

Border Crossings Presents

ORIGINS

Festival of First Nations



THEATRE * FILM * MUSIC * FAMILY * TALKS
FOOD * VISUAL ARTS * CEREMONY * PARTICIPATION

www.originsfestival.com

RESOURCE PACK

Border Crossings



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ORIGINS

Credits:

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ORIGINS

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Welcome to Origins 2015

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How to use The Origins Resource Pack 2015

By Katy Parry



The first section of this resource pack provides information about the heritage of the participating artists.

- The section is divided up by location: Latin America, Australia, New Zealand and North America.
- You will find maps, a brief description about the physical and human geography, and some information about the artists who are involved.
- This section is designed to help you find out more about the artists you will meet, and where they come from.

The second section comprises cross-curriculum teaching resources.

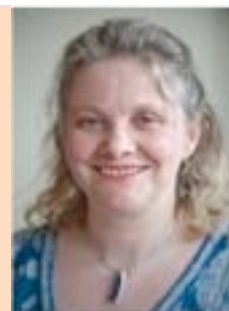
- Each lesson is based on the heritage of the people involved in **Origins Festival 2015**.
- The lessons include instructions, picture sheets, worksheets and teacher sheets.

Please feel free to adapt or edit any of the lesson plans.

Community Engagement and Education

Lucy Dunkerley

Associate Director (Community Engagement, Participation & Learning)



Origins 2015 has a huge programme of community engagement and education, working with Cavendish Primary School, Bethnal Green Academy and CARAS. Workshops, talks and classes are also available to other schools, colleges and community groups. Several of the artists and companies involved in Origins are also offering workshops for groups attending the festival: not only to enhance young people's experience of Origins, but also to encourage them to use their cultural background as an inspiration for creativity.

At Cavendish, the whole school is coming off timetable for a week of activities around indigenous cultures, featuring visits to the British Museum, a special screening of *Whale Rider* and visits from artists including Kelvin Mockingbird and the Zugubal Dancers, as well as lacrosse and cooking!

At Bethnal Green Academy students will be studying Peru in their MFL lessons, with a visit to the Andina restaurant to discover how Quechua food is prepared, meeting the Cultural Attaché from the Peruvian Embassy, and establishing links with an orphanage for young indigenous Peruvians

CARAS (Community Action for Refugees and Asylum Seekers) will also have a special Origins programme, including visiting the British Museum, enjoying artist-led workshops and helping to host artists and audiences during the festival.

This pack is designed to compliment the education programme offering further insight into First Nations, as well as offering additional activities and resources we hope teachers, workshop leaders and young people will enjoy.

If you are a teacher, youth worker, community group or artist and would be interested in collaborating with us please email: lucy@bordercrossings.org.uk

Participation and Learning programme is supported by the [Heritage Lottery Fund](#).

An Interview with Michael Walling, *Artistic Director of Border Crossing*



Who are you?

I'm Michael Walling, and I'm the Artistic Director of Border Crossings. It's a theatre company that makes work in collaboration with people from a huge range of different countries. In the past few years, we've worked with China, India, Lebanon and Palestine.

What is 'Origins Festival'?

Its full title is "Origins: Festival of First Nations". We call it that because it's a festival about the cultures of people whose countries were conquered by Europeans at some point in their history, and who are now the minority or the less dominant group. So that includes people like the Native Americans, Aboriginal Australians, the Maori in New Zealand, the Maya and Aztec in Mexico, and many others. The festival includes lots of different arts from these cultures: theatre as you'd expect, but also films, music, dance, food and the traditional ceremonies, which are so important to their ways of living.

Why was the festival started?

We did a play called "Bullie's House", which was about Aboriginal Australians, and we brought over some Aboriginal actors to be in it. It was an amazing experience, particularly because all the audiences we met across the country were so excited by their work, and by their cultural traditions. We started to feel that there was a real hunger here in Britain, and that people really want to know about other ways of living. And we started to realise that this was linked to a sense of unease about aspects of the way we live now - things like the destruction of the environment, the failure of politics to express what people really believe, the obsession with money at the expense of values, the lack of respect we have for older people, the way our food is so unnatural as to be toxic... And we decided we needed to find a way to look at alternatives - and that it had to be a fun way, a creative way. So - we set up a festival!

Which countries are represented in this year's festival?

Lots. Australia, Canada, Guatemala, Mexico, New Zealand, Norway, Papua, Paraguay, Peru, Samoa, the USA and Venezuela. I bet I've missed one!

Why is it important to celebrate indigenous cultures?

Because they can teach us so much.

What can we expect to see at this year's festival?

There's a lot of Australians coming - the British Museum is doing an exhibition about Indigenous Australia, and we are partnering with them. We've got the Zugubal dancers coming from the Torres Strait Islands - they perform very ancient dances, wearing incredible masks. Or there's a more contemporary piece of theatre from the same area - looking into how a young indigenous man got killed in police custody, and how that sits in the history. There's some really exciting groups coming from Latin America too: we're having a weekend of outdoor events from that region, with the birdmen of Mexico flying from a pole, and an amazing, beautiful event from Guatemala that is somewhere between a play and a ceremony. It's all about journeys into new worlds.... I guess the whole festival is about that, really! Oh - and there's a concert too, ending up with Aboriginal rap!

For more information about the festival please go to: www.originsfestival.com

LATIN AMERICA



The term Latin America generally refers to the entire continent of South America, in addition to Mexico, Central America and Islands in the Caribbean that speak a Latin language.

Before the European conquest and colonisation from the late 15th through to the late 18th century, the regions were mainly inhabited by indigenous people, many of which had sophisticated civilisations, most notably: the Aztecs, Inca and the Maya. There is an enormous difference between these cultures and countries, for example the geography and climate varies greatly, and the social and cultural characteristics of the occupants vastly differ according to the constitution before the European occupation.

Further research:

What languages are spoken in Latin American countries?

Research: Latin American customs and traditions. What is a Piñata?

Learn about: the Aztecs, Incas and Maya:

http://www.kidinfo.com/american_history/ancient_americas_culture.htm

Look up Indigenous maps of the region and compare to maps in your school.



Community Engagement and Education

PERU

An Interview with Bella Lane**Peruvian Embroider****Who are you?**

My name is Bella Lane. I have been based in London since 2001.

What do you do?

I'm a Stitch Artist, Specialist and Master in Hand Embroidery.

Where are you from?

I was born in the Amazon rain forest, near Iquitos in Peru.

Is your home country similar to England?

No, entirely different, not least so far as the climate is concerned. My mother tongue is Spanish. Life in the forest and on the rivers differs greatly from the vast urban metropolis that is London.

Can you tell us a bit about your culture?

Culturally Peru is a land of rich and colourful cultures derived from the Incas and the tribes of the forest, and before that the Chimu, the Mochica and Paracas people, an ancient legacy blended with the Conquistadors.

Does your culture have any specific traditions? Can you tell us about them?

Peru is a huge place and we do have lots of traditions depending on the location. I will focus on the Peruvian Amazonian culture, as I was born and raised there and this is very close to my heart. The "Ribereños" river culture (mine) is based on spiritual observation and connection to the universe, nature and the animal world. From a very early age the elders teach us to appreciate, respect, care for our space. This brings responsibilities, which sadly are ignored by the contemporary world. Today tribal traditions are unfortunately in danger as we are more and more exposed to the modern world, and we need to learn how to cope and survive in this new environment

How and where did you learn about your art form?

When I was four years old I was forever cutting cloths and sewing things. I was always attached to textiles and embroidery, and to my needle and threads and to my mother's treadle sewing machine. My dream to be a Professional Embroiderer and a Stitch Artist was fulfilled when I was awarded a 3 years sponsored full-time Apprenticeship Course at The Royal School of Needlework in Hampton Court Palace in 2005.

What inspires you?

My inheritance of the ancient textiles and embroidery crafts of Peru, supplemented by the vast diversity of our natural world and all therein - this is a 24 hour time watcher for me.

Can you tell us something about what to expect from your performance/workshop?

Participants at my workshops/exhibitions/performances will appreciate and learn embroidery as an intricate art form without boundaries, and a cultural expression from the artist that may differ from their own perceptions.

Where can we learn more about you and/or your art form?

I have on my website details of places where I teach embroidery here in London and in Peru (www.bembroidery.co.uk). Quite often I'm invited to teach and speak at private and public events. Alternatively, people can visit the London Embroidery Club, which I founded for this very purpose, to promote the art of hand embroidery.



An Interview with Jose Navarro Performance Artist

Who are you?

I am a performance artist.

What do you do?

Puppetry, Mime, traditional Andean music, and traditional Peruvian Scissors Dance.

Where are you from?

I come from the Peruvian highlands.

Is your home country similar to England?

My hometown would look a bit like an English countryside, since it is green, it rains and you can see cottages like houses, and people have fields for harvesting and animals too.

Can you tell us a bit about your culture?

In the Peruvian highlands there is a calendar of festivities, where people celebrate through dancing in traditional costumes, theatre, masks, music, food and rituals.

Does your culture have any specific traditions? Can you tell us about them?

The region I am originally from has for instance the 'Negrillos', a group dance that includes making human towers, sometimes on top of a big wooden trunk of a tree. The traditional Scissors Dance is also a regular feature of the celebrations. Some other traditions include the re-enacting of ancient battles, for example between the Incas and Chankas, both as pre-Columbian cultures that flourished in the area; or the battles for independence from Spanish rule. More recently, the 'Pukllay' is becoming popular, which means 'Play' or 'Game' in the Quechua language: this happens during our carnival festivities in February and March.

How and where did you learn about your art form?

I learnt music and dance from other artists who were already practitioners. Puppetry and mime I learnt in almost the same way, with some sort of private tuition by artists in these fields. In London I have had the chance to gain a deeper insight into puppetry, following a puppetry post-graduate course, and then by exchanging skills with other puppeteers in the international festivals that I attend.

What inspires you?

I am inspired by all sorts of things: animal life, circus, magic: and a big inspiration comes from traditions in dance, music, and general cultural elements of a certain country. Of course, my attention is quite focused on Peruvian Traditions, either from the Andes or the Amazonian rain forest, as well as from the coastal regions, some from the present day traditions or from ancient times.

Can you tell us something about what to expect from your performance/workshop?

I hope many people will come to see the 'Ayahuasca' performance based on this shamanistic ritual in the Amazon. They will learn more about this healing plant and its value in the community where it originates. For many centuries it has been developed and kept in this tradition, and now it's regarded as an important heritage, not only for the people from the rain forest, but also for everyone on this planet.

In the workshops I hope to be able to inspire the children in the school about their own traditions by sharing mine, showing them the Scissors dance, music and puppetry, and maybe get surprised by them sharing about their origins and heritage.

Where can we learn more about you and/or your art form?

www.jose-navarro.com

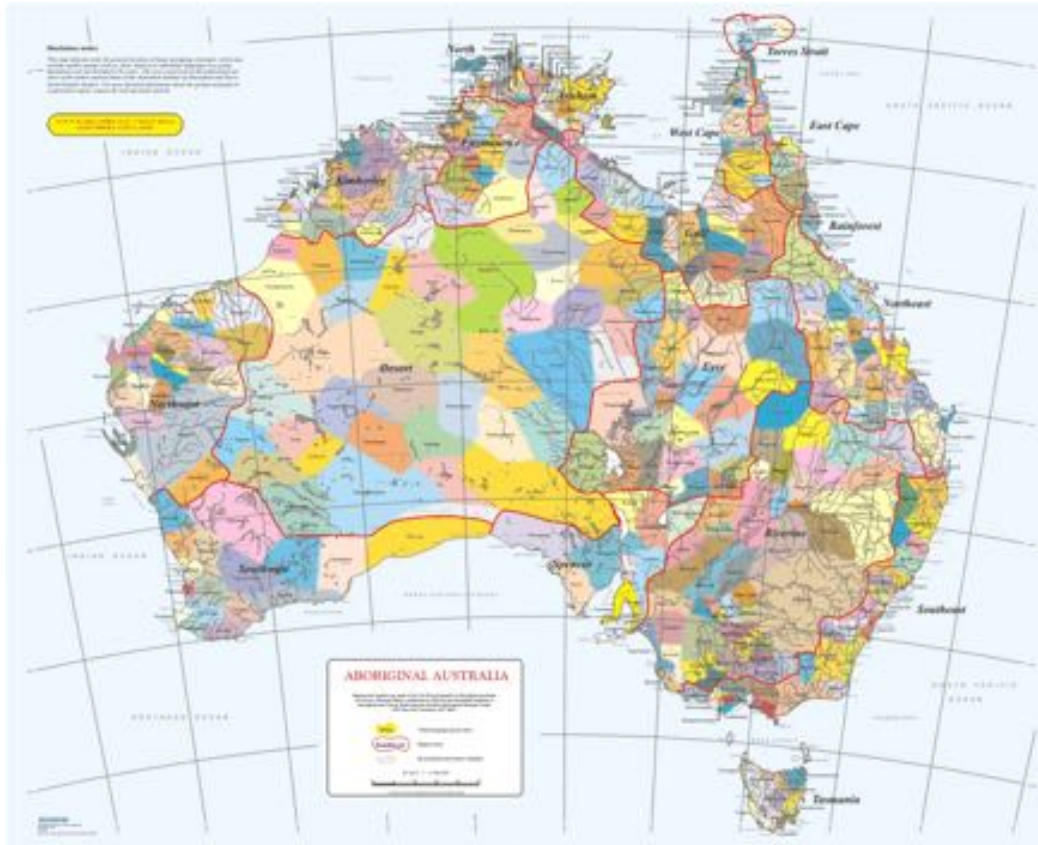


Origins Festival 2015 brings artists from Guatemala, Mexico, Paraguay, and Venezuela



Resources:

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The **Commonwealth of Australia** is an Oceanic country comprising of the mainland of the Australian continent, the island of Tasmania, and several other smaller islands.

Aboriginal Australians are believed to have first arrived on the mainland by sea from Maritime Southeast Asia over 60,000 years ago. The aboriginal artistic, musical and spiritual traditions are amongst the longest surviving traditions in human history. There are 250 language groups belonging to the aboriginal people.

Dutch navigator, Willem Janszoon, 1606, is the first known European to land in Australia. Throughout the 17th century, many others followed, including British Lieutenant James Cook in 1770. In the century that followed, the British established colonies in the eastern half of the continent and the other European explorers ventured into the interior. Australia was greatly weakened and the numbers of indigenous inhabitants reduced by introduced diseases and conflict with the colonists during this period.

For larger map please see: <http://livingknowledge.anu.edu.au/learningsites/index.htm>

Australia Indigenous objects:

Did you know that boomerangs historically were used for hunting?

Boomerangs were traditionally used a weapon, as well as sport and entertainment. Check out the collection of boomerangs in the British Museum.



Boomerang: British Museum, 2015 Online Collection



Heath Bergersen

Heath was born in Derby, western Australia. Heath has performed in a variety of roles for television, theatre and films, for example “Rabbit Proof Fence”. He is an excellent didgeridoo player and often participates in commercials and documentaries.

Heath played Bullie in Border Crossings’ 2004 production of “Bullie’s House”.

David Milroy

Playwright, film-maker, singer, songwriter and activist

David Milroy is a leading figure in the Aboriginal community of Western Australia.

David was born in Perth, Western Australia. David’s family links are with the Injibarndi and Palku people of Pilbara.



Zugubal Dancers

The Zugubal Dancers from the Torres Straits Islands make their first visit to the UK for Origins 2015.

They perform traditional ceremonies and dances dating back many millennia.



The British
Museum

Indigenous Australia: enduring civilization

Discover the remarkable story of one of the world's oldest continuing cultures in this major exhibition.

‘The show is the first major exhibition in the UK to present a history of Indigenous Australia through objects, celebrating the cultural strength and resilience of both Aboriginal peoples and Torres Strait Islanders. This culture has continued for over 60,000 years in diverse environments, which range from lush rainforest and arid landscapes to inland rivers, islands, seas and urban areas today. Hundreds of different Indigenous groups live across this vast continent, each with their own defined areas, languages and traditions.’

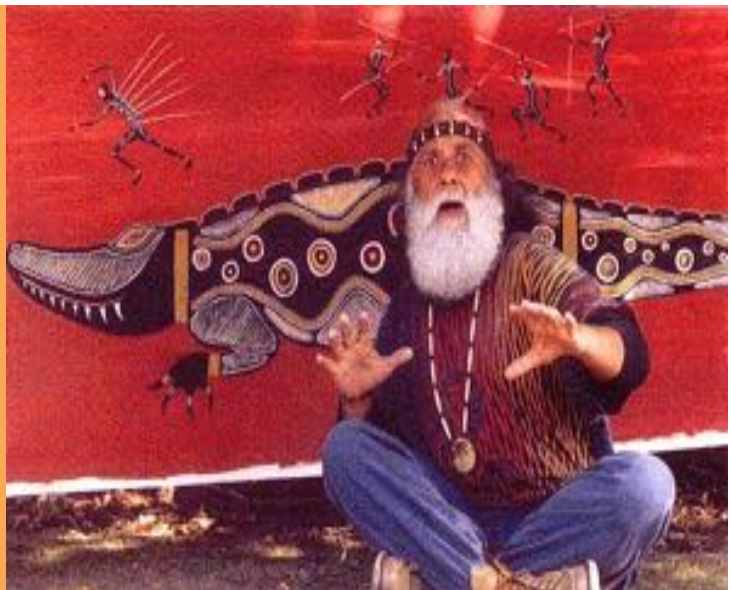
British Museum 2015, Indigenous Australia

The British Museum is home to a vast collection of world art and artefacts. Visiting the Museum is a chance to celebrate and learn about many of the world's societies.

Francis Firebrace

Aboriginal Storyteller, Poet, Artist, Cultural Educator, Inspirational Speaker and Entertainer

He devotes his life to teaching Aboriginal culture and spreading the messages of equality and reconciliation through the Dreaming stories, Art, Dance and Music. Francis is a highly respected contemporary Aboriginal artist, whose works have been displayed and distributed throughout the world.



The workshops will be an entertaining journey, of fun and exploration of Australian Aboriginal culture.

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Learn more about the Maori culture, research:

- Maori culture and traditions
- Maori art
- The Maori wars
- Maori legends
- Maori religion and gods
- The Maori language
- Maori today

For larger Maori map of New Zealand and further information please see:

<http://www.nzhistory.net.nz/media/photo/maori-placenames-map>

New Zealand (known as Aotearoa in the Maori language) comprises two main landmasses: the North Island, Te Ika-a-Māui, and the South Island, Te Waipounamu and several smaller islands.

The Maori are the indigenous people of Aotearoa (New Zealand) who arrived in a number of different *waka* (canoes) from the eastern islands of Polynesia to Aotearoa around 1350 AD. Up until then no one had lived there.

In 1642, Dutch explorer, Adel Tasman, was the first European to sight New Zealand. By 1840, representatives from the British Crown and Maori Chiefs signed the Treaty of Waitangi, making New Zealand a British Colony. The Treaty exists in two versions, one in English and one in Maori, and there is much dispute over its meaning. The Treaty continues to be the subject of contention over who owns the land.

New Zealand: *Meet Bruce Simpson*

11

Bruce Simpson is a Maori expert from Palmerston North, New Zealand. Bruce will teach participants a traditional *haka* and talk about Maori Culture.

Haka is a traditional postured dance of the Maori people. There are many *haka* from the many different tribes throughout Aotearoa. They come mainly in two forms now, *Haka Peruperu* (a war haka used to prepare for battle) and *Haka Taparahi* (e.g. the haka *Ka Mate*), which is performed without weapons and usually acknowledges some past act or story in Maori history.



Who are the Maori people and where do they come from?

- The Maori are the native indigenous people of Aotearoa (New Zealand) who arrived in a number of different *waka* (canoes) from the eastern islands of Polynesia to Aotearoa around 1350 AD. Up until then no one had lived there before.
- The Maori people used the stars and their knowledge of ocean currents and waves to navigate across the huge South Pacific Ocean.
- All Maori living today identify themselves with the name of the *waka* that brought their *iwi* (tribes) to Aotearoa.
- As Maori did not have a written language their knowledge of their *tikanga* (traditions) and *tupuna* (ancestors) was handed down to them by spoken word and remembering long family tree recitals.
- The Maori people refer to themselves as *Tangata Whenua* (People of the land) and as Aotearoa is located in *Te Moana nui a Kiwa* (The South Pacific Ocean) it is a Maori homeland.

Are the traditions the Maori brought with them on the *Waka* still in use today?

- Yes, very much so. The Maori language is an official language of Aotearoa along with English and Deaf sign language. Many *Kohanga reo* (language school, literally 'language nest') for children have been set up all over Aotearoa to keep the language alive. They have been very successful. Maori TV channels are also proving to be very popular with both Maori and non- Maori New Zealanders.
- The Maori language is used in most government departments alongside the English language for names of departments and signs.
- Although many Maori have adopted other religions they still recognise their own *Atua* (gods) and *tikanga* (traditions) from their Maori ancestors.



Whale Rider

(New Zealand, 2002. Dir: Niki Caro. English and Maori. 101 mins. Cert PG)

Whale Rider is a classic of indigenous cinema, based on the novel of the same name by Witi Ihimera. The film stars Keisha Castle-Hughes as Kahu Paikea Apirana, a twelve-year-old Maori girl who wants to be loved and accepted by her grandfather, Koro Apirana, the chief of the tribe.

Event supported by Film Hub London, managed by Film London. Proud to be a partner of the BFI Film Audience Network, funded by the National Lottery, www.filmlondon.org.uk/filmhub

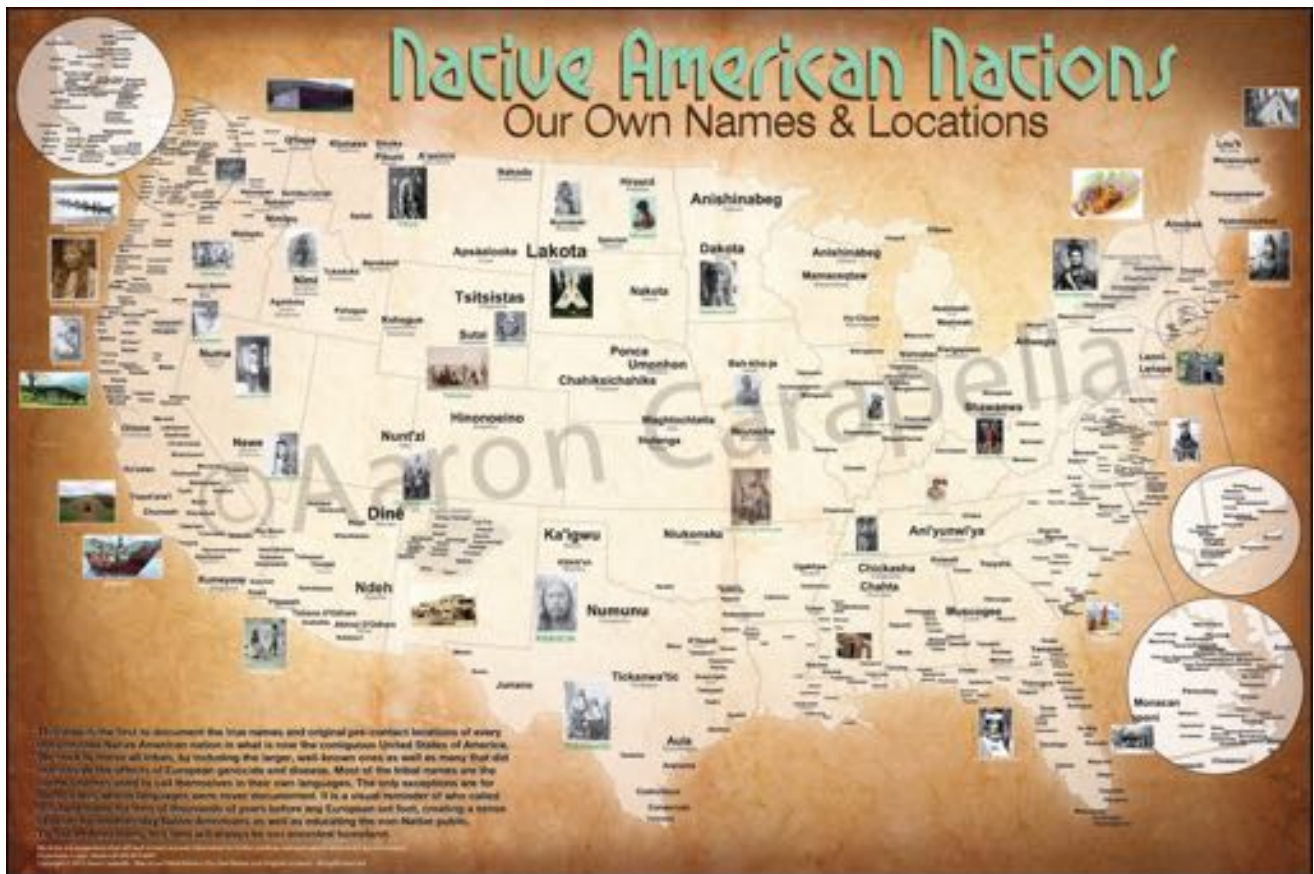
Resources:

Whale Rider Resources: Page 15-26



Other Resources: Page 37





For larger map please see: http://tworowtimes.com/wp-content/uploads/2013/11/WM-TRIBALINKSPACEMAPS_Given-Names.jpg

Paleo-Indians migrated to what is now known as the United States and Canada around 15,000 years ago. The indigenous people lived there for thousands of years before the European colonization after 1600. This was predominantly British colonization, with some areas colonized by Spanish and French. It was quite a slow process, with some areas only colonised by the United States in the later 19th century.

The United States of America now consists of 50 states and a federal state: Washington D.C. 48 states and the federal state are in central North America, in between Canada and Mexico. Alaska is located in the Northwestern part of North America and the state of Hawaii is an archipelago (island group) in the mid-pacific. Hawaii and Alaska also have indigenous peoples – in the case of Hawaii, they are Polynesian people; in Alaska they are Klingit and Inuit. The Indigenous people of this region refer to the North American continent as Turtle Island.

The geography and climate of the Turtle Island is extremely varied, the country is home to a vast variety of wildlife. It is also one of the worlds most ethnically diverse and multi-cultural nations.



Kelvin Mockingbird
Native American Flute and Story Telling

Kelvin Mockingbird has been performing the Native American Flute and telling Medicine Stories of the Dineh for the past 22 years, recording 6 albums, including “Burning Sky”, “Moons of Meditation”, “Nil chi (Spirit Wind)”, and “Sacred Fire”. Nominated in 2003 for Best Native American Album Grammy and coming home with several awards from the Native American Music Awards as well as the Flagstaff Music Awards, he is a leading indigenous artist.

Lois Ellen Franklin (pictured with Chef Walter Whitewater)

Kiowa-Sephardic chef, author and food historian from Santa Fe, Lois Ellen Franklin.

Lois has spent over 20 years documenting foods and life ways of Native American tribes from the Southwest.



Lacrosse

Lacrosse is contact sport played between two teams, using a long-handled lacrosse stick and a rubber ball.

Lacrosse is North America’s oldest indigenous sport. The indigenous people of Canada may have developed it as early as 1100 AD. The traditional aboriginal Canadian version of Lacrosse could last for three days straight, and each team involved about 100 to 1,000 men. It was held on a field that stretched from about 500 meters to 3 kilometers long.

For lacrosse history and images of lacrosse battles see:



Resources: Page 37 , Page 41 

Resources

Literacy



Who for:	KS 2 Before or after seeing the Whale Rider
Materials:	Picture Sheet 1 Worksheets 1, 2 Teacher Sheet 1
Aim:	Students will learn about another culture, and use descriptive language to explain theirs.
Time:	45mins – 60mins



Main Characters:

Paikea/ Pai or Kahu- a young girl and the central character in the film

Koro- Paikea's great Grandfather

Nanny Flowers- Paikea's Great Grandmother

Porourangi – Paikea's Father

Rawiri- Paikea's Uncle

Whale Rider Synopsis

Whale Rider is set in Whangara, on the east coast of New Zealand. The Whangera iwi (a Maori tribe) claim descent from the legendary whale rider, Paikea.

Koro Aprina, the chief of the tribe, is devastated when his first-born great-grandchild, named after their ancestor Paikea (Kahu), is 'just a girl'. Whangera tradition states that the successor of the tribe has to be male, and so Koro decides to take matters into his own hands.

Koro starts to look for a male successor, so he teaches the young males in the tribe about their traditions and history. However, he is unaware that Kahu has a deep affinity with the whales that are moving in their direction.

Instructions:



1. The novel is based on **Maori culture**, and uses a wide range of Maori vocabulary. Ask the children what they know about New Zealand and whether they know anything about the Maori people (Some may be familiar, for example, with the Rugby Team). (You can use pages 10 & 11 for information about Maori History) **Picture Sheet 1** can be used to help you. Find **Whangara** on the Map. Look at the language, and practice pronouncing some of the words. What other languages do the children know? Share greetings!
2. After discussing some ideas about Maori culture, hand out **Worksheet 1**. Students work in pairs to match the information with the pictures.
3. Discuss images and descriptions, and ask if anything is similar to the children's own cultures. Pick out descriptive language. See **Teacher Worksheet 1** for answers.
4. In pairs, groups or as a whole class, hand out **Worksheet 2**. Students should draw a picture from their culture: this could be a specific object or a celebration related to culture, (for example, a Christmas tree, Knife and a Fork, a House, treasures). They should write a description of it.
5. When completed, the teacher should collect all images and descriptions; number the pictures, and alphabet the descriptions randomly; then, lay them out and the students can match them. Alternatively, do this exercise with two separate classes and get the other class to match them. (See worksheets)

Extra resources: There are many websites that provide information about Maori culture, and it is possible to find an online Maori/English translator. Go to <http://www.heinemann.co.uk/hotlinks> and type in express code 1087P.



Map accessed: national geographic, 2015.
<http://travel.nationalgeographic.com/travel/countries/new-zealand-map/>

Glossary of Maori language used in Whale Rider Film:

Te Reo- Maori Language
Kaumatua – Elder
Rangatira- chief
Wheirenuī- Meeting house
Tikanga- Customs
Whakapapa- Genealogy
Tapu- Sacred
Waka- Canoe
Haka- Dance
Karanga- Call
Karakia – Prayer
Taiaha – Fighting stick
Mau Rakau- Stick fighting
Moko/Mokopuna- Grandchild
Marea- Meeting place

1. Whangara is in the North Island in between Gisbourne and Napier.

Guess where it is located.



2. Can you find Whangara?

Maps Accessed:
<http://whaleriderreligiousstudies.weebly.com/geography-and-ancestors.html>

Research:

Use *Bruce Simpson Maori Culture* to help you on page 11.

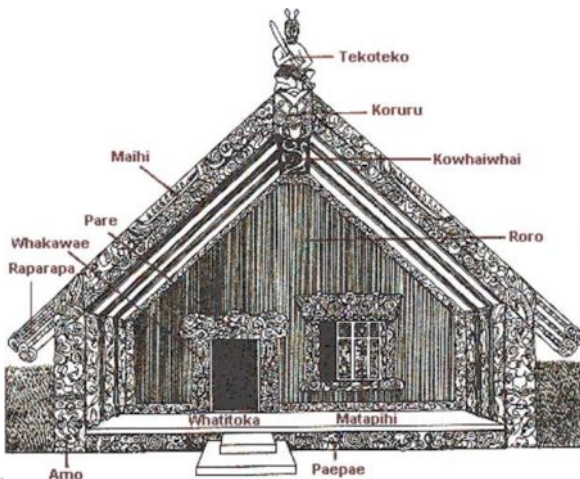
- How did the Maori people arrive in New Zealand?
- What is the Maori word of New Zealand?
- What is the Maori word for customs?

Find examples of the Haka online.



Match the images with the correct text.

1



2



3



Acrylic tiki, Maori, AD 2008, British Museum

A.

Personal ornaments, such as neck pendants, have always been significant in Maori culture.

They may be passed from one generation to the next as heirlooms, or presented to important visitors.

This acrylic neck pendant, *Te Aonehe*, was made by Maori artist George Nuku and shares a name with his son. Giving an ornament or weapon a personal name connects it with a particular tribal genealogy and increases its spiritual power.

B.

The **Marae** is a place where an *iwi* (tribe) or part of a tribe called a *hapu* belong. It is usually a cleared piece of land that has a meeting-house on it called a *wharenui* (big house). This *wharenui* represents a living being, usually a *tupuna* (ancestor) of the tribe. Different parts of the house are named as, and relate to, parts of the body:

Outside **Amo** - legs; **Raparapa** - fingers;

Maihi - arms; **Roro** - brain; **Pare** - mouth (door); **Matapihi** - eyes (window)

Inside **Potaku manua** - heart (central pillar);

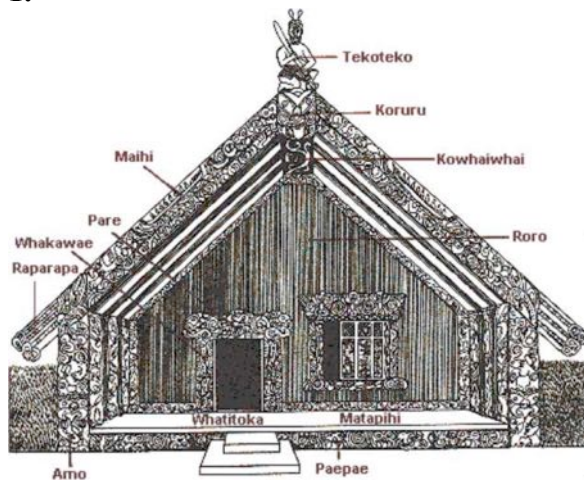
Tahuhu - spine (apex of roof); **Heke** - ribs (rafters)

C.

A **Waka** is one of the most deeply spiritual and important parts of life and its *tikanga* (the Maori way of doing things). To Maori, the *waka* was life itself.

All Maori are linked by genealogy to the *waka* that brought their people to Aotearoa (New Zealand) from our home islands further north. In a formal meeting between Maori, the *waka* of their ancestors is the first utterance in stating who you are and where your people are from.

1.



B.

The **Marae** is a place where an *iwi* (tribe) or part of a tribe called a *hapu* belong. It is usually a cleared piece of land that has a meeting-house on it called a *wharenui* (big house). This *wharenui* represents a living being, usually a *tupuna* (ancestor) of the tribe.

Different parts of the house are named as, and relate to, parts of the body:

Outside Amo - legs; **Raparapa** - fingers; **Maihi** - arms; **Roro** - brain; **Pare** - mouth (door); **Matapihi** - eyes (window)

2



C.

A **Waka** is one of the most deeply spiritual and important parts of life and its *tikanga* (the Maori way of doing things). To Maori, the *waka* was life itself.

All Maori are linked by genealogy to the *waka* that brought their people to Aotearoa (New Zealand) from our home islands further north. In a formal meeting between Maori, the *waka* of their ancestors is the first utterance in stating who you are and where your people are from.

3

Acrylic tiki, Maori, AD 2008, British Museum



A.

Personal ornaments, such as neck pendants, have always been significant in Maori culture. They may be passed from one generation to the next as heirlooms, or presented to important visitors.

This acrylic neck pendant, *Te Aonehe*, was made by Maori artist George Nuku and shares a name with his son. Giving an ornament or weapon a personal name connects it with a particular tribal genealogy and increases its spiritual power.



Draw a picture of an object from your culture, and write a description of this item, how is it used? When is it used? Who uses it?

Picture	Description
Picture	Description

*When finished, cut out the boxes.
Create your own class matching task.*



Who for:	KS 2 (can be adapted for KS1) Before or after seeing the <i>Whale Rider</i>
Materials:	Picture Sheet 2 Worksheet 2, 3 Teacher sheet 2
Aim:	Comprehension
Time:	45mins – 60mins

Instructions:

1. Show the students an image of a Whale: **Picture Sheet 2** (*If you can use the internet to find images of whales*); ask students to think of words that describe or are related to whales, for example words associated with: appearance, texture, movement and sounds.
Large, rough, grey, deliberate, a shoal of whale, intelligent. Mammal, aquatic, blowhole, sleek, streamlined... (Younger children could colour in the whale)
2. Use the synopsis and character list on page 15 to provide an overview about *The Whale Rider*.
3. **Board:** *ancestry, tradition, beliefs, generation, legend, myth, community, migration, prejudice – Students should look up these words in the dictionary.*
Discuss how these words are related to *The Whale Rider*. *Ask who is Kahu? Who is Paikea? Does Koro Apirana want a grandson or a grand daughter? Why are Whales important? Why is the whale is considered to be a strong symbol of nature?*
4. Hand out the extract on **Worksheet 3** from the book *The Whale Rider*, ask students to read the extract and answer questions. Students can use dictionaries.
5. Answers to the questions are on **Teacher sheet 2**.
6. Extra Tasks:
Use the Internet to research other stories that include whales, and images of whales.
<http://www.enchantedlearning.com/subjects/whales/>
Worksheet 4 Draw a picture of a whale and make an acrostic poem.





Extract: **The Whale Rider** By Witi Ihimaera 1987 (Cornelsen)
Chapter 8 P44. **The story is told in the perspective of Rawiri**

In the evening after our lesson on the sea we assembled in the meeting house. The booming on the open waters had heralded the coming of a rainstorm like a ghostly wheke advancing from the horizon. As I went into the meeting house I glanced up at our ancestor, Paikea. He looked like he was lifting his whale through the spearing rain.

- 5 Koro Apirana led us in a prayer to bless the school. Then, after the instructions, he told us of the times, which had brought the silence to the sea.

10 “I was a boy of seven years ‘age,’ he began, ‘when I went to stay with my uncle who was a whaler. I was too young to know any better, and I didn’t understand then, as I do now, about our ancestor, the whale. At that time whaling was one of the great pastimes and once the bell on the lookout had been sounded you’d see all the whaling boats tearing out to sea, chasing after a whale. Doesn’t matter what you were doing, you’d drop everything, your plough, your sheep clippers, your schoolbooks, everything. I can still remember seeing everyone climbing the lookout, like white balloons. I followed them and far out to sea I saw a herd of whales.’

15 The rain fell through his words. ‘They were the most beautiful sight I had ever seen.’ He made a sweeping gesture. ‘Then, down by the slipway, I could see the longboats being launched into the sea. I ran down past the sheds and the pots on the fires were already being stoked to boil down the blubber. All of a sudden my uncle yelled out to me to get on his boat with him. So there I was, heading out to sea.’

20 I saw a spiky head sneaking a look through the door. ‘That’s when I saw the whales really close,’ Koro Apirana said. ‘There must have been sixty of them at least. I have never forgotten, never. They had prestige. They were so powerful. Our longboat got so close to one that I was able to reach out and touch the skin.’ His voice was hushed with awe. ‘I felt the ripple of power beneath the skin. It felt like silk. Like a god. Then the harpoons began to sing through the air. But I was young, you see, and all I could feel was the thrill, like when you do a *haka*.’

30 He paused, mesmerized. ‘I can remember that when a whale was harpooned it would fight like hang. Eventually it would spout blood like a fountain, and the sea would be red. Three or four other boats would tow it ashore to the nearest place and cut it up and share out the meat and the oil and everything. When we started to strip the blubber off the whale in the whaling station, all the blood flowed into the channel. Blind eels would come up with the tide to drink the blood.’

I heard Kahu weeping at the doorway. I edged over to her and when she saw me she put her arms around my neck.

35 ‘You better go home,’ I said, ‘before Koro Apirana finds out you’re here.’

But she was so frightened. She was making a mewling sound in her throat. She seemed immobilised by terror.



Questions: Read the text and answer questions in full sentences

Lines 1-6

1. What was the weather like that evening?
2. How did the weather affect the atmosphere?

Lines 6-14

3. Koro Apirana, says that his uncle was a whaler, what do you think this is?
4. Do you think Koro Apirana is proud or ashamed of this story? What line indicates this?

Lines 15- 19

5. Why do you think Koro Apirana ‘made a sweeping gesture’?
6. Why do you think ‘the pots on the fires were already being stoked to boil down the blubber.’?

Blubber: a thick insulating layer of fatty tissue below the skin of aquatic mammals such as the whale: used by man as a source of oil.

Lines 20-26

7. Whose spiky head is ‘sneaking a look through the door’?
8. What does Koro Apirana mean by ‘They had prestige’?
9. How did Koro Apirana feel when the harpoons began to sing through the air?

Harpoon: a long spear-like instrument used for fishing, whaling, sealing, or hunting other sea creatures.

Lines 33-35

10. Why was Kahu weeping at the doorway?
11. Why does Rawiri tell Kahu to go home?
12. What do you think happened next? Do you think Kahu left the meeting house or stayed?



Answers:

Lines 1-6

1. **What was the weather like that evening?** *It was raining heavily.*
2. **How did the weather affect the atmosphere?** It made the atmosphere sad/ghostly/creepy/intense/silent.

Lines 6-14

3. **Koro Apirana, says that his uncle was a whaler, what do you think this is?** A whaler is someone who hunts whales.
4. **Do you think Koro Apirana is proud or ashamed of this story? What line indicates this?**
He is ashamed. *I was too young to know any better, and I didn't understand then, as I do now.*

Lines 15- 19

5. **Why do you think Koro Apirana 'made a sweeping gesture'?** Koro Apirana makes a sweeping gesture to show how the whales move.
6. **Why do you think 'the pots on the fires were already being stoked to boil down the blubber.'?** Because they were getting ready for the dead whales to come back to shore.

Blubber: a thick insulating layer of fatty tissue below the skin of aquatic mammals such as the whale: used by man as a source of oil.

Lines 20-26

7. **Whose spiky head is 'sneaking a look through the door'?** Kahu
8. **What does Koro Apirana mean by 'They had prestige'?** he has respect for them.
Words: Status/high rank/ special/ amazing.
9. **How did Koro Apirana feel when the harpoons began to sing through the air?**
Excited/ energetic/ thrilled.

Harpoon: a long spear-like instrument used for fishing, whaling, sealing, or hunting other sea creatures.

Lines 33-35

10. **Why was Kahu weeping at the doorway?** She was listening to the story
11. **Why does Rawiri tell Kahu to go home?** Because Koro Apirana would be angry
12. **What do you think happened next? Do you think Kahu left or stayed?**



Draw a picture of a whale

Write an acrostic poem

W

H

A

L

E



Numeracy

Who for:	Nursery, reception, KS1 & KS2
Materials:	Picture Sheet 3 - images of <i>Wotjoballuk</i> number system
Aim:	Learn an Aboriginal Counting system
Time:	30 mins+

Instructions:

1. Talk about different ways to count. Get a few ideas - one student may mention fingers, try to extend this to using the body/sign.
2. Explain that aboriginal people didn't write numbers, so they used signs.
3. Using **Picture Sheet 3**, demonstrate the system so the students can copy, when you think the students have picked it up, you can play 'Simon says' using the numbers.
4. When students are confident with the numbers, split them into groups and instruct them to create a sum for the other groups, using the symbols.

If there are several groups, this could be made into a competition. The groups' work against each other to figure out the sums, and write their answers on a piece of paper. At the end of the exercise, go through the answers and see which group has got the most correct.



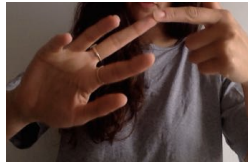
1 Little finger



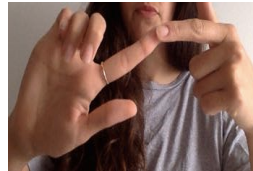
2 Ring finger



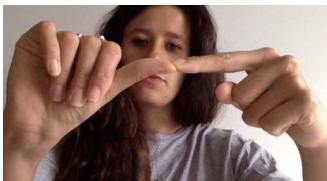
3 Middle finger



4 Index finger



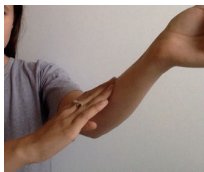
5 Thumb



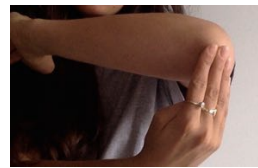
6 Inside the elbow joint



7 The forearm



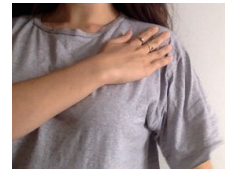
8 The elbow



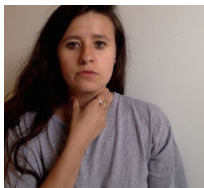
9 The biceps



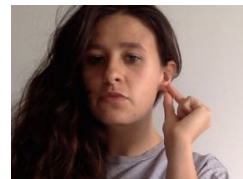
10 Point of shoulder



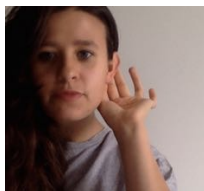
11 Throat



12 Earlobe



13 Behind the ear



14 None



15 Crown of the head





Numeracy


Who for:	KS1 & KS2 (can be adapted for younger years)
Materials:	Picture Sheet 4 Worksheet 4
Aim:	Learn Mayan Counting
Time:	45mins +

The recorded Mayan period of civilisation dates from 250 AD (although their existence began well before this) and flourished until 900 AD. They were thought to have used this number system, though it is not used any more.

Instructions:

1. All students need to be able to count up to 30. Explain they are going to learn a Mayan Counting System. You may want to tell the students about the Mayan culture. See Page 3 for more information or use: <http://www.mayankids.com>.
2. Discuss numbers with the children, show them the code and explain the rules for 0-6. See **Picture Sheet 4**.
3. Try to encourage them to guess the numbers up to 19.
4. Show them that 20 is represented by a dot and a shell, as 0 is represented as a shell.
5. Give the students **Picture Sheet 4** and **Worksheet 5**. They can work individually or in pairs.
6. **Extra Activities:**
Students can make their own equations for their peers.


Zero is represented by a shell. They used dots to symbolise numbers under **five**, four dots is **four**. Five is represented with a line.

0 1 2 3 4 5
 _

Six is a line and a dot, **and seven** is a line and two dots, **and so on. Ten** is two lines, **so eleven** is two lines and a dot. **15** is three lines, 16 is three line and a dot...

6	7	8	9	10	11	12	13	14	15	16	17	18	19
.	_
_	_	_	_	_	_	_	_	_	_	_	_	_	_
				_	_	_	_	_	_	_	_	_	_
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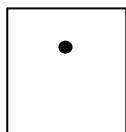
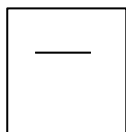
Twenty is represented through a shell and one dot. **Twenty-one** is one dot above another dot, **twenty-two** is two dots above one dot.

20	21	22	23	24	25	26	27	28	29
.
									
	_
					_	_	_	_	_

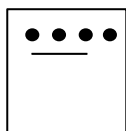
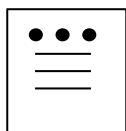


Use the Mayan Counting symbols to work out questions 1-9

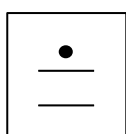
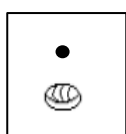
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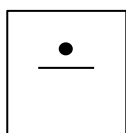
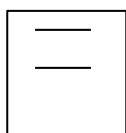
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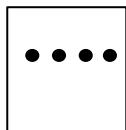
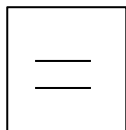
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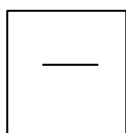
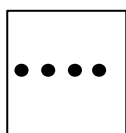
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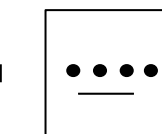
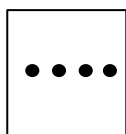
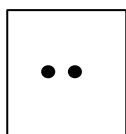
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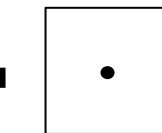
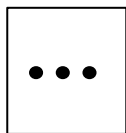
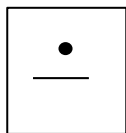
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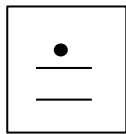
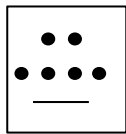
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8



9





Science

Who for:	KS2
Materials:	Cut out Worksheet 5 Computers
Aim:	Learn about aboriginal natural resources.
Time:	50 mins

Instructions:

1. Tell the students that you are going to be discussing a very important topic, and provide hints. Students could guess the topic. Alternatively, use 'hangman' game to prompt:

— — — — — ENVIRONMENT

2. Once Environment is boarded, ask students, in pairs or groups, to discuss:

Why it is important to look after the environment? And how can humans look after the environment?

Recycling, no driving, cycling, growing own crops, no littering, turning off electricity, sustainable resources etc....

3. Explain that Aboriginal and Torres Strait Islander people have great respect for the earth. They believe they were created from the land by the 'Creator Spirit', who provided for them through the gifts of nature from the earth, which they call Mother. They have a sacred responsibility to care for the earth. Aboriginal and Torres Strait Islander people use sustainable practices and only take what they need from the land. (*Page 7 for information about Australian Aboriginal people, culture and artists in Origins 2015*)

4. Cut out **See Worksheet 5**, hand out research slip to pairs or groups of students. Firstly, they discuss what the information is, and the key research vocabulary. For example: Bush foods, hunting.

5. Once the students have decided on their research vocabulary, use the internet or books to find out more about aboriginal life, find images and stories to support the information. Share what they have found as a whole group.

6. The students could compare aboriginal techniques of looking after the environment to techniques that might apply in their own lives.



<p>The way that traditional bush foods are obtained and prepared varies both with locality and with the changing seasons.</p> <p>It is often thought that only the men hunt animals and that the women gather plant foods. This is not strictly true, as women also capture snakes, fish, goannas and tortoises and men may collect fruit, plant tubers and shellfish.</p> <p>Animal foods include kangaroos, possums, ducks, snakes, goannas, lobsters, shellfish, witchetty grubs, crabs, tortoises and seals.</p>	<p>Agriculture and farming, from an Aboriginal world view, includes hunting and all forms of food collecting. Also included is intensive farming such as eel trapping, fish traps and yam growing.</p>	<p>Traditionally fish were caught by shell hook and bark-string line or speared, poisonous plants were soaked in waterholes to kill fish so they could be collected. In some places such as the Darling River at Brewarrina permanent stonewalls were built in the river to form fish traps.</p>
<p>Aboriginal peoples have had a lasting impact on the environment through their use of fire. Fire has been used for cleaning up the vegetation, making it easier to walk through the land and safer as snakes could be avoided. Fire was commonly used to promote the growth of valued plants. This regrowth of grasses attracts grazing animals, such as kangaroos, back to the area for easier hunting. Fire has also been used to drive out animals, which can then be then killed for food.</p>	<p>Caring for the land does not necessarily mean only the traditional way. Modern carers for land, such as rangers, can both continue traditional traditions (deep knowledge about country passed on from generation to generation), as well as apply modern technologies and innovative land management practices.</p>	<p>Indigenous peoples of the Torres Strait Islands have cultivated a number of plants such as bananas, taros, coconuts and yams. Existing vegetation was cleared and burnt and, after the crop was harvested, the soil was left fallow to restore its fertility.</p>
<p>Indigenous groups that lived near the coast or large bodies of water would often travel in canoes that they had made from hollowed out tree trunks. These canoes were very helpful in fishing activities, as well as for travelling around.</p>	<p>Indigenous people have traditionally used many different tools and weapons to build shelters, to hunt for fish or animals, to protect themselves during conflicts and in ceremonies. All tools were made with things found in the surrounding environment. Materials were also obtained through trading with other tribes and groups.</p>	<p>In traditional aboriginal culture, healing people through their natural environment was common.</p> <p>They tended to use herbs and other spiritual remedies, along with spiritual rituals. The medicines included, animal fat, leaves, plants, roots, twigs, mud, sand, and clay.</p>

History

Who for:	KS1 & KS2 (before or after visiting the British museum)
Materials:	Worksheet 6 Access to computers
Aim:	Learn about the Aztecs (before or after visiting the British museum)
Time:	50+ mins

Instructions:

1. Ask students if they know the names of the most ancient civilisations: *Mesopotamia, Aboriginal Australia, Ancient Egypt, The Incas, The Aztecs, Maori, Roman civilisation, Persian, Ancient Greek, Ancient China, Mayan...* (If the students have recently been to *The British Museum*, encourage a discussion.)
2. Tell them that they are going to investigate the Aztecs. Ask if they know anything about this civilisation? E.g. Art, location, language and culture.
3. Instruct the students to carry out Web research to find out about the ancient Aztecs and answer the questions on **Worksheet 6** (this can be individually or in pairs/groups). *Direct them to Encarta (Aztec Empire) or*
http://www.britishmuseum.org/pdf/Visit_Aztecs_KS2b.pdf
4. Go through the answers as a group.

Extra Task:

Have the group imagine an Aztec from the past arrived at your school today, use the alphabet to tell him what is important about our civilisation.

For example A=AirMax trainers/ airplanes.

1. Which modern-day country did the Aztec Empire exist?
2. What was the name of their capital city? Where was it located?
3. Why was Tenochtitlan a good site for the Aztec people?
4. What kinds of food did the Aztecs eat?
5. The Aztecs were very spiritual, and prayed to hundreds of gods.
They believed that the gods controlled all aspects of life: what did this include?
6. What were the family roles?
7. Describe a typical home in Tenochtitlan.
8. What was the last Aztec Emperor's name? Tell us something about him?
9. Who conquered Tenochtitlan in 1521? What happened? How were they different from the Aztec people?

1. Which modern-day country did the Aztecs live?

Mexico

2. What was the name of their capital city? Where was it located?

In a valley in central Mexico, near Lake Texcoco, swamps

3. Why was Tenochtitlan a good site for the Aztec people?

Because the site was surrounded by high mountains, and it therefore protected the city from enemies. There were surrounding lakes and marshes, abundant food near by and waterways for transport.

4. What kinds of food did the Aztecs eat?

Beans, corn, peppers, avocados, sweet potatoes, onions, tomatoes, turkeys, dogs, ducks, and geese.

5. The Aztecs were very spiritual, and prayed to hundreds of gods. The believed that the gods controlled all aspects of life. What did this include?

The sun, the growth of their crops and the rainfall. Birth and death.

6. What were the family roles?

The men farmed and did practical trades, the women took care of the home, young boys trained to be warriors, and young girls learnt household skills, such as sewing.

7. Describe a typical home in Tenochtitlan.

People of nobility lived in houses made of plastered brick or stone; the ordinary people had thatched houses with walls of interwoven twigs and mud.

8. What was the last Aztec Emperor's name? Tell us something about him.

His name was Moctezuma.

9. Who conquered Tenochtitlan in 1521? What happened? How were they different from the Aztec people?

The Spanish. They spoke a different language, practiced a different religion, used animals for work and ate different food.

Geography

Who for:	KS1 & KS2
Materials:	Worksheet 7 Computers Geography books
Aim:	Recap information learnt about countries.
Time:	50+ mins

Instructions:

1. Using a map of the world printed off or one in the classroom; ask the students to locate **North America, South America, Australia, and New Zealand** on the map.
2. Got to: <http://www.ducksters.com/geography/northamerica.php> (*younger students can colour maps*)
3. Once located, write on the board: North America, South America, Australia, New Zealand
4. Put students into 4 groups of 3 or 4, allocate a region, hand out **Worksheet 7**. The students work together to find the information
5. After **Worksheet 7** is completed, instruct the groups to make a poster about the region. They should include a map of the region.

South America

Countries:	Landscape:	Climate:	First peoples:
Language(s):	Food:	Customs:	Population



North America

Countries:	Landscape:	Climate:	First peoples:
Language(s):	Food:	Customs:	Population

New Zealand

Main Cities:	Landscape:	Climate:	First peoples:
Langauge(s):	Food:	Customs:	Population

Australia

Main Cities:	Landscape:	Climate:	First peoples:
Langauge(s):	Food:	Customs:	Population



Art

Who for:	Any age group
Materials:	Paper plates Wool, any colour Hole puncher Beads Feathers Felt tips Scissors
Aim:	Make a dream catcher
Time:	50 + mins

Background information:

Dream catchers are a part of the culture of the Ojibwa People, a tribe of Native Americans. The dream catcher was originally used to teach natural wisdom. The Ojibwa people used natural materials such as twigs, sinew, and feathers to make dream catchers.

‘The night air is filled with dreams. Good dreams are clear and know the way to the dreamer, descending through the feathers. The slightest movement of the feathers indicated the passage of yet another beautiful dream. Bad dreams, however, are confused and confusing. They cannot find their way through the web and are trapped there until the sun rises and evaporates them like the morning dew.’

Instructions:

1. Lay out all of the materials, and give each student a paper plate.
2. First make a cut into the centre of the plate, and cut around the rim of the plate, leaving about 2 inches on the outside.
3. With a hole-puncher, punch several holes in the rim of the plate, about ½ an inch apart.
4. Measure out about 2m of wool, tie one end of the wool to any of the holes in the plate.
5. Weave the wool from one hole to another, you can make a pattern anyway you want.
6. Add beads to the middle of the dream catcher, as you weave the wool.
7. Once all the wool has been threaded through, tie a knot in the other end.
8. Now, punch three more holes in the bottom of rim, about 5 cm apart.
9. Cut three more pieces of wool, about 5 inches long, and tie them to the 3 punched holes.
10. Thread three beads onto each piece of wool, and tie one feather to the end of each of the hanging pieces of wool.
11. Using the felt tips, colour the paper plates with a design of your choice.
12. Cut a piece of wool the length you need to hang it on the wall. Punch one more hole to the top of your paper plate dream catcher and tie the wool to it.
13. Finally, hang your dream catcher in your bedroom.



1.



2.



3.



4.



5.



6.



7.



8.



9.



10.





Physical Education

Who for:	KS1 & KS2
Materials:	<ul style="list-style-type: none">• 1 football• 1 playing area (outside pitch or hall) with one middle line and two score lines at the extremities of the playing area
Aim:	Improve and practice motor skills, fitness, & teamwork.
Time:	45- 60 mins

Buroinjin

Short Description: This is a running-and-passing ball game.

Background:

This was a ball game played by the Kabi Kabi people of south Queensland. The game was played with a ball made of kangaroo skin, which was called a buroinjin. The ball, which was smaller than a soccer ball, was sewn with tendons and stuffed with grass. Teams from different groups played against each other. The game was often played until sunset. Spectators used to mark their applause by calling out 'Ei, ei'.

Instructions:

1. Divide the group into two teams of 6-8 players (This can be played with 5 teams rotating with a time limit to each match)
2. The buroinjin (ball) is thrown into the air in the middle of the playing area to begin the game.
3. The aim is for a player of one team to run as far as possible with the ball and cross over a line at the other end of the field. He or she attempts to do this without being touched by an opponent.
4. If a player is able run past the score line one point is scored. The game is then restarted at the halfway mark.
5. There are no player positions or offside, and the buroinjin can be thrown in any direction. The buroinjin may be passed from player to player but it cannot be hit with the fist or kicked.
6. The game is played by running and passing and does not stop if a player drops the buroinjin. Players may not dive on the buroinjin if it is on the ground — they must bend over and pick it up.

**Teaching Points:**

- Teams ready. Start behind the line.
- First pass is a free pass.
- Everyone keep moving.
- Watch out for other players.
- Call for the ball.
- Hands up to catch the ball.
- Keep the game fast.
- Move to space.
- No interference please
- Encourage your team

Short Debrief:

- Is this similar to any other games you have played or seen played before?
- Which ones?
- What are the similarities and what are the differences?

Physical Education

Who for:	KS1 & KS2
Materials:	<ul style="list-style-type: none"> • 1 small ball (e.g. tennis balls) for each player or one for each team of 2-3 children • 2 cones or cricket stumps 30 cm apart. • 1 playing area (outside pitch or hall) with two marked lines on opposite sides of the two cones (10-20m away from the two cones depending on children's ability)
Aim:	Improve and practice Motor skills, precision, team work
Time:	15-40 mins

Apwerte:

Short description: This is a game of bowling accuracy in which players aim to roll a ball between two markers or skittles.

Background:

In various parts of Australia children play bowling-type games using rounded stones. A game of rolling stones has been played near Warrina, central Australia. Men used to roll the stones as far as they could to show their strength, or roll them towards other stones or between markers to demonstrate their accuracy in bowling. This activity is named apwerte, which means 'stone' in the language of the Eastern Arrerente of central Australia.

Instructions:

1. The game can be played with two players or as a team event involving two or more players in each team.
2. Arrange players on opposite lines facing the two skittles.
3. Each player takes it in turns to attempt to roll the ball between the skittles/markers.
4. One point is scored for each time the ball rolls through the skittles without knocking them down.
5. Players are positioned each side of the skittles so the ball can be retrieved and used by the next player.
6. The game continues to a pre-determined score such as 11, 15 or 21 points or for a set number of turns (such as 20).

Teaching points:

- Roll in turns. Decide the order together– Who is first?
- Encourage your team.
- Stop the ball with the sole of your foot.
- Keep count of your team's score.

Short Debrief:

Is this similar to any other games you have played or seen played before?

Which ones?

What are the similarities and what are the differences?

Physical Education

Who for:	KS1 & KS2
Materials:	<ul style="list-style-type: none"> • One ball for each team (optional) • An appropriate area with lines about 10–15 metres apart
Aim:	Improve and practice motor skills, fitness
Time:	7-10 mins

Kangaroo

Short description: A jumping relay race based on the actions of a kangaroo jumping.

**Background:**

Imitation activities are a favourite and popular activity for children everywhere. In one activity children would copy the actions of the kangaroo.

Instructions:

1. This simple relay game is conducted over a distance appropriate to the age group of the players.
2. Separate the class into team of 5-8 children
3. The players jump or bound (hop) like kangaroos, keeping their legs together. (Depending on the age of the group this can be made more difficult by having to hop whilst keeping a ball in between the legs)
4. They hold their arms close to their bodies at waist to chest level and with hands pointing down. They jump in long strides using an up and down motion.
5. Once a player has reached their team they pass the ball or tap the next player to begin the race.
6. First team to have all their players back and sitting down their hands on their heads wins.

Further outdoor play

Who for:	KS1 & KS2
Materials:	<ul style="list-style-type: none"> • 15-30 objects • An appropriate area with lines about 10–15 metres apart.
Aim:	Improve and practice memory.
Time:	7-10 mins

Walbiri

Short description: This is a memory-testing game using various objects.

Background:

A memory-testing game played by the Walbiri children of central Australia. Players were required to recall sand-drawing maps of the locality after watching for a short time. This is a game that help the children remember and identify the surrounding topography.

Instructions:

In groups of four to ten players.

- Ask the children to collect a number of sticks, stones and other natural objects found around the school grounds.
- Draw a circle (5–10 metres in diameter) on the ground. Place 10-15 objects around the circle. (This can be increased as the children get better at the game.)
- After studying the arrangement of the objects for a time the players turn their backs on the circle. With their backs to the arrangement the first player calls an object at a given point and continues to call each object on the line around the circle until he or she calls incorrectly. When this occurs the next player continues.
- The first player to call all the objects correctly has the ‘honour’ of arranging the pieces in readiness for the new game.

Latin America:

<http://www.twinkl.co.uk/resource/t-g-041-south-america-topic-kwl-grid>

http://www.britishmuseum.org/learning/schools_and_teachers/resources.aspx

Australia:

<http://www.creativespirits.info/aboriginalculture/sport/traditional-aboriginal-games-activities>

<http://www.det.wa.edu.au/aboriginaleducation/apac/detcms/navigation/regional-websites/south-metro/lesson-plans/>

<http://livingknowledge.anu.edu.au/learningsites/index.htm>

New Zealand:

<http://www.maori.cl/learn/numbers.htm>

<http://tereomaori.tki.org.nz/Teacher-tools/Te-reo-Maori-lesson-plans>

North America:

http://www.educationworld.com/a_special/native_americans.shtml

<http://themes.atozteacherstuff.com/418/native-american-indians-theme-activities-lessons-printables-and-teaching-ideas/>

