represented. This could then lead to tasks including:

- Exploring protocols or rituals that are associated with celebration in different cultures. Making links to all the cultures represented in the book as well as their own cultures, differences/similarities in welcomings (Talking; share of kai/story/song; How do we celebrate the spaces? Celebration of the space from other cultures, pictures of descendants and ancestors).
- Coming up with a manageable and appropriate compromise for our event.

Example C: What are we to do with the photos of the man and the woman that were left in the hall space. Why are they there? How do we work those into the ceremony?

This tension could be introduced through the discovery in the class of two photographs (like the ones in the picture book). This could then lead to tasks including:

- Children researching the significance of photographs of tupuna
- Children recreating the 'photos' in some way (photography, sketching, collage)
- Using drama to 'speak' as the people in the photos - telling their stories and giving their point of view on the past, present and future of the hall.
- Children debating what should be done with the photos.

These three ways of exploring curriculum are interwoven - with no set 'rules' about how things are done. Decisions are made based on the needs and interests of the children, the requirements of the client and what is needed to sustain the dramatic narrative.

Teachers and children co-construct the inquiry as follows:

Teachers lead the overall direction of the experience, choosing what order things are introduced and how long is spent on each episode of learning. This will require detailed planning for each episode. Teachers ensure deliberate acts of teaching to deepen learning in curriculum areas. They select drama conventions and strategies so that children can explore multiple perspectives on the issues. Teachers also provide regular opportunities for reflection. This will require detailed planning, with scripting of key moments, instructions and transitions.

Children take more and more control over the imagined world - prioritising tasks and making professional decisions (e.g. what the event should look like, what the taonga should be, how any problems and tensions are to be addressed). Children carry out curriculum tasks (reading, writing, speaking, researching, maths etc etc) framed as professional tasks of the team - with the high standards that implies. They draw on prior knowledge and learn and implement new skills in the authentic, but fictional context. They take risks. As well as thinking and working as

	<p>the expert team, they will often step into role to explore issues from the perspective of others in the imagined world. They reflect frequently - identifying shifts in their understanding and thinking critically about their learning.</p> <p>Learning Story Throughout this process, teachers will record the unfolding learning story in some way - this can be done through a blog, a big book, or words and pictures on the classroom wall. The 'learning story' is crucial to provide a single, coherent version of the unfolding narrative. It also really helps children who miss parts of the journey, to join back in with it.</p>
Reflections:	

[Back to Top](#)

Resolution, reflection and transformation

Resources required	
Teaching Sequence	<p>After some time working on the commission, and dealing with productive tensions, it will be time to shift towards closure.</p> <ul style="list-style-type: none"> • Allow time for children to prepare and rehearse a presentation for the client to outline their plans for the event, including what the permanent taonga will be. Children's awareness of the high standards of the team, the expectations of the client and the need to meet the deadline will add purpose, focus and urgency. • As a class, present the client with our ideas for the event. This does not require the teacher to go into full role. The client can be 'evoked' through a prop or a chair. Take time to set up for the presentation. Consider how to welcome the client and anyone else who should be consulted. • Children imagine the client's thoughts and responses as they watch the presentation. • As a class, the children could co-construct the client's response - written as a shared document. This can then be read out. Is there more to do, or are we ready? <p>Use the Narrator voice to fast forward in time to the day of the celebration event. Rather than attempting to 'act out' the whole thing, use drama conventions to invite children to 'drop in' to the key moments from the big day.</p> <ul style="list-style-type: none"> • We peep into the homes of the descendents of the man and the woman who built the hall and see them preparing for the day. What are they doing? What are they thinking? • We watch members of the team putting finishing touches to the preparations at the venue. There's a final hitch - what is it and how is it overcome? • We recreate the moment the taonga is unveiled - deciding as a group the details of the scene and adding these one by one. • Children create a soundscape of snatches of the speeches, songs and other sounds heard during the day. <p>Closure Narrator voice: <i>At the end of the long and successful day, after the banners have been taken down, the equipment packed away and people have all dispersed to their own places the team members head home tired but satisfied.</i> <i>You get to your front door, turn the key and start to take off your shoes, ready to finally relax. As you do so, a small smile crosses your face. You suddenly recall a moment from the celebration where you overheard someone speaking. It was a little child talking in a hushed voice to their parents. You remember the look of wonder on that little child's face, and you</i></p>

	<p><i>remember the words they said - words that seemed to you to sum up the whole experience with clarity and innocence.</i></p> <p>Facilitator voice: <i>When those words are clear in your mind - and only then - slowly take up the position you're in as you remove your shoes at the door of your home. I'll know you are ready when you're frozen and still. Then as I walk past you, you can speak out loud the words of that small child.</i></p> <p>Reflection in role</p> <ul style="list-style-type: none"> • Children can create the newspaper article 'reporting' on the opening - as proudly displayed on the team noticeboard. • Children could create another five word poem that summarizes what the hall would say now about its hopes for the future. If each person memorizes their five words and shares them back, the spoken word poems can be arranged to create a whole class performance. • The spoken word poems from the start and end of the unit could be recorded and dubbed over images / photos from the whole experience to create a digital storytelling piece. <p>Reflection out of role</p> <ul style="list-style-type: none"> • Discussion on what we learned and HOW we learned together. • On the big questions and enduring understandings of the unit: <i>How did our views about the building change after our negative first impressions - are we like that with people too...?</i> • Critical literacy reflections: <i>what did our story tell us about New Zealand society? Whose perspectives did we hear - whose did we not include? Who wielded the power (visible, invisible and systemic) within our story? Who did not? What assumptions did we make? How did we position the fictional people we created (the mayor, the historical society head, other fictional roles)? What 'short cuts' did we take? What stereotypes did we accept / push back on?</i> • Discussion and planning for real world actions we can take to celebrate significant buildings in our own school or community.
Reflections:	

[Back to Top](#)

Reference material links:

[Heritage New Zealand](#)

[A Brief History of New Zealand](#)

[Immigration chronology: selected events 1840-2008](#)

[History of immigration by Jock Phillips Te Ara](#)

[Story: History of immigration Te Ara](#)

[The immigrants of the great migration – Te Ara Encyclopedia of New Zealand](#)

[Immigration to New Zealand Wikipedia](#)

[Italian migration](#)

[Italians by Tessa Copland Te Ara](#)

[Indian migration](#)

[Chinese immigration](#)

[Samoan migration](#)

[Story: Iron and steel](#) - reference for the tin roof used in the original hut

Appendix A - Links to Tataiako, Key Competencies & NZC

Title: Te Kohinga Mārama <i>The Gathering of Understanding</i>	Teacher: Class / Year:	Level 2 / 3	Duration: Date:
<p><u>Drama Techniques:</u> Voice, Gesture, Movement, Facial Expression</p> <p><u>Drama Elements:</u> Role, Time and Space, Action, Tension, Focus</p> <p><u>Drama Conventions:</u> <u>Three voices-</u> Facilitator, Narrator, Teacher in Role (TIR)</p> <p>Freeze frame Tableau Overheard conversation Narration in Action</p> <p><u>Dimensions of Dramatic Action</u> Sound / silence Movement / stillness Light / darkness</p>	<p><u>Key Competencies</u></p> <p>Thinking – The team undertakes to be creative, critical, reflective, problem solvers. We encourage team members to develop understanding of diverse culturally responsive practices connected to Gathering, taonga ways of working and communicating.</p> <p>Relating to others – The team functions on the understanding that active listening, multiple perspectives, negotiation and sharing of ideas is key to the success of the group.</p> <p>Using language, symbols, and texts – Written, oral/aural, visual language is used by the team to communicate ideas. The team is focused on understanding metaphors within the work and linking these to our understanding of how NZ society works. Multiple technologies are used to research and communicate information.</p> <p>Managing self - The team works collaboratively and separately at various times but always with a shared intention. Thoughtful and respectful responses are part of our tikanga.</p> <p>Participating and contributing – The team agrees to value all responses without judgement. We step out of our comfort zone, accepting and working in an imagined world. We respectfully share our reflections on the work of our team and our understanding of self and community.</p>	<p><u>Tātaiako</u> (culturally responsive actions for teachers)</p> <p>Ako – Encourage sharing of experiences throughout the work of the team. Multiple perspectives / traditions / values are listened to and welcomed.</p> <p>Whanaungatanga – Build trust in the team. Support tamariki to welcome whānau into the learning & kōrero about the team's work as event managers. Regularly communicate achievements of the team to whānau - share the learning story along with insights gained by tamariki.</p> <p>Tangata Whenuatanga – Everyone's experience counts. Value and locate tamariki within culturally relevant contexts. Make explicit connections to local tikanga, contexts and understandings within the work of the team.</p> <p>Manaakitanga – incorporate tikanga-a-iwi into the team's work. Encourage the team to reflect on and act according to local kawa associated with Gathering, unveiling taonga, respecting cultural and ancestral heritage.</p> <p>Wānanga – Allow opportunities for problem solving *Model Kotahitanga (unity through difference) Encourage open communication in ways relevant for whānau e.g., 'kanohi ki te kanohi', text, phone calls photos.</p>	<p><u>Vocabulary:</u> (key words / phrases) Imagined worlds Hall - derelict, restored, Tuurangawaewae, Hauora, Manaakitanga, Whakaute, Manawaroa, Gather, wooden arms, warmth 'Walls folding all the way around like wooden arms' Hall, Squat and swayed "Nau mai, haere mai" Whare manaaki tangata Merriment, laughter, tears and dreams Church, Cobbler, Surgery, Dressmaker, Dance school Words for welcome -Benvenuto Huan ying, Swaagat, Afio mai</p> <p>Aotearoa Historical Society Te Kohinga Mārama - Gathering of light and understanding Whakatauki Coordinator / event management Historically significant Wherowhero Artefacts: Saree, shoehorn or 'last', ballet shoe with frangipani, rosary beads or Paipera Tapu, doctors prescription pad, kufi hat, tukutuku panel Celebration Gantt chart Commission</p>
<p>Kia whakatōmuri te haere whakamua. <i>'Walk backwards into the future with your eyes fixed on the past'</i></p>			
<p>Enduring understandings (in plain language)</p>	<p>It's human nature to judge on appearances - but the more we know about a place (or a person) the more we come to appreciate them.</p> <p>Spaces and objects take on significance when they're associated with people's stories.</p> <p>It's important to acknowledge the layers of stories, people and places that make up the past and to hold these in mind as we consider our future actions.</p> <p>Different cultures have their own protocols and beliefs around celebrations of important spaces.</p> <p>Spaces grow and evolve with community needs and that's OK.</p> <p>Cultural diversity enriches spaces and brings positives for all of us.</p> <p>Aotearoa has people who belong here equally even though they come from very different places.</p>		

NZC Achievement Objectives

Opportunities exist for exploration in the following curriculum areas.

Teachers will select AO's appropriate to their class based on the tasks completed and children's interest

<p>Drama Level 2 / 3</p> <p>Practical Knowledge</p> <p>Developing Ideas</p> <p>Communicating Ideas</p>	<p>Use techniques and relevant technologies to explore drama elements and conventions.</p> <p>Initiate and develop ideas with others based on experience and imagination to create drama.</p> <p>Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others' work.</p>
<p>Visual art Level 2 / 3</p> <p>Understanding in context</p> <p>Developing ideas</p> <p>Communicating & Interpreting</p>	<p>Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed and valued.</p> <p>Develop and revisit visual ideas, in response to a variety of motivations, observations and imagination, supported by the study of artists' work.</p> <p>Describe the ideas their own and others' objects and images communicate.</p>
<p>Social Sciences</p> <p>Level 2</p> <p>Level 3</p>	<p>Understand how the status of Māori as tangata whenua is significant for communities in NZ.</p> <p>Understand how cultural practices vary but reflect similar purposes.</p> <p>Understand how people view and use places differently.</p> <p>Understand how the movement of people affects cultural diversity and interaction in NZ</p>
<p>Literacy Level 3</p> <p>Purposes and audiences</p> <p>Ideas</p> <p>Language Features</p> <p>Structure</p>	<p>Show a developing understanding of how to shape texts for different purposes and audiences.</p> <p>Select, form, and communicate ideas on a range of topics.</p> <p>Show a developing understanding of ideas within, across, and beyond texts.</p> <p>Use language features (oral, written, visual) appropriately, showing a developing understanding of their effects (within and across texts - listening, reading, viewing)</p> <p>Organise texts, using a range of appropriate structures.</p>
<p>H&PE Level 3</p> <p>Relationships</p> <p>Identity, sensitivity & respect</p> <p>Interpersonal skills</p>	<p>Relationships with others</p> <p>Identify ways of establishing relationships and manage changing relationships.</p> <p>Identify ways to act responsibly to support themselves and other people.</p> <p>Identify the pressures that can influence interactions with other people and demonstrate basic assertiveness strategies to manage these.</p>
<p>Mathematics Level 3</p> <p>Number strategies</p> <p>Statistical literacy</p>	<p>Use a range of additive and simple multiplicative strategies with whole numbers, fractions, decimals, and percentages when solving problems related to our event.</p> <p>Evaluate the effectiveness of different displays in representing the findings of a statistical investigation e.g., gantt chart</p>

Assessment opportunities will vary depending on the curriculum tasks chosen and where the teacher chooses to do their deliberate acts of teaching. Some possibilities include:

- Learning story (as mentioned earlier) can include OTJs on individual, group and whole class achievements
- Formative feedback on samples of children's writing in and out of role
- Peer and self assessment on key competencies / learning dispositions
- Specific Learning intentions and associated assessments can be developed based on achievement objectives listed above

The teacher should also be prepared for unanticipated learning to arise

[Back to Top](#)

Door sign - Te Kohinga Mārama

Students could accomplish this task in one of two ways:

A sign could be created using a device - print and stick to the door

or

students could simply design a handwritten sign for the door of the classroom.

Haere mai - welcome to the offices of

Te Kohinga Mārama

Gathering of light and understanding - Coordinators of historically significant events

Optional: This whakatauki could be placed in the team's office space

Kia whakatōmuri te haere whakamua.

*'Walk backwards into the future with your
eyes fixed on the past'*

[Back to Top](#)

Heritage House
45 Victory Street
Wherowhero 3216

Copy of Letter of Commission

PO Box 12234
Wherowhero 3216

Phone + 64 7 432 1890

Email gotearoahistoricalsoc@gmail.com (teachers could create their own gmail to use during this unit of work)

19 Pipiri 2020

To: The Team at **Te Kohinga Mārama** - Gathering of light and understanding

Tēnā Koutou,

I write to you on behalf of the Aotearoa Historical Society. Your team was recommended to us by a former client who could not speak highly enough of your professionalism, efficiency and culturally responsive practices. It is with this in mind that we hope you will agree to accept our commission.

We represent the interests of a Hall that has stood in our community for more than 100 years. It has recently been restored to its former glory and will be ready for its grand reopening in one month's time. We are looking for a team of professionals to help us organise this eagerly anticipated occasion. As coordinators of historically significant events, we think Te Kohinga Mārama would be the perfect fit for this job.

Over the years our Hall has lived many lives. It has welcomed many people, offered maanaki, aroha and shelter. It has been loved by many different groups of people from many different places. It is of significant importance to us that your team find the descendants of the original owners of the Hall as well as the descendants of the many people who have used it over the years. If you accept the commission, we can provide further documentation. There have been many far away places who have found laughter, tales, song and the beginning of new dreams within our hall's wooden arms.

We understand that one of your team's specialties is liaising with renowned artists to create permanent taonga or displays with commemorative plaques that mark the auspicious nature of such occasions. We would very much like to request that our event should include some sort of permanent taonga. We do not have any firm ideas what this would be, and welcome your expert advice in this area. Our only requirement would be that important details such as the date of reopening and the names of any VIPs attending etc should be recorded on a plaque next to the taonga .

We trust that you will also collaborate with local iwi about celebrations of this magnitude and that any tikanga and kawa associated with our event will follow sound advice from local kaumatua.

Once again, we would like to officially offer the team at Te Kohinga Mārama - Gathering of light and understanding, the commission of organising the grand reopening of our precious Hall. Should you require any further information before you make your decision, please do not hesitate to contact us.

We look forward to your response.

Nāku iti noa, nā

*Indie Future
Aotearoa Historical Society Chairperson*

Backstories

Examples of backstories for different people in the book... These could be co-created by children or parts of the backstory provided by teachers for children to fill in the gaps... Utilising different genres provides multiple opportunity for explicit teaching in literacy - eg diary entry, recount, newspaper report etc

Example 1

Li Wei MD

May. 1868

My grandfather, father and I lived in a small town in Guangzhou Province, China. My mother had passed away during my birth. Doctors had limited knowledge and abilities about child birth, hence the unfortunate and early demise of my mother. We had very little money and I was forced to work on the streets begging for money with my father. As a 4 year old boy, in 1862, I farewelled my grandfather as he departed China. He was to go to New Zealand to work in the gold mines. I knew as I watched his back disappear down the hill that it may be the last time I would see him. As tears streamed down my face I vowed to follow him when I was of age.

January. 1894

It was now or never. Aboard a ship, departing China, I was off on my next adventure. Although scared I was excited at the prospect of a bright future, not afraid to work hard. Our local law enforcement decided to expatriate me to New Zealand, punishment for stealing food to feed myself and my father. I would never return to China. I would never again see my father. I left him with my aunt (his sister). His days were drifting away. Instead of letting sadness overwhelm me I knew I needed to focus on the future, even if it was a punishment.

December. 1894

New Zealand. Woah. I work hard. Our town is full of men, not many women have come to New Zealand yet. Lucky for them, because my long sea voyage was hard, and I would not wish that trauma on anyone else, especially a helpless young lady. 100 days at sea with waves crashing and throwing us around. Scurvy was rife and I was lucky not to catch it. I helped to treat those who were sick, watching and following instructions from the ship doctor.

The life in New Zealand is hard, not a place for women. I have met an English man in our town. He is a doctor. This man I have met is teaching me to speak and read English. I have discovered an aptitude for learning and this reading keeps my brain working in the evenings when there is little else to do but sleep. I have decided I will become a doctor. I will ask the English man to teach me his ways.

He agreed. He will teach me his ways. I will learn and take them to a new place and maybe I can be the town doctor like him.

June 1897

I am leaving our town today. Doctors bag at the ready and full with learning from my friend.

November 1897

As luck would have it I arrived in a new town, doctorless. There I found a not long abandoned hall. Others in the town say it was the business base of a cobbler. I have decided to stay here, in this Hall and help the people of the town, with my skills as a doctor.

Example 2:

Guido Esposito

In late 1870, I decided to leave my home in Italy. From a family of cobblers I grew up watching my father make and fix shoes in our village. It was a small rural village. It was not a wealthy profession, but an honourable one. My father really did want me to follow in his footsteps. However, I believed I could find more success elsewhere. Around me, however, I saw much poverty, local wars, a lack of farmable land and my prospects were, unfortunately, bleak.

I disappeared in the night. I sought 'la bella fortuna'. There were many, like me, who chose to leave in the years following my departure.

I tried to find work in Australia but had no luck, so ended up on a ship to New Zealand, completely unaware of where I was heading

I started in a part of Central Otago, there was a group of fellow Italians who worked in the mines there at a site named the Garibaldi Diggings. This was not for me. I did not like the manual labour that myself and my fellow travellers were brought to New Zealand for. I wanted to use my skills with cobbling.

Eventually, I found a small settlement in New Zealand, with the need for a cobbler. Finding a Hall lying empty, I set up my shop. The village started to grow around me.

Example 3 - slide presentation

Slide 1 - Taniska Jain

Slide 2 - I was here in 1916 - there were only a small number of Indian women in New Zealand. I think 14.

Slide 3 - I hark from the Navsari and Surat regions of Gujarat province in India

Slide 4 - Some of my friends also came from Jalandhar and Hoshiarpur in the Punjab.

Slide 5 - In the 1840s my grandfather was aboard the British East India Company ships who brought supplies to Australian convict settlements, and often stopped in New Zealand to pick up homeward cargoes. Their crews included Lascars (Indian seamen) and Sepoys (Indian soldiers), he knew some of whom deserted in New Zealand.

Slide 6 - My father needed more money - we had too many people in India, he had many daughters and the cost of weddings would be great. He had heard of the prospects in New Zealand and chose to come here with my younger sister and I.

Slide 7 - The Immigration Restriction Act was passed in 1899. We had to learn the things to say to apply to migrate. We studied hard to learn. We were successful.

Slide 8 - We first lived rurally in a small village where I was able to sell the dresses I brought with me from India. Our village was near a place referred to as Auckland.