

マオリ・ハカ：日本人大学生のモチベーションに与える影響

The Māori Haka: Impacts on Japanese Tertiary Student's Motivation

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Abstract :

“*Haka*” (a form of traditional Māori dance and performance) can be compared to meditative and other martial art traditions which encapsulate, form, technique, philosophies and impart cultural knowledge and the continued practice leads to the preservation of intangible cultural knowledge (McArthur & Sutton, 2021). *Haka* is also an embroidery of Māori history and mythology that maintains concepts of *mana* (prestige, authority, power, influence), *mauri* (life force), and *wairua* (spirit or soul) (Henare 2001; Clemente 2017, cited in McArthur & Sutton 2021). Furthermore, synchronized dancing and chanting such as *haka* deepens social bonds between participants while developing cohesion within the group. The inherent elements of *haka* display a uniqueness in a traditional culture, and this association of retracing the migration of Māori from Taiwan then down through the south pacific, stimulates interest of the subject group in this study to other indigenous cultures specifically, Māori culture.

Whether observing or performing the traditional Māori *haka*, it's influence can be impactful. This research examines the impact that *haka* had on a class of twelve male students studying in a specialized liberal arts course. A component of the course focusses on the influence of Māori culture on sports, in *Aotearoa*, (New Zealand), with specific reference to rugby union and culminates in the learning and performance of *haka*. The research shows that through studying about *haka*, students' intrinsic motivation, the interest that learners develop from performing an action or an activity (Ellis, 2008) to learn more about Māori culture and *Aotearoa*, had increased.

The lead author, an indigenous New Zealand Māori male, with over 20 years' experience in performing traditional Māori *haka* throughout Japan and Asia has seen firsthand the eagerness of participants engaging in *haka* to learn more about the Māori culture. Two of the supporting authors are also Māori males, both with expertise in Māori performing arts (including *haka*) and *kaupapa* Māori research (Māori research and evaluation done by Māori, with Māori and for Māori). *Kaupapa* Māori research is informed by *tikanga* Māori, or Māori ways of doing things. The belief of the authors is that *haka* has the potential to have an impact on people who are exposed to it (more specifically people who are engaged physically when learning the *haka*), and that this can lead to an increase in student's motivation to learn about Māori culture and *Aotearoa*.

This research provides background information pertaining to Māori, *haka* and their origins and the usage of *haka* in contemporary times. We also discuss the research methodology, analysis of surveys

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and reports from the subject group which showed an increase in students' basic knowledge of *haka*, their affection towards it had changed and their interests towards indigenous cultures had increased through this experience of learning *haka*. A variation of the Likert scale was implemented to survey the subject group utilizing a scale of 1~10. 1 defined as minimal through to 10 defined as high.

Key words : Māori *haka*, rugby, impact, Japanese

1. Background :

Māori are recognized as the indigenous people of *Aotearoa* (Borell, 2024; Salmond, 1992; Walker, 1990; Whitinui, 2010). Māori have a genealogical connection to the lands of *Aotearoa* and many tribal affiliations are recognized by *whakapapa* (genealogy) to not only ancestors but significant sites and landmarks including *maunga* (mountains), *awa* (rivers), and *waka* (migratory vessels) (Buck, 1952; Sorrenson, 2013). The connection between Māori and the *whenua* (land) is integral in understanding the role and function of Māori society. However, there are many variations of how Māori migrated to *Aotearoa*.

According to K.R. Howe's (2005) research on Māori origins, there were various theories of Māori originating from South America, as well as Egypt, India and Israel including Taiwan from where they migrated across the Pacific. However, the commonly accepted theory in modern times is that their origins can be traced back to the indigenous peoples of Taiwan from where they voyaged down through the South Pacific settling such islands as Tonga, Samoa, Tahiti, Hawai'i, Easter Island and eventually *Aotearoa*. Māori are widely accepted as the indigenous Polynesian people of *Aotearoa* (Walker, 1990, 2016).

There is a general consensus across many Māori tribes regarding the origins of traditional Māori performing arts (Best, 2005). Oral traditions tell the story of *Tāne-rore*, the son of *Tama-nui-te rā* who danced for his mother *Hine-raumati* during the summer months (Papesch, 2015). The "wiri," - trembling hand action performed during the *haka* is a physical representation of the shimmering heatwaves off the ground and this fundamental characteristic of *haka* is performed irrespective of the type of *haka* or *waiata* (song) genre or the performer's gender or age. In Māori culture, the skill in *haka* performance is highly valued and is often used as a gesture to provide "*manaaki*," the Māori concept of extending respect and hospitality to people. *Haka*, as a performing art, has been described as a "cultural phenomenon unique to *Aotearoa*." (Whitinui, 2010, p.3)

Haka is a Māori posture dance engaging the entire body in vigorous rhythmic movements, including stamping of feet, slapping of legs, arms and chests with a chant in unison, and accompanied with gestures of the face and eyes. *Haka* is performed by both male and female and in more traditional times has been performed to show sadness at a funeral or happiness and joy to celebrate a wedding,

birthday or achieving a milestone (Cunningham, 2025).

Whitinui (2010) also notes that :

A more generic definition of kapa haka suggests that it is a cultural taonga (treasure) passed down through the ages from one generation to the next where individuals are able to share their life stories through creative self-expression and pure emotion. The development of kapa haka and in particular traditional Māori music has undergone some major changes over the years, and since its conception. (p.4).

The *Hine Rēhia* Survey, found “kapa (form a line) haka (dance), Māori performing arts, allowed exposure to *te ao* Māori, (a Māori worldview) that had considerable benefits for the participants’ identity and wellbeing. *Kapa haka* made participants feel powerful (Dewes & Day, 2022). Another major component of *kapa haka* is its power to have a collective effect of wellbeing, for the performer/s, as well as the audience. The posture actions and singing in *kapa haka* elicits emotional connection with performers and the audience. *Kapa haka* has the ability to touch a person’s “*wairua*,” (soul), engaging people’s emotions irrespective of their knowledge of *Kapa haka* (Pihama et al, 2014).

The “*haka*,” encompassing all genres of traditional Māori dance, and should not be misunderstood as a war dance, (Karetu 1993). Karetu (1993) suggests that “*haka*” has been inaccurately misunderstood as a war cry, but is rather the generic name for all genres of dance or ceremonial performances. Haka is utilized for varying purposes from celebration at a graduation, wedding or birthday to intimidation as a psychological preparation before engaging in a physical encounter, such as before playing a game of rugby.

The *haka* “*Ka mate*,” has been made famous by the New Zealand national rugby team, the All Blacks. The New Zealand Native team of 1888-1889 first performed this *haka* pre-game and it has been performed by the All Blacks since 1905 (All Blacks Experience Ngāi Tahu Tourism, 2005). The All Blacks perform this challenge dance before playing international teams as an expression of intimidation and psychological warmup, but also to show respect to the opposition. “*Ka mate*,” was written by *Te Rauparaha* the chief of the *Ngāti Toa* tribe in 1820, but this particular haka has become synonymous with the New Zealand national rugby team, the “All Blacks” since 1905. There are various interpretations of the meaning “*Ka mate*,” with one such interpretation as a celebration of life over death. “*Ka mate*,” is performed as part of the All-Blacks ceremony pre-game kickoff as a tool to invigorate the teams’ players, but it is also a sign of respect to the opposition.

2. Methodology

The main objective of this research was to examine the impact of the *haka* “*Ka mate*,” on the motivation of Japanese tertiary students to learn more about Māori culture and *Aotearoa*. A pre-survey written in Japanese (Appendix A), was conducted on November 15, 2024. The post-survey conducted in Japanese with the English translations (Appendix B), was administered on November 16, 2024. Both surveys were conducted in Google forms. A report was required by students to reflect on the final lesson regarding their learning experiences, feelings, and attitudes both during and after the event to give more detailed feedback. This was also conducted in Google forms. (Appendix C).

A variation of the Likert scale (a qualitative rating scale that assesses opinions, attitudes, or behaviors) was employed as the preferred analysis for this survey. The pre-survey data and post-survey data were then calculated and analyzed to draw a conclusion. The surveys consisted of four questions. There were 12 participants in the survey. The subject groups’ grades(year) ranged from 2nd through to 4th grade. All students were male and affiliated to various departments as shown in Table 1.

Table 1 Details of the number of surveyed participants, participant’s year group and affiliated departments

Department	Number of 4 th Year students	Number of 3 rd Year students	Number of 2 nd Year students
Physical Education	3		
Sports Broadcasting and Mass Media	3		
Children’s Exercise and Education		4	
Sports Nutrition			2

The initial lesson introducing *haka*, focused on the reasons why *haka* are performed, when they are performed and who performs them. With this deeper understanding of the essence of *haka*, the renowned *haka* made famous by the New Zealand All Blacks “*Ka mate*,” was introduced. The history of this *haka* was explained first, then the pronunciation of the words (written in the Roman alphabet and the Japanese syllabary Katakana) were practiced. The meaning of the actions was explained before the author performed “*Ka mate*,” as a demonstration and catalyst to inspire the students in their practice sessions. The students then divided into two teams, selected a group leader, then practiced “*Ka mate*,” utilizing YouTube videos and guidance from the lead author. As part of their grade assessment

for this specialized liberal arts course, students were expected to memorize the words and actions for presentation in the final lesson on November 16, 2024. Additionally, students were expected to dedicate the “*Ka mate*,” performance to someone special or an aspired goal of theirs. This dedication was proclaimed by each group member before their group *haka* was performed. The final lesson was held at the university rugby ground, which started with students engaged in making traditional *Māori hāngi* (a traditional cooking method using heated rocks in a pit oven) as a mechanism for team building. Furthermore, students took part in a workshop by guest speaker, and report coauthor, Dr Phil Borell on *Taonga tākarō* (Māori sports and games). The *taonga tākarō* introduced included the game of “*Hono*” (to connect) which is a traditional game which teaches the importance of *hononga* (connection). After this final lesson, the post survey (written in both Japanese and English) was conducted in Google forms. Additionally, students had to submit a report (in Japanese) in Google forms for more detailed feedback regarding the *haka* and each participants’ reflection on the day’s events. Some of the students’ reports that highlighted an impact on them was translated into English using Google translate. (Appendix C)

3. Survey Results and Analysis

Figure 1

Question 1 : Knowledge about the indigenous Māori people

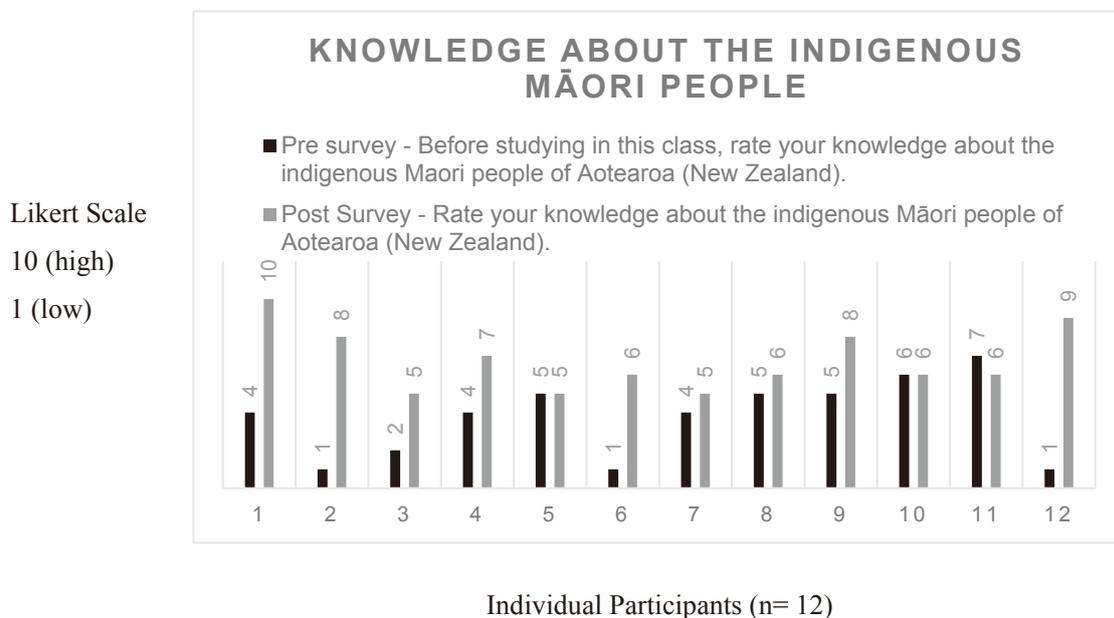


Figure 1 shows a significant increase in student knowledge of Māori with 100% of students assessing at 5 or higher; an increase from the previous 25%. The course has had demonstrable impacts on student knowledge of Māori.

Figure 2

Question 2 : Knowledge about the traditional Māori *haka*

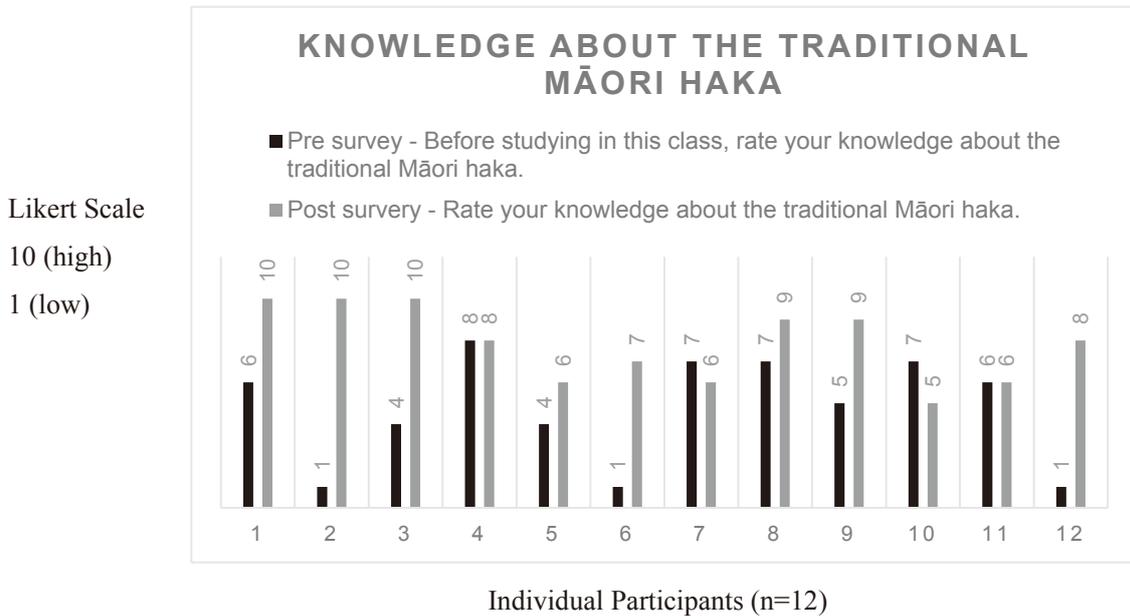


Figure 2 shows students demonstrated a considerable increase in knowledge of haka. Students who rated their knowledge at 5 or higher increased from 58.3% to 100%, an increase of 41.7%.

Figure 3

Question 3 : Knowledge of when the traditional Māori *haka* can be performed

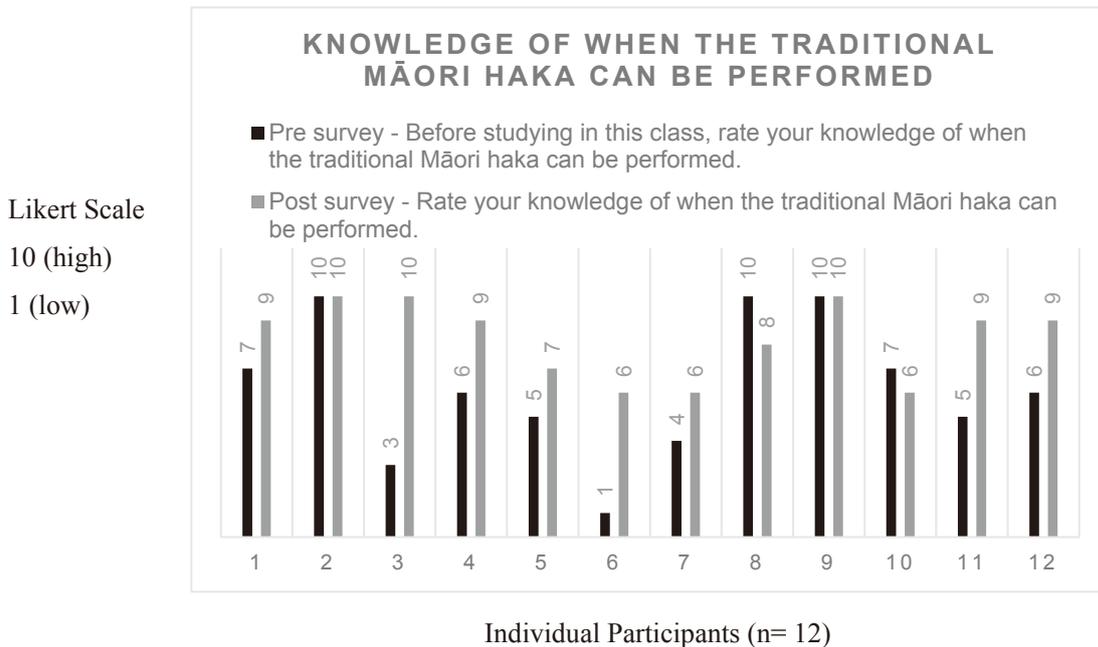


Figure 3 shows that initial responses to the pre-course survey were varied. Three students rated their knowledge of when haka can be performed at 10/10. This is likely incorrect or a misunderstanding. Overall, there is a demonstrable increase in the rating of students' knowledge of when traditional *haka* can be performed. The increase from 58% to 100% above the mark of 5 supports strong growth in knowledge.

Figure 4

Question 4 : Knowledge of who can perform the traditional Māori *haka*

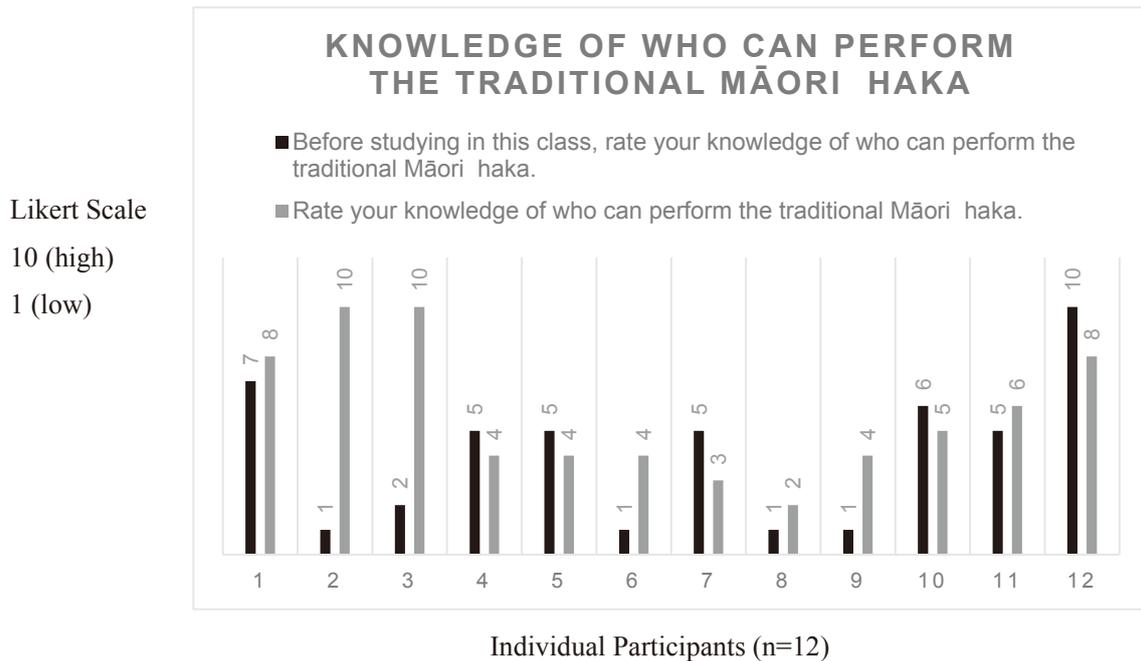


Figure 4 shows that prior to the course, almost 75% of students felt they had a low (5 or below) understanding of who can perform *haka*. 41.6% of these students would be considered very low (1-2). After completing the course, 50% of students self-rated their knowledge of who can perform *haka* at 5 or higher, a solid improvement of approximately 25%.

4. Discussion and Conclusion

Research has shown the benefits of learning *kapa haka* for Māori. Such benefits include enhancing “social, cultural, emotional and spiritual wellbeing.” (Whitinui, 2010, p.18) Through the process of physically engaging in *kapa haka* movements and expressions, positive effects i.e. the feeling of collectiveness, emotional and spiritual wellbeing have been found (Whitinui, 2010). Similar attributes were also observed in reports by some of the surveyed participating who noted the importance of “working collectively,” as a team while learning the *haka*. One student noting a big change within themselves after taking the class. Students expressed the following in their reports after the final lesson in reference to the *haka*.

It gave me the feeling that I can do everything to the best of my ability and not be shy in front of others (Student A).

*I also think that experiencing not only the *haka* but also the Māori culture was one of the best and most valuable lessons I have taken at university (Student B).*

The Saturday classes gave me a good insight into the warmth, way of thinking and atmosphere of the Māori people, and I was able to learn about non-Japanese values. Until now, I had only had classes with Jerry Sensei (teacher), so I had thought that his kindness was something unique. However, after meeting and talking with Phil Sensei (teacher), I was able to realize that this is something unique to the Māori people (Student C).

Comparison of the pre and post survey results clearly indicate an increase in the understanding of Māori knowledge pertaining to the four surveyed areas i.e. Knowledge of the *haka*, who the Māori people are, when the *haka* can be performed, and who can perform the *haka*. Additionally, report feedback supported the survey results confirming that an impact on motivation had transpired.

Research on the positive impacts of *kapa haka* on Māori are well documented. However, as this study has clearly demonstrated, the impact can also apply to non-Māori i.e. Japanese tertiary students. This exemplifies the positive impact of *haka* on motivation and how it can transcend international and cultural borders to motivate and invigorate an interest in indigenous culture, as the survey results and report feedback has confirmed. The process of learning the *haka* can also be viewed as an integral framework that reinforces Japan's MEXT (Ministry of Education, Culture, Sports, Science and Technology) educational vision to further promote internationalization of universities.

The present research topic is important as it presents a very unique opportunity for Japanese tertiary students here in Japan to experience a traditional culture firsthand through the platform of Māori *haka*. The benefits of doing so are a core element of the specialized liberal arts course that focuses on the influence of Māori culture on sports, in particular the cultural influence on rugby in *Aotearoa*. The process of engaging these tertiary students in authentic traditional Māori dance, allows them the opportunity to also reflect on their own cultural practices and to consider the influence of traditional Japanese culture on local and international rugby. A great example of this influence was during the 2019 Rugby World Cup hosted by Japan. The New Zealand All Blacks team, victorious after beating South Africa, bowed to the spectators to show their respect and gratitude. This gesture started a trend with other rugby teams expressing the same gesture such as Italy, Samoa and Namibia, irrespective of the game results (Shimizu, 2019).

5. Limitations and Further Research

This study had several limitations. First, the number of participating students in the surveyed group was small (n =12). Additionally, there was a gender imbalance where all participants in the surveyed group were male, therefore the study was unable to analyze if the impact of *haka* was gender specific

or not. Furthermore, pre and post survey questions differed a little, which may have tainted drawing concrete comparisons. Also, language issues may have been at play, with the report being written in the L1(Japanese), but translated into English for the purposes of this paper. Nuances in translation and meaning may have become lost or blurred. The AI translation tools Google translate and DeepL can lack accuracy therefore the injection of a proof reader of the survey questions by a native Japanese speaker would resolve this issue.

In the future, researching a larger number of participants in the subject group would be indispensable. Furthermore, engineering a gender equilibrium would be more inclusive, but difficult as the course is a selective subject, therefore impossible to manipulate. Furthermore, age diversity in the surveyed participants would advance a data base for a broader analysis of results.

Finally, to realize the impact of other key components of Māori culture on rugby and sports in *Aotearoa* i.e. the traditional Māori *hāngi* (method of cooking food on heated rocks in a pit) and traditional Māori games, that were introduced in the final lesson. By expanding these key components and engaging the wider community, these components can contribute to building a stronger community spirit while imparting invaluable knowledge for deeper international understanding.

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Appendix

Appendix A

Pre-Survey Questionnaire

Note : Google translations have been added for the author's understanding and were not included in the original pre-survey.

- 1) あなたの知識を評価してください。このクラスで学ぶ前に、アオテアロア・ニュージーランドの先住民マオリ族について知っていましたか？
Rate your previous knowledge before studying in this class. Did you know about the indigenous Māori people of Aotearoa New Zealand.
- 2) あなたの知識を評価してください。マオリの伝統的なハカについて？このクラスで学ぶ前ですか？
Rate your previous knowledge before studying in this class. Rate your knowledge about the traditional Māori haka.
- 3) あなたの知識を評価してください。このクラスで学ぶ前に、伝統的なマオリ・ハカをいつ披露することができますか？
Rate your knowledge. Before studying in this class. When you can perform a traditional Māori haka?

- 4) あなたの知識を評価してください。このクラスで勉強する前に、誰が伝統的なマオリ・ハカを披露できますか？
Please rate your knowledge before studying in this class. Who can perform the traditional Māori haka?

Appendix B

Post Survey Questionnaire (Japanese and English)

Note : For the purpose of this report, the instructions have been translated, but were not in the original post-survey questionnaire. However, the statements were

以下の質問について、1～10点（1点は最低、10点はかなり）で評価してください。

- 1) アオテアロア－ニュージーランドの先住民族マオリについて、あなたの現在の知識を評価してください。
Rate your current knowledge about the indigenous Māori people of Aotearoa-New Zealand.
- 2) 伝統的なマオリ・ハカを演奏できる人について、あなたの現在の知識を評価してください。
Rate your current knowledge about who can perform the traditional Māori Haka?
- 3) 伝統的なマオリ・ハカをいつ披露できるか、あなたの現在の知識を評価してください。
Rate your current knowledge about when you can perform the traditional Māori Haka?
- 4) 伝統的なマオリ・ハカを演奏できる人について、あなたの現在の知識を評価してください。
Rate your current knowledge about who can perform the traditional Māori Haka?

Appendix C

Students' reports - instructions in English and Japanese

Note : Only specific content from the reports corroborating aspects that validated the research objectives were selected.

The report was formatted in Japanese using a translation machine (Google Translate and DeepL) then accuracy was checked using a native Japanese professor.

最終報告

フィル・ボレル教授とマオリの伝統的な遊びや文化について学びました。以下の質問を参考にしてください。

土曜日のレッスンを振り返って、このレッスンはあなたに影響を与えましたか？何が楽しかったか、どう感じたかを説明してください。クラスメートとの学習体験はどのように違い

ましたか？ハカを披露する前と後では、どのように感じましたか？マオリ文化について学ぶことに不安はありましたか？これらの経験はあなたを変えたと思いますか？もしそうなら、もっと詳しく説明してください。このコースで何かを変えられるとしたら、何を変えますか？来年の学生のために、このコースをどのように改善できるか、ジェリーにアドバイスしてください。最後に、2025年の大学入学希望者のために、このコースの体験談をビデオに撮りたいと思いますか？

600～800ワード

提出期限：11月22日（金）午前10時

Final report

Learn about traditional Māori games and culture with Professor Phillip Borell. Please refer to the following questions.

Reflecting on Saturday's lesson, did this lesson have an impact on you? Describe what you enjoyed and how you felt. How did your learning experience differ from that of your classmates? How did you feel before and after performing the haka? Did you have any concerns about learning about Māori culture? Do you think these experiences changed you? If so, please elaborate further. If you could change anything about this course, what would you change? Please advise Jerry how this course could be improved for next year's students. Finally, would you like to video your experience of this course for prospective university students in 2025?

600~800 words

Submission deadline: 10am, Friday 22 November.

Survey participant A

I think that the haka we did in class on Saturday gave me a new insight into the world of haka. As an influence, it also had an impact on me, such as making me more prepared to tackle everything to the best of my ability without being shy. Before and after the haka performance, I was worried about whether I would be able to give my best as a lead in front of the audience. However, after dancing the haka, I felt a great sense of achievement. There was a big change in my feelings before and after performing the haka. Also, I had no anxiety at all about Māori culture. The opposite of anxiety was enjoyment. There was a big change in me after taking this class. It gave me the feeling that I can do everything to the best of my ability and not be shy in front of others.

Survey participant B

Then we performed the haka. Before we performed the haka, we didn't know much about it and had a bit of a scary image of it, but by learning about it and practicing it, we learnt that it has a strong meaning. Also, Phil and Jerry performed the real haka and I was overwhelmed by the power of the haka. It was a good experience to see the haka up close. Through this experience, I became interested in New Zealand and felt that I wanted to learn more about it.

Survey participant C

I felt that the rugby culture exercises I took this time enabled me to learn more about the history of rugby and more about the haka. In the final class on Saturday, I was able to rethink about what and for whom we do the haka. Before performing the haka, I was full of shyness, but by becoming one with everyone in the group, I was able to eliminate that shyness and put my own soul into it. I think that is why I was able to present a haka with my soul on it at the actual performance. I will not forget what I learnt in this class, and I would like to challenge myself in various things and exchange with different cultures.

Survey participant D

Reflecting on Saturday's lesson, I feel that what I felt was different from before was that my enthusiasm for rugby had increased. I wanted to know what the correct intonation was for my personal vocalization, especially when presenting the words, so I actively researched haka and Māori culture by searching on YouTube and watching the All-Blacks haka. I learnt about the haka intonation I wanted to know, the history of the All-Blacks haka and the history of the team, and I feel that my passion for rugby has changed to the extent that now rugby match videos are in my recommended videos. I also think that experiencing not only the haka but also the Māori culture was one of the best and most valuable lessons I have taken at university. I have heard and seen many stories about other cultures, but I have never had the experience of experiencing it, being exposed to the food culture and actually cooking in a similar environment, so I am very grateful for the rugby classes I had. What I strongly felt through this class was that it is very meaningful and important to transmit one's own culture. Before I was exposed to Māori culture, I just listened and heard my own imaginings, at the level of 'is that even possible? It was the same with other cultures, not only Māori. However, by experiencing and actively learning, as I saw a different world, I realized how fun it is to change the world I see and how important it is to let people know about it. It made me think that there are forces and events in the world that make us feel no language barriers, and that these are cultures and things that have been spun by people until now.

Survey participant E

Through this rugby lecture, I gained experiences that I would never have had in my normal life. And during the presentation of the haka, I felt a sense of togetherness and connection as we worked together with our team members to come up with the formation and shout out loud. Then, on the day of the presentation, I announced who I wanted to dedicate my haka to, and then it was on. While I was dancing, I didn't have to think about anything, I could dance as hard as I could, and at the end I was exhausted, having given it everything I had. Then I saw Dr. Phil and Dr. Parangi's haka and I had goosebumps. The real haka of Sensei Phil and Parangi was so cool, it inspired me. Regarding the haka, I had seen it at the rugby World Cup and at first, I thought it would be embarrassing for me to do the same thing, but when I presented the haka in front of everyone and saw the two teachers' haka, it was very cool. Through this experience, I was able to realize how fun it is to be exposed to foreign cultures. I used to think that going abroad and experiencing a culture was scary. I also consider myself very envious of the experiences and experiences that I have not had. I realized that I am slowly becoming more and more interested in foreign countries. I am very glad that I took this class. It was a very meaningful time for me.

Survey participant F

Before learning the haka, I felt a little embarrassed. There was resistance to dancing in front of others and to speaking out loud. However, when I saw the haka of the All Blacks on YouTube and other media, I got goosebumps and thought that I wanted to dance the haka with such power. After a lot of practice, I was able to give it my all on the day of the competition. After the dance, I was out of breath and sweating, and I think I gave the best performance I could. Jerry and Phiri's haka was very different from the one we had practiced, and even though it was just the two of them, it was a very powerful haka. From now on, if I have any worries or anxieties, I will chant the haka in my heart and let them go away.

Survey participant G

Through this lecture, I learnt that haka dances are also performed at funerals as a form of offering and condolence to the spirits of the dead. Originally, I thought it was something only rugby players did to intimidate their opponents, as the New Zealand national rugby team, the All Blacks, did their best. However, I learnt that it is also done by non-rugby players, and that it is a way of expressing gratitude to the opponent, which I thought was very wonderful. And in this lecture, I learnt the haka and danced. It was a very valuable experience. I danced the haka for my family and loved ones. I did my best to express my usual feelings of gratitude. I hope my feelings were conveyed. In addition to the haka, change in this lecture. I could learn a lot about rugby and New Zealand, and it is a very enjoyable lecture, so I think it is fine as it is. Thank you very much.

Survey participant H

The Saturday classes gave me a good insight into the warmth, way of thinking and atmosphere of the Māori people, and I was able to learn about non-Japanese values. Until now, I had only had classes with Jerry Sensei, so I had thought that his kindness was something unique. However, after meeting and talking with Phil Sensei, I was able to realize that this is something unique to the Māori people. As for the haka, I think I was able to let myself out more because I became closer to my classmates. Before the haka, I felt tired because of the morning exercise, but by doing the haka, I felt lighter and more joyful. I also felt as if I connected with the teacher's heart by listening to his haka. I was looking forward to learning about Māori culture in this class, but at the same time I was anxious because it was my first opportunity to come into contact with another culture. However, when I actually took the class, I was able to learn at my own pace because the teacher was close to me and I was able to enjoy the class until the end. Through this class, I encountered new values and learnt that it is necessary to adopt a variety of ways of thinking in order to enjoy life. I would like more students to take this class because it is enjoyable and transforms our values.