



He Aratohu

*Integrating Kaupapa Māori into
Mainstream Secondary School Teaching
and Learning Programmes*

PRACTICAL GUIDELINES FOR TEACHERS OF ALL SUBJECTS



He Mihi

Nau mai, haere atu ēnei kupu, kia puhia e te hau o wānanga ki ngā kete o te kura, kia tau iho ki te rae o kaiako, ki te manawa o tauira; hei pou whakaaro, hei pou kōrero,

hei toko kaupapa mōna ki te aotūroa e noho nei tātau; kia puta ki te whai ao, ki te ao mārama. Haumi e! Hui e! Tāiki e!

E ngā rau o ngā kura. Tēnei ka mihi atu ki a koutou e takatū haere ana i waenganui i ā tātau tamariki, mokopuna hoki. Nei rā tēnei pukapuka ka tāpaea atu ki mua i a koutou hei ara tohu mā koutou; hei āwhina, hei ārahi, hei tautoko i ā koutou whakaritenga mahi e whakatangata whenua ai te reo Māori me ngā kaupapa Māori ki roto i ngā mahi, ki roto hoki i ngā whakaaro o te tauira. Tīkina, wherawherahia, whakamahia hei tāhū mō ngā kōrero o ō koutou whare, o ō koutou kura.

Mauriora ki a koutou katoa!

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Heoi anō ra

Hekia Parata
Project Director
Te Hiringa i te Mahara



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Executive Summary

He Aratohu is for all teachers who are interested in, and motivated to explore, the potential for integrating kaupapa Māori into teaching and learning programmes. These guidelines have been prepared because there are very few resources to assist teachers to usefully and effectively incorporate kaupapa Māori into the everyday teaching and learning environment in schools. The guidelines are just one of the resources developed and designed by the **Te Hiringa i te Mahara** team to assist secondary school teachers and schools to recognise and apply kaupapa Māori in their everyday lives and environments.

These guidelines start from the premise that kaupapa Māori should be considered an essential part of learning for all teachers and learners in Aotearoa New Zealand. Based on this premise, **He Aratohu** encourages all secondary school teachers to embrace kaupapa Māori in their classrooms. For teachers who are unfamiliar with kaupapa Māori, definitions have been provided and the guidelines have been written with user-friendliness in mind. Some simple rules about culturally appropriate approaches are also listed for the true beginner, and there is a section titled *Informing Your Approach* for teachers who wish to build their kaupapa Māori knowledge base.

He Aratohu, meaning ‘a guided pathway’, is a first attempt to establish comprehensive guidelines with suggested approaches and tools for application in the mainstream secondary school environment. The guidelines set out an easy eight step process to completing a kaupapa Māori teaching and learning programme, where each step is fully explained. There are also several tools attached to each step to make the process even easier.

As part of the guidelines, a suite of six models have been developed as examples of how kaupapa Māori can be incorporated into teaching and learning programmes. The models have been designed for beginners to advanced kaupapa Māori teachers, and can be applied across all essential learning areas and all learning ages.

He Aratohu seeks primarily to provide, support and equip teachers with the knowledge and skills necessary to implement kaupapa Māori and therefore implicitly te reo Māori in their classrooms. While **He Aratohu** is by no means a definitive piece of work, it makes a significant contribution to the growing literature in this area.



Introduction

He Aratohu is a product of the *Te Hiringa i te Mahara* project. This section briefly introduces you to the *Te Hiringa i te Mahara* ethos and the purpose and aims that shape *He Aratohu*.

Te Hiringa i te Mahara

A Ministry of Education funded initiative, *Te Hiringa i te Mahara* is developed and implemented by Gardiner and Parata Ltd. *Te Hiringa i te Mahara* focuses on all Māori secondary teachers, and in particular teachers of Māori language. Its overall aim is to reduce the stress associated with excessive workload pressures faced by Māori secondary school teachers, and to contribute to making the professional experience of these teachers more positive and rewarding.

Te Hiringa i te Mahara is expected to influence factors within the control of Māori teachers that impact on their ability to manage their workloads.

The objectives of *Te Hiringa i te Mahara* are:

- A demonstrable reduction in the workload-related stress experiences by Māori secondary teachers who have participated in *Te Hiringa i te Mahara*;
- A positive change in the way Māori secondary teachers view themselves and their capabilities;
- Building professional capability of Māori secondary teachers; and
- Better teaching outcomes.

In addition to those objectives, Gardiner and Parata Ltd has sought to raise the awareness of principals and other teachers of the value that Māori secondary teachers bring to their schools, and thereby encourage a more supportive environment for Māori secondary teachers.

Since its inception in 1998, *Te Hiringa i te Mahara* has primarily focused on helping Māori teachers to harness their power to make positive changes to their work environment and their professional experience. To achieve this empowerment, the project has introduced a range of innovative professional development initiatives, management tools and templates, curriculum resources, ICT networks, and mentoring opportunities.



He Aratohu

Building on previous *Te Hiringa i te Mahara* successes for teachers, *He Aratohu* has been designed to assist interested teachers of all subjects to weave kaupapa Māori into their teaching and learning programmes.

The purpose of *He Aratohu* is to help teachers integrate kaupapa Māori, and implicitly te reo Māori, into mainstream secondary school teaching and learning programmes in all subjects.

He Aratohu aims to:

- assist teachers to gain a better understanding of kaupapa Māori;
- provide guidance, information and resources on kaupapa Māori;
- show how to plan for the integration of kaupapa Māori into teaching and learning programmes; and
- provide practical models for integrating kaupapa Māori into teaching and learning programmes.

These guidelines are intended to be used by teachers with varying levels of knowledge and understanding of kaupapa Māori. For some, experience of including elements of kaupapa Māori in their teaching will be non-existent or very limited, and this will be the start of a new journey. Other teachers will be knowledgeable about te reo Māori and kaupapa Māori, and routinely incorporate these into their teaching and learning programmes. These guidelines seek to add value to existing practices, as well as invite, encourage and support teachers to expand their kaupapa Māori repertoire.

He Aratohu takes a step-by-step approach to planning, developing and using kaupapa Māori in teaching or learning programmes. It addresses questions such as:

- Why do I need to incorporate kaupapa Māori into my teaching and learning programmes?
- Where do I start?
- What do I need to plan?
- What information do I need?
- What decisions do I need to make?



He Aratohu

Te Hiringa i te Mahara

- What does ‘integrate kaupapa Māori’ mean?
- How do I implement a programme that integrates kaupapa Māori?

Overall, **He Aratohu** should be used to set the wheels in motion with teachers in the driver’s seat. With encouragement and experience, teachers will soon find themselves moving this vehicle of their own volition.



Kaupapa Māori in Teaching and Learning is Important

Integrating kaupapa Māori into teaching and learning programmes is about making kaupapa Māori a normal, routine, and everyday part of the school learning environment. You do this by recognising kaupapa Māori has value, and adds value to learning for everyone.

Integrating kaupapa Māori into your classroom will assist to validate the cultural roots and identity of Māori learners, while contributing to building esteem and thus greater preparedness for, and receptivity to, learning. It will help foster understanding of cultural and national identity for all learners and teachers, and help to promote positive and constructive teaching and learning relationships: teacher – learner and peer relationships. Most importantly, it will confirm for Māori learners who have, for too long, found themselves culturally isolated and thus academically disadvantaged, that they and their culture are important.

There are also Ministry of Education directives and policies encouraging schools to take account of kaupapa Māori in their daily operations. The National Education Goals 1, 2, 6 and 10 implicitly encourage the use of kaupapa Māori. Explicitly, National Education Goal 9 is the:

Increased participation and success by Māori through the advancement of Māori education initiatives, including education in Te Reo Māori, consistent with the principles of the Treaty of Waitangi.

National Administration Guideline 1(v) requires of Boards, through their principals and teachers, to:

In consultation with the school's Māori community, develop and make known to the school's community policies, plans and targets for improving the achievement of Māori students.

The revised New Zealand Curriculum was released by the Ministry of Education on 6 November 2007. It has been simplified down to one key document, but remains an outcomes-focused curriculum. The key elements of the Curriculum include the vision, principles and values that collectively guide and underpin curriculum decision-making. A significant addition to the Curriculum is the affirmation of the Treaty of Waitangi, and the importance of te reo Māori in shaping young New Zealanders.



While the New Zealand Curriculum sets the national curriculum for learning for all students, each school designs and implements its own curriculum in ways that motivate and engage its particular students. Schools have considerable flexibility in deciding how to do this. **He Aratohu** will support the implementation of culturally responsive curriculum in schools that seek to contribute to building a strong and cohesive bilingual and cultured nation.

Ka Hikitia – Managing for Success, is the Māori Education Strategy 2008 – 2012.¹ Ka Hikitia means to ‘step up’, to ‘lift up’, or to ‘strengthen one’s stride’. In the context of this strategy it means stepping up the performance of the education system to ensure Māori are enjoying education success. The strategy is firmly based on the evidence of what works for Māori learners. **He Aratohu** captures and reflects the proven approach promoted in Ka Hikitia for Māori learners to be successful – culture counts. ‘Ako’, reciprocal learning and teaching relationships, helps build productive classroom partnerships that produce positive results for all involved. **He Aratohu** is a pathway for Māori learner success.

1 A copy of the Strategy can be downloaded from <http://kahikitia.minedu.govt.nz>



What is Kaupapa Māori?

This section describes various definitions of kaupapa Māori and then arrives at a working definition. The definitions and descriptions will help teachers to understand kaupapa Māori as it may apply to their teaching and learning programmes.

Some definitions

Kaupapa Māori has been, and continues to be, defined in various ways ranging from simply ‘Māori things’ to Māori pedagogy. Infobox 1 below outlines a range of descriptions and definitions of kaupapa Māori from a variety of sources.

Infobox 1: Definitions of Kaupapa Māori

Source	Definition
Williams ²	Kaupapa: a stage, a raft, a canoe fleet, a divine medium, an original item, a plan, a proposal, a scheme.
Graham Hingangaroa Smith ³	The philosophy and practice of ‘being Māori’; the way in which Māori conceptualise and legitimise their world.
Tuakana Nepe ⁴	A conceptualisation of Māori knowledge that derives from distinctive cultural, epistemological and metaphysical foundations.
Cleve Barlow ⁵	Policy and rules of operation.
Linda Tuhiwai Smith ⁶	A way of framing and structuring how we think about ideas and practices.

The Williams definition refers simply to kaupapa. The other definitions, referring to kaupapa Māori, relate to knowledge and practices embedded in a Māori world view or ‘way of seeing things’. While drawing on Māori traditional knowledge, kaupapa Māori also encompasses the processes of knowledge creation. Kaupapa Māori is therefore a vital, living cultural process.

2 Williams H.W. (1957) A Dictionary of the Māori Language.

3 Smith, Graham, Kaupapa Māori Paper presented at NZARE/AARE Joint Conference, Deakin University, Australia November 20 1992.

4 Nepe, T. M. (1991) Te Toi Huarewa Tipuna: Kaupapa Māori, an Educational Intervention System

5 Barlow, C (1994) Tikanga Whakaaro , pp 42-43.

6 Smith L.T. and Smith G.H. (1993) Traditional Māori Education



A working definition

Given the definitions in Infobox 1, we can arrive at a working definition of kaupapa Māori that helps in designing and implementing teaching and learning programmes that integrate kaupapa Māori. Our definition is:

A way of thinking, viewing, knowing, understanding and behaving that is specific to Māori culture, context and circumstance.



Before You Start...

Before getting into it, please take the time to think about the journey you are about to undertake. Integrating kaupapa Māori into teaching and learning programmes is a process where different cultural values and practices will operate alongside one another. This section provides some additional guidance, particularly for non-Māori teachers, on how to appropriately include kaupapa Māori in teaching and learning, and any process issues from a cultural perspective. This is by no means a definitive guide, but it is a good starting point.

Perspectives, processes and practices

Teachers wishing to integrate kaupapa Māori will vary in their knowledge and understanding of Māori culture. It cannot be assumed that Māori culture and Pakeha/European culture have shared understandings and ways of working. In practice, many values and behaviours do not transfer directly from one culture to another. When a person grows up in a culture, many cultural values and practices are internalised to the extent that they become 'taken for granted'.

For a person seeking to work in a different cultural context, the cultural distinctions between their own culture and another culture may not always be apparent. For example, while non-Māori teachers may be generally familiar with Māori institutions and customs such as the marae (traditional meeting place) and tangihanga (funeral), and recognise that there are certain ways of behaving associated with them, there are other everyday cultural practices that are less well known and that they may be much less familiar with.⁷

Culturally respectful approaches

If in doubt, seek guidance about how to develop a culturally respectful approach from others in your networks, school and community, who are knowledgeable about kaupapa Māori and tikanga Māori.

Some things to be aware of:

- Know who the tāngata whēnua (original people of the land) are in your area and what their kawa (ceremony or etiquette) is. This will guide you.
- The appropriate welcome and greetings for a visitor may be quite different,

⁷ Metge, Joan and Patricia Kinlock *Talking Past Each Other: Problems of Cross-Cultural Communication* (Wellington: Victoria University Press, 1978).



depending on who the visitors are, who is attending, and where the event is held.

- There are certain Māori cultural protocols that should be observed if learning activities are to involve:
 - visiting a marae;
 - gathering and serving of food;
 - going to places defined as wahi tapu – places with a sacred or spiritual dimension;
 - gathering of materials for carving or weaving;
 - death, and institutions or places associated with death, such as cemeteries or morgues.
- In some circumstances, a koha (contribution) may be appropriate:
 - Thanking a person who has made a presentation to the class;
 - When going on to a marae, another school, or place that is giving you something;
 - To acknowledge a person who has been directly responsible for the benefits enjoyed by others and who has done so unselfishly without claim, personal agenda, and at some degree of personal cost;
 - To address specific student needs that will allow them access to critical learning opportunities or experiences important to their future; and
 - Remember that a koha need not be monetary.

Here are some scenarios to further illustrate some of the points made above, that you may need to think about when planning the integration of kaupapa Māori:

- What sort of kawa is appropriate to use in your school or classroom when welcoming visitors?
- A nearby hill is deemed wāhi tapu by local iwi. How would you go about checking out whether it is appropriate to conduct a social studies field trip on the hill?
- A tour of a funeral home is planned for a Year 12 biology class. What would you need to do to prepare your class for this visit to ensure Māori students are culturally safe?



From the heart

Be sincere in your attempts or do not bother – you will be found out!

Explore and experiment on a small scale initially.

Expect rebuffs from the sceptical; perseverance will show them!

Accept that some mistakes will be made, but learn from them. It's what we expect students to do.

Attitude is everything.

Note that if you are not Māori, there may be people who are anxious, concerned, critical and possibly downright angry that you are trying to integrate kaupapa Māori into your teaching and learning programmes. But as long as you have good intent, are sincere about what you are doing, and have made all reasonable attempts to be culturally aware, while being sensible, there is nothing to worry about.

One culture always has the ability to enrich another; it is our daily personal and professional experience!



Informing Your Approach

It is expected that these guidelines will be used by teachers who are interested and motivated, but have varying knowledge of, and access to, kaupapa Māori resources. **He Aratohu** is not designed to be a comprehensive or exclusive source of information on kaupapa Māori. However, it endeavours to assist teachers identify where they can go to for more information.

Kaupapa Māori resources

Personal experiences - teachers and students may be able to draw on their own personal experiences of family gatherings, reunions, birthdays, funerals, and other Māori functions (hui, hura pohatu, and wānanga) to inform themselves about kaupapa Māori.

Collective knowledge - a lot of knowledge is held by people who have expertise and experience of kaupapa Māori. You or your school may have networks you can use to source information on kaupapa Māori. These networks may include former and current students, friends, family, work colleagues, groups, local organisations and acquaintances.

Tangata whenua - tangata whenua are people in your area who have information about whakapapa, korero, tikanga, kawa and reo relevant to a specific iwi or area.

Places - some places in the community may support kaupapa Māori in learning programmes. These may include marae, schools, libraries, museums, art galleries, historic land and sea sites, homes, streets and buildings.

Events - teachers may be able to access and use Māori events in their local community, in the region, nationally or internationally. Examples include Māori Language Week, the National Kapa Haka Festival (Te Matatini), the Māori Sports Awards, or the te reo Māori department plan at school. Some government agencies, such as the Department of Conservation, run conservation education and awareness programmes that include material in te reo Māori.

Websites - there are many websites with kaupapa Māori resources. The **Te Hiringa i te Mahara** website (www.thm.ac.nz) includes Te Whatarau (the storehouse), which is a centralised online database of links to resources to support secondary school teachers to deliver te reo Māori and kaupapa Māori in their teaching and learning programmes. Te Whatarau is regularly updated.



A separate guide to useful websites is also available in the resources section of the THM website. Other useful sites are the Ministry of Education's Te Ao Hurihuri site (www.hana.co.nz/teao.html) and Te Kete Ipurangi (www.tki.govt.nz).

Arts - Māori arts provide a rich source of information. These include paintings, carvings, raranga (weaving), tukutuku (lattice work), and kowhaiwhai (painted scroll ornamentation).

Music - traditional and contemporary Māori music contains kaupapa Māori. Moteatea are traditional chants and songs.⁸ In an oral culture, moteatea were one of the main forms of recording and expressing comments about life's occurrences. A certain level of knowledge will enable teachers to take words, phrases and themes from moteatea that can provide the scope for a more select study in a number of curriculum areas. Moteatea not only provide the scope of content, but can also be used as a mode of transfer.

Whakatauaiki and pēpēhā - these are proverbial sayings. They lend themselves to providing concise statements on all aspects of social behaviour, environmental features and human characteristics. "Ko Hikurangi te maunga, Ko Waiapu te awa, Ko Ngati Porou te iwi" is an example of a pēpēhā. They locate, identify, and shape the cultural lens with which people view the world.

Other information sources

Key sources of information on kaupapa Māori are published and unpublished documents. The bibliography in the [Helpful Extras](#) section of this guide provides details on a number of kaupapa Māori resources. Most of these can be sourced from libraries. In addition, some oral accounts and papers are included in the bibliography to indicate the wide range of knowledge available. While these sources may be less easy to locate, they are included here as some teachers may wish to make that extra effort to find them.

We also recommend that you read the **Creation Narrative** in the [Helpful Extras](#) section. The Creation Narrative is one version of the traditional Māori story of how the universe was created. Without any prior knowledge of Māori or the creation tradition, the Creation Narrative provides the basis for everything in Māori society. Reading this work will help set up the context from which you should base yourself and your learning, and will provide a rich background for integrating kaupapa Māori into your teaching and learning programmes.

8 Ngata, AT and PTH Jones (2004) *Nga Moteatea The Songs Part One*.

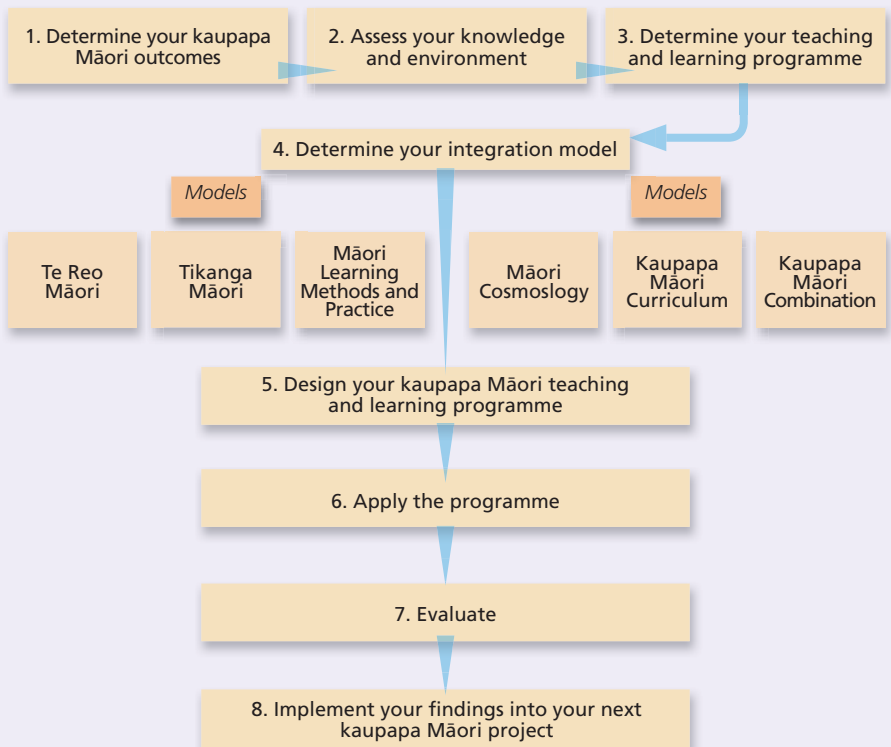


The Integration Process – Step by Step

You have these guidelines, you've read the *Before You Start* section. You are now ready to start the process of integrating kaupapa Māori into your teaching and learning programmes. This section describes, step by step, the process of integrating kaupapa Māori into your teaching and learning programmes. At first, each step may seem daunting and you may like to put it in the “too hard” basket. But persevere – and you will find that it is entirely in your power to accomplish. At the end of the process, you will find that you have undertaken an enriching journey.

The following diagram visually represents the steps we recommend.

Diagram 1: The Step by Step Process





Step 1: Determine your kaupapa Māori outcomes

Determining your kaupapa Māori outcomes is a two-fold practice. First, determine what you would like to achieve from this process. You may want to enhance your knowledge of Māori culture, reach out to particular students, or use some of the *Te Hiringa i te Mahara* resources available to ease your workload. Whatever it is that you want to achieve from this process, record it.

Secondly, determine what you, the students, the school, and the community would like the students to achieve from this process. You can determine this by asking students, consulting your colleagues and taking into account any school documents and comments from the community. Examples of these outcomes include: giving students' a sense of pride in their ancestry; learning about local history; students becoming more culturally attuned.

In completing this step, you should have a list of kaupapa Māori that you and your key stakeholders would like to achieve. In the early stages they may be quite broadly stated and that is fine. Over time, as you develop confidence and competency in applying the models, greater specificity and detail should emerge.

Step 2: Assess your knowledge and environment

To determine the best integration model and teaching and learning programme, you need to assess your knowledge of:

- te reo and kaupapa Māori;
- curriculum and achievement objectives;
- student needs and abilities; and
- resources and learning contexts.

You can use the **Teacher Knowledge Self Assessment Table** tool in the *Helpful Extras* section to help you with this exercise. The table helps teachers decide on the type of model to choose and the type of programme to implement based on their relative knowledge of reo and kaupapa Māori, curriculum and achievement objectives, students' needs and abilities, resources and learning contexts.

The tool asks you to rate your knowledge on a scale of 'none' to 'advanced' in key knowledge areas. The ratings are then totalled for a score, which is a guideline to the integration model and teaching programme you should use. The knowledge areas that teachers need to assess are described below.



Knowledge of reo and kaupapa Māori - Knowledge in this area will determine to what extent, and in what context and role, the teacher will be involved in the search for, production and transfer of knowledge. Where the teacher possesses little or no knowledge, he or she may choose to encourage a more student-directed learning approach. A teacher with more knowledge may take more of a lead role in providing learning content.

Knowledge of curriculum and achievement objectives - The teacher's level of knowledge of the curriculum area and achievement objectives will determine the extent to which kaupapa Māori can be applied in curriculum areas: i.e. a specific facet or generic unit-wide application. There is a high correlation between what teachers have available to them in respect of a body of kaupapa Māori, and that which is available through their own knowledge of their curriculum area. Accepting this, where teachers have extensive curriculum knowledge, it can be expected that their learning and teaching programmes will have greater scope for accessing, using and reproducing kaupapa Māori to a high standard.

Knowledge of student needs and abilities - Knowledge of student needs and abilities, both in the curriculum area and in kaupapa Māori, will determine to what extent a programme may be individualised in design to meet learning needs.

Knowledge of resources and learning contexts - It is likely that teachers will differ in their knowledge of, and access to, kaupapa Māori resources. The availability of, and access to, kaupapa Māori resources will impact on the quality of the learning experience for students, and will influence the scope and delivery of the programme.

Mode of delivery - Consideration will also need to be given to the mode of programme delivery. There are many ways in which kaupapa Māori content may be presented: in written form, digital images, videos, CD ROMs, DVDs, websites, oral recordings, radio tapes, interviews, posters and so on.

Step 3: Determine the teaching and learning programme

This should be a relatively easy step. It simply requires you to decide what you want to integrate kaupapa Māori into. Use the knowledge you have gained from the exercise in step 2 to work out what teaching and learning programme you would be comfortable with implementing. This will depend on what you teach, who and how many you teach.



When you first start out, you will likely choose an isolated area to integrate kaupapa Māori into. However, as your knowledge and confidence grows, you will soon integrate kaupapa Māori into a range of areas without even giving it a thought. For instance, if you are a history teacher, you may like to start out by incorporating kaupapa Māori into a single lesson about Māori perspectives on women's suffrage as part of a broader suffrage topic. If you are a little more advanced, you may like to focus your entire teaching programme for the term on Māori leaders past and present. It is all up to you!

Step 4: Determine the integration model you will use

Having completed the first three steps, you now know your kaupapa Māori outcomes, teaching and learning programme, your knowledge, students' knowledge and needs, and resources. The time has come to determine the integration model you are going to use to implement kaupapa Māori teaching and learning in your classroom.

Please go to the next section for an introduction to the models and a full description of each model.

Step 5: Design your kaupapa Māori teaching and learning programme

This is the step where you get those creative juices pumping and design your teaching and learning programme using kaupapa Māori. Helpfully, there is a **Planning Template for a Unit of Work** tool in the [Helpful Extras](#) section to make this step a little easier for you. Feel free to adapt it to your context and circumstances.

Step 6: Apply the programme

This is the fun part. Apply the programme you have designed in the classroom. You may like to record your experiences and the students' thoughts on the programme. This will help you in evaluating the process in step 7.

Step 7: Evaluate

Congratulations! You have completed a kaupapa Māori teaching and learning programme. Before you move on to a bigger project, take some time to evaluate this process. Evaluate the model, your programme, and its application based on



the kaupapa Māori outcomes you determined in step 1. Did you achieve what you wanted? You should also ask your students what they thought of the whole learning experience.

When evaluating, you may also like to use the following questions as guides:

- What three things really worked in the programme?
- What three things would I change the next time around?
- Do I need to make changes to the programme? If so, why?
- How do I feel about the process? What did I learn?
- Did we achieve the learning objectives?

Step 8: Implement your findings into your next kaupapa Māori project

You have experience in implementing kaupapa Māori into your teaching and learning programme. You can now implement your findings from step 7 into your next project. For your next project, you could use another model, design a bigger and better kaupapa Māori programme, or you could experiment on your own. Whatever you do, remember that integrating kaupapa Māori into your classroom programmes should be an enriching process for you and your students.



Kaupapa Māori Integration Models

Generally, the models are examples of how you may integrate kaupapa Māori into your teaching and learning programmes. They are not the only way, nor are they necessarily the right way for you. At the very least, they are options with which you can take as they are, tailor to suit your own style, or use as inspiration for your own unique approach.

There are six kaupapa Māori integration models in these guidelines. They are:

- Te Reo Māori
- Tikanga Māori
- Māori learning methods and practice
- Māori cosmology
- Kaupapa Māori curriculum
- Kaupapa Māori combination

The *Te Reo Māori*, *Tikanga Māori* and *Māori learning methods and practice* models are all for teachers who are learners in using kaupapa Māori. The *Te Reo Māori model* introduces teachers to concepts of using Māori language in their teaching and learning programmes. There are a range of options, as there are with all of the other models, such as encouraging a mihi at the beginning of class, complementing a lesson with a few choice words, or conducting an entire lesson in full immersion Māori. The *Tikanga Māori* model introduces Māori values and etiquette as an everyday part of the teaching and learning process; the *Māori learning methods and practice* model is similar, except that it uses traditional Māori learning methods and practices such as wananga and moteatea in an effort to reach students with different learning styles.

The *Māori cosmology* and *Kaupapa Māori curriculum* models are more advanced, and are probably best suited to those with some experience of integrating kaupapa Māori into their learning and teaching programmes. The *Māori cosmology* model looks to combine a Māori cosmological view with Learning Areas in the New Zealand Curriculum, grounding the lesson in a Māori perspective. The *Kaupapa Māori curriculum* model encourages teachers to put Māori learning at the core of the lesson - the curriculum itself is kaupapa Māori.

The final model, the *Kaupapa Māori combination* model is a mixture of the above models, where you decide the components.



Te Reo Māori Integration Model

This model is about making deliberate decisions to use te reo Māori in a learning programme. It can be used by teachers with little or no knowledge of te reo Māori, and is an ideal model to start with as Māori words and phrases can be incorporated into learning in many ways. Of course, this model can be used in conjunction with all other models as te reo Māori is a fundamental building block for all other kaupapa Māori learning processes.

Factors that are likely to influence the extent of reo used include:

- the learning context;
- teacher knowledge of te reo Māori;
- student knowledge of te reo Māori;
- access to te reo Māori (people, dictionaries, exemplars); and
- the level to which te reo Māori should be incorporated.

In planning, teachers will need to consider these factors and implement appropriate strategies. Even teachers with little or no knowledge of te reo Māori can integrate te reo Māori into their programmes through vocabulary exercises or games, or by encouraging a more student-directed investigative approach.

The examples below take into account the fact that there are a number of ways te reo Māori can be included in a programme, including but not limited to:

- Single words and labels;
- Phrases;
- Word puzzles and games;
- Mihi; and
- Immersion.

Single words and labels

Vocabulary is a key building block in language learning. The introduction and maintenance of words through instruction, labels, headings or themes will help to enhance and enrich student knowledge of te reo Māori. Examples include:

- Words relating to the whānau and relationships, for example: parent, sister, brother;
- Words relating to the kura, for example: classroom, assembly, teacher, student;



- Names of native plants and birds;
- Names of the seasons, months, days of the week.

A Māori word or term can have a literal meaning as well as capture and reflect a concept that embraces a range of processes and practices. Those listed in the Tikanga Māori model of these guidelines are examples of this (utu, noa, mana).

Phrases

Phrases in te reo Māori that are acceptable for use in learning environments will help to normalise te reo Māori as part of the learning programme. Salutations, instructions, affirmations and idioms, when used daily, become part of the classroom language of communication.

Examples are:

- Every day greetings and phrases of introduction;
- Signage; and
- Proverbs.

Word puzzles and games

Word puzzles and games using te reo Māori are very effective learning tools. They encourage high interaction amongst students and are also good fun. These are most effective if the games or puzzles relate to the subject matter in class. Examples of word puzzles and games can be found on a number of websites along with tools to design them. For example:

- www.thm.ac - Fun tasks and activities;
- www.edugames.co.nz/kiwiquiz.htm - Kiwi Quiz; and
- www.tki.org.nz/r/wicked/quizit/Māoriquizits.php - Māori Quizits.

Mihi

As with single words or labels, mihi or greetings can become a routine part of communication in class and throughout the school. 'Kia ora' is used extensively and can certainly be added to as more terms of address are learnt. Examples of using mihi are:

- welcoming visitors into the school and classroom; and
- learning about pōhiri, the formal welcoming ceremony on the marae.



Immersion

A language immersion environment is, by its very nature, one of the most effective ways of learning te reo Māori.⁹ Teachers could plan programmes to include part immersion at certain times or in certain physical spaces. It may be possible to move towards a total immersion learning environment. Speakers and teachers who are fluent and competent in te reo Māori are required to support this type of learning environment.

9 Rutene, Jennifer; Candler, Gillian; and Watson, Sue. (2003) Teaching and Learning in Te Reo Māori.



Tikanga Māori Integration Model

Tikanga are principles that encourage good strong relationships, acceptable moral and social behaviour, and a balance in life. They are expressions of a social code of correct practice and expected behaviour that provide certainty and safety. Mead (2002 and 2003) and Barlow (1994) provide an informed insight into tikanga Māori; in particular, in how they can be given contemporary expression.

Some key tikanga exist within Māoridom. A selection is provided here to cover a range of situations considered relevant starting points for secondary school teaching and learning programmes. They are:

- utu
- tapu
- noa
- mauri
- wairua
- mana
- manaaki
- whanaungatanga
- whakapapa.

Many of these tikanga find expression in other cultures too. What makes these uniquely Māori and thus different from other cultural expressions, is that they originate from, and operate within, a Māori cultural framework that determines and maintains a Māori way of thinking and doing things.

Definitions and a description of how each tikanga can be applied in the classroom are set out as follows.

Utu

Utu is commonly, and at times, inappropriately described as ‘revenge’. Utu is actually about maintaining balance through reciprocity. This underpins the management of relationships between people. If something occurs, then something is done in response to it; cause and effect – the law of nature.



Examples of Utu:

- Koha, a contribution, is placed on the marae with the knowledge that at some future date that koha will be returned or responded to in kind or with more.
- 'What goes around comes around'.
- Taking responsibility for your own actions and words.

Tapu

Tapu is about showing respect for the essence of others or things. Because everything has a divine origin, it is imbued with a form of tapu. The effect of this is that Māori acknowledge the tapu nature of the animate and the inanimate. Tapu is the ultimate social regulator; arguably, the most effective law in Māoridom. For example:

- When someone dies, there is a definite acknowledgement of tapu in the actions and words of those associated with the grieving process or tangihanga.
- When someone greets someone else, there is an acknowledgement of each other's personal tapu. A process of greeting needs to take place before comfortable communication can occur; that is, one could say someone is tapu until they are accorded the simple respect of a 'kia ora', a 'hello' or a formal ceremonial welcome or pōwhiri.

Tapu may be acknowledged in simple ways in the classroom, by:

- pronouncing names properly, recognising that each person's name has an origin and may come from a group of ancestors;
- maintaining a professional teacher-student relationship;
- being firm, fair and friendly; and
- ensuring structure and purpose is provided for lessons.

Noa

Noa is considered to be a state that balances tapu. It makes things safe, common, usable in most cases, and accessible. In other words, it returns things to 'normal' and allows informal relationships to be re-established.



Noa is acknowledged when:

- hospitality in the form of a cup of tea or lunch for visitors to the class is provided to make them feel welcome and comfortable;
- a new student to the class is greeted and introduced to ensure that he or she is no longer 'tapu' or isolated;
- a group of students are inclusive in their activities; and
- efforts are made to ensure that someone new or different is not isolated.

Mauri

All things contain mauri, an essence of life. It can be thought of as the 'glue' that binds the physical to the spiritual. Mauri enables all things to exist within the realms of what they were created for and in relationship to all other things. For example:

- Genetic engineering challenges Māori thinking: the mauri of one form of life is mixed with the mauri of another.
- Presentation of awards or acknowledgements: trophies or taonga can contain a mauri of that acknowledgement.

The mauri of a person is acknowledged by:

- recognising times when a student may be upset. In this situation, the student's personal mauri has got out of kilter and needs to be re-balanced. Being sensitive and helping the student regain their equilibrium is necessary; and
- developing non-threatening strategies to deal with 'tricky' and potentially troublesome situations.

Wairua

Wairua is the spirit of an entity. In Māoridom, everything has a spirit or a link through whakapapa with the spiritual realm. In essence, the body of something or someone houses a wairua that protects a mauri. For example, to scold a student in front of peers damages the mauri of that student and as a result, their wairua is exposed to 'bad vibes' that could invite negative behaviour.



The wairua of a student may be acknowledged by:

- Recognising that students have feelings that can be affected by the comments and actions of others; and
- Accepting differences in origin, race, religion, philosophy and the like.

Mana

Mana is reflected in the attributes of: respect, authority, prestige, integrity, power and influence. Terms such as mana atua (divine mana), mana tipuna (ancestral mana), mana whenua (the mana of land tenure), mana tangata (personal mana), and mana moana (the mana of marine tenure) are all used today to make sense of the power that resides in those aspects.

Mana determines the types of relationships that are established between things or people. A teacher and a student both have personal mana and the management of the relationship between the two determines how the mana of each is affected. To takahi or trample mana is to abuse the relationship.

Mana can be about something as simple as:

- pronouncing a student's name properly;
- acknowledging that students are related to others, i.e. they belong to a whanau who belong to a hapu, who belong to an iwi and a host of ancestors; and
- allowing students to talk and be socially interactive even though it is not your norm.

Manaaki

Following on from the principle of mana is the expression of it through acts of respect and hospitality. To manaaki people and things is to acknowledge and accord respect to the mana of that person or thing. Manaakitanga is very important in maintaining positive mutual relationships within a community, based on the acknowledgement of mana and the desire to nurture those relationships through mutual acts of respect, hospitality and caring.



Actions that demonstrate manaaki can make a big difference to a student's learning:

- ensuring that students have their space in a classroom;
- offering sincere compliments;
- doing something little that may make a student feel good;
- providing kai (food);
- discreetly, providing students with equipment that they have not got or cannot afford; and
- keep students safe – do not place them in positions where there is no 'way out' – maintaining face.

Whanaungatanga and whakapapa

Whakapapa is one of a number of processes that help Māori identify and promote whanaungatanga or relationship building. It is important to recognise that Māori, as do all people, have whakapapa and belong to kinship groupings of whānau, hapū, iwi, and ancestors. This ensures that a set of relationships, based on blood ties and mutual responsibilities and obligations towards each other, is established and maintained.¹⁰

For example:

- being aware that sibling responsibilities toward each other extend beyond the immediate family;
- the 'bros' who hang out together at school may be related to each other.

10 Metge, J.(1967) *The Māoris of New Zealand* pp121-126.



Māori Learning Methods and Practices Integration Model

There are a number of Māori processes and practices that embody methods of learning that are distinguished from western methods. These processes and practices include:

- whakairo
- whaikōrero
- kauhau
- haka, waiata
- wānanga
- mōteatea
- whainga tapuwae
- mihi.

Teachers can integrate these practices into their programmes as a means of encouraging and testing learning in a kaupapa Māori environment.

Whakairo

Whakairo is essentially about communicating visually. It encourages expression and re-telling using symbols, patterns, pictures, writing, and design. Whakairo refers to the carving of wood, and in a wider sense, to art forms that may also involve drawing and painting on wood, bone, stone, and skin. In contemporary times, whakairo also takes the form of writing and graphics. Whakairo can be applied across curriculum areas where these types of expression are required, e.g.:

- Digital multimedia – film making, photography, graphic design, 3D animation.
- Raranga (weaving) – tukutuku (lattice work), taniko (tapestry), whatu (garment weaving), tuitui kakahu (garment sewing), crafts.
- Design – furniture, building, interior, landscaping, fashion.
- Uku – sculpture, pottery.

Whaikōrero

Whaikōrero means ‘to follow discussion’. Normally applied to speech-making on marae, it also refers to promoting debate and discussion in a formal context.



Whaikōrero is about representing a viewpoint, presenting an argument, debating an issue. An underpinning principle of whaikōrero is to ensure that relationships are well represented and maintained between groups.

Kauhau

Kauhau is a sermon or lecture: a formal, organised presentation. Project presentations, proposals, feedback, all lend themselves to this type of information-sharing exercise.

Haka and Waiata

Haka and waiata are action songs or dances. Rap, mime, song, modern dance, hip hop, poetry, aerobics, taparahi, peruperu, mau rākau, drama and theatre are all forms of haka and waiata.

Wānanga

Wānanga is a process of in-depth thinking and discussion, followed by a sharing of ideas with others. Conferences, workshops, seminars and brainstorming are examples of modern equivalents.

Mōteatea

Mōteatea, traditional songs, not only provide content, but can also be encouraged as a mode of transfer. Mōteatea provide a range of learning contexts depending on what type of information is being expressed.

Whaingā Tapuwāe

Whaingā tapuwāe means 'to follow footsteps'. This can involve visits, field trips, education outside the classroom activities, outdoor pursuits, and interviews.

Mihi

Mihi means to greet or acknowledge someone. It is about showing a degree of respect or gratitude toward people and their contributions to a programme, an event or a hui.



Māori Cosmology Integration Model

Incorporating cultural elements and viewpoints into ways of teaching curriculum is not new, as there is a long history of applying Greek and Roman traditions to teaching and learning; including in English, Science, Technology and the Arts (examples include relating forms of energy to Greek gods and goddesses and identification of the origins of many familiar English words in classical tradition).

What is different here is the acknowledgement and use of Māori knowledge and a Māori cultural framework as integral components of teaching and learning that can be used as ways to approach the curriculum.

The Māori story of creation provides a reference point of origin for Māori and hence, kaupapa Māori. In general terms, the events leading up to, and following, the separation of Ranginui (sky) from Papatūānuku (earth) by their children, give rise to a host of divine events and actions that establish precedents and origins for all things in the world as Māori know it. Māori traditions tell of up to seventy atua responsible for all manner of being, event, circumstance, emotion and action.¹¹ Te Rangihīroa's (Sir Peter Buck) *The Coming of The Māori*, A.W.Reed's *Treasury of Māori Folklore* and Ranginui Walker's *Ka Whawhai Tonu Mātou* give comprehensive accounts of the Māori creation story. Please go to the [Helpful Extras](#) section for one version of this epic tale – it is called **A Creation Narrative**.

There are a large number of atua and not all are included here. To make the information more manageable for planning and teaching purposes, the selection of atua described in Infobox 2 encompasses the lead or prime atua, and is based on those atua that may be linked to areas of the New Zealand Curriculum. Infobox 3 describes other significant deities who can also be linked to the Curriculum.

Infobox 2: Description of Atua Domains

ATUA	DESCRIPTION
Tāne	Tāne is most commonly known as the god of the forests, the personification of all forms of tree and birdlife. Tāne is accorded more attention than any other atua as a result of being the dominant 'feature' of the environment in which Māori have lived. He is renowned as the separator of Ranginui and Papatūānuku, the

¹¹ 1863 *The Teachings of a Tohunga* (Nēpia Pōhūhū)



initiator of humankind, the seeker of knowledge, the promoter of the performing arts, and the provider of numerous other benefits to humankind.

Tāne displays attributes of: reason to help settle disputes, perseverance in maintaining a focus towards accomplishing tasks, and the need to strive for excellence, as he did when seeking knowledge in the uppermost heavens.

Tangaroa

Tangaroa has domain over the sea and all lakes and waterways, and all creatures within them. Tangaroa, in the form of water, wages a continuous battle against the descendants of Tāne, and vice-versa. In other words, water through floods, marine tragedies, and erosion, wrecks destruction on the descendants of Tāne, such as trees, nets, people and canoes. These same products of Tāne aid the capture of fish, the children of Tangaroa. Tangaroa, with his descendants Ruatēpūpūke and Hineteiwaiwa, is responsible for providing the visual art forms of whakairo (carving) and tukutuku (lattice work).

Quick wittedness, a searching mind, and clear direction are attributes of Tangaroa inherited by his descendants, the family of Rua.

Haumietiketike

Haumietiketike is the god of wild foods such as the fernroot, wild herbs and fruit. The reason for this is that Haumietiketike took shelter with his mother Papatūānuku when she and Ranginui were separated. He burrowed underground to escape the wrath of his brother Tāwhirimātea, god of the winds, and hence his relationship with uncultivated foods.

Haumietiketike says very little but rather contemplates and considers at length what can be done and how to achieve it. Humility and respect for the environment are characteristic of his behaviour. He chooses to stay close to Papatūānuku, as an expression of loyalty as much as support for the environment from whence he came.

Rongomātāne

Rongomātāne is commonly referred to as the god of peace - more correctly, the god of peaceful pursuits and in particular the cultivation of food, especially the kūmara.



When Māori were not engaged in war, they were engaged in peaceful pursuits - food cultivation being a major peacetime occupation. Rongomātāne is also referred to as Rongomaraeroa, an ancient reference to Rongo of the great domain, being the Pacific sea domain of Hawaiki.

Caring and nurturing of the environment are synonymous with Rongomātāne, 'sustainable resource management' being his catch phrase.

Tāwhirimatea

Tāwhirimatea was the only one of the children of Ranginui and Papatūānuku who did not agree with them being separated. Consequently, he joined his father above and forever directs the inclement elements to inflict harm upon his brothers below. His actions cause the brothers themselves to respond in particular ways, either defiant or cautious, and this in turn, is reflected in the characteristics they bring to their activities and environments.

In taking sides with his father and being different, Tāwhirimatea displays particularly diverse characteristics; the confidence to pursue a different agenda and the perseverance in maintaining a specific viewpoint. The maxim 'each action has a consequence' is an important factor in considering the contribution of Tāwhirimatea to our environment.

Ruaumoko

Ruaumoko was the youngest of the children of Ranginui and Papatūānuku, and was still within his mother when she was separated from his father. Because he 'missed out on the action' so to speak, he grumbles every now and then to remind his brothers of his displeasure. He is personified in all geological and geothermal activity. He is also the source of the art of moko, or tattoo as it is more commonly known.

Rūaumoko clings to his mother no matter what. In doing so he reminds us of the value of loyalty, and consideration for Papatūānuku and her environments.



Tūmatauenga

Tūmatauenga is literally the angry face of mankind. He suggested that rather than separate their parents, he should kill them. When Tāwhirimatea struck out at his brothers they all fell before him except Tūmatauenga, who defied him and challenged his brothers to make a stand. Because his brothers did not make a stand, Tūmatauenga asserted control over them and continues today by maintaining control through the activities of humankind over the environment. Despite a somewhat volatile beginning, Tūmatauenga shows a maturity in maintaining control over the environment situation he created, dispensing justice as he sees fit and solving problems that may arise.

Infobox 3: Other Significant Deities

Rua

The Rua family of atua descend from Tangaroa. They are considered to be the source of innovative thought and intelligence – hence the names Rua-te-pupuke (Recess of knowledge), and others such as Rua-te-wānanga (Recess of wisdom), Rua-te-mahara (Recess of thought) and Rua-te-hotahota (Recess of enterprise).

Māui

Māui is a descendant of the gods and is likened to Loki, the mischief-making hero of Roman tradition. Māui is considered to be a deceiver, the cheeky personality, the one who gives anything a go and is the hero in Polynesian stories. The Māui stories describe his character, behaviour and deeds in his quest to change the world in which he lived, to challenge authority in order to get his own way, to push the boundaries of innovation, and to set precedents for his descendants to follow. One could argue that he pioneered and practised genetic engineering in effecting change in human, animal and plant forms in some of his exploits and the deeds he performed.

Tāwhaki

Tāwhaki is also a descendant of the gods and is renowned throughout Polynesia as a hero of superhuman qualities. His quest to avenge the death of his grandfather highlights the noble qualities of endeavour, persistence and innovation.



Te Rā	Te Rā is the sun, one of a number of heavenly bodies, including stars and the moon, that came into existence from the sweat of Tāne during the separation of Ranginui and Papatuānuku. Te Rā, also known as Tamanuiterā, is the source of heat and warmth and the caregiver of Māui.
Te Marama	Te Marama, the moon, emerged during the separation of Ranginui and Papatuānuku. Te Marama controls the tides, hence the name Te Marama Whakamautai (the moon who holds the water). Te Marama also determines the make up of the Māori calendar (Maramataka) with its seasonal activities and events that take place during the Māori year.
Hineraukatauri	Hineraukatauri, a daughter of Tāne, is the goddess of flute music. She is personified in the native species of casemoth which is responsible for the sounds produced by instruments like the pūtōrino (flute). She is also synonymous with ngā mahi a rēhia – the arts of amusement and pleasure, of which flute-playing is one.
Hineraumati and Tānerore	Hineraumati, literally meaning ‘summer maiden’, and Te Rā (the sun) had Tānerore. The origin of dance and the performing arts is attributed to these two atua in the phrases –te haka a Tānerore, te haka a Hineraumati. These refer to the quivering air rising above hot surfaces on summer days and are displayed particularly in the ‘wiri’ or the quivering of the hands in Māori performance.

Atua and Essential Learning Areas

Infoboxes 2 and 3 generally outline how each atua and deity can link to a certain learning area. If you would like more assistance to implement this model, particularly how to link the atua and deities to the national curriculum’s Learning Areas, the document **Atua and Learning Areas** in the *Helpful Extras* section is a good place to start.



Kaupapa Māori Curriculum Integration Model

This model is based on specific Māori knowledge found within, for example, whakapapa, kōrero, mōteatea, whakataukī, and pepeha, as well as drawing on the knowledge of tangata whenua and others with expertise. Many kura kaupapa Māori base their learning on this model, and use tāngata whēnua knowledge as the primary information source.

This model can be used by all teachers, even if they have limited knowledge of kaupapa Māori. Teachers may need to build resources for students into their programmes.

Using this model, a learning programme based on a specific Māori theme is developed. This model requires learners to identify information of significance to Māori as it relates to an identified curriculum area. All curriculum areas can be linked to the theme. Infobox 4 contains translations of the curriculum areas.

Infobox 4: Translations of Māori Curriculum Areas

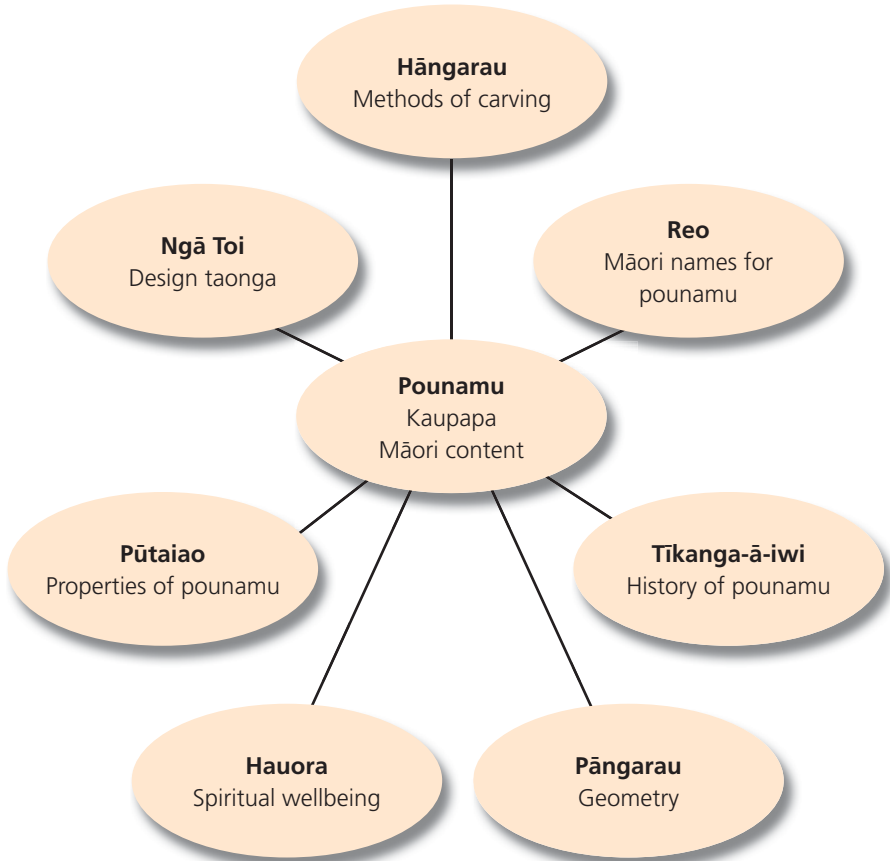
Māori	English
Pūtaiao	Science
Hauora	Health and Physical Well Being
Pāngarau	Mathematics
Tikanga-ā-iwi	Social Sciences
Reo (Te Kōrero me Ngā Reo)	Language and Languages
Hāngarau	Technology
Ngā Toi	The Arts

Teachers can also use this model to specify the kaupapa Māori component within a particular curriculum area, and link it to another, to establish and reinforce relationships and connections. For example, a teacher of science and technology plans a unit of work about pounamu. Within that unit of work the teacher requires that students find out the specific history and tradition related to the origins of pounamu, and asks students to describe the links between technology and science in this context.



Diagram 2 below illustrates how the theme of Pounamu - Greenstone, can be explored through various curriculum areas.

Diagram 2: Pounamu Theme





Kaupapa Māori Combination Integration Model

All teachers can use this approach. The use of kaupapa Māori in learning programmes may range from simple to comprehensive depending on the teacher's knowledge. It is expected that capable and experienced teachers who score highly in the kaupapa Māori knowledge scale will be able to design more integrative programmes. Beginner or less experienced teachers can also design integrative programmes that reflect the scope of their own knowledge.

While this approach encourages teachers to explore a wider range of kaupapa Māori, it may not necessarily be the best way to get desired outcomes. A quality over quantity approach may be better, i.e. a specific model may be more effective in achieving the desired outcomes.

Teachers may need to develop confidence, comfort and strength in using one model before trying another or combination of models.



Conclusion

Integrating kaupapa Māori into mainstream teaching and learning programmes is a powerful means of learning, through the exploration and transfer of Māori knowledge, processes and practices, while simultaneously encouraging a better understanding of the unique nature of this country and its indigenous people. Where there is intolerance, its twin, ignorance, will inevitably be present, and conversely so. The New Zealand Curriculum invites us all to address both, to ensure a strong, productive and cohesive national identity is forged for all New Zealanders.

These guidelines have shown that kaupapa Māori can be aligned with the curriculum in a variety of ways. The models show that all teachers, no matter their level of Māori knowledge or understanding of reo or kaupapa Māori, can develop programmes where kaupapa Māori is not simply an 'add on', but an integral component that is a normal part of everyday teaching and learning activities. What is required is a willingness to do so, combined with a genuine acceptance that there is value for all concerned in doing so.

The integration process needs careful planning and consideration. **He Aratohu** presents a step-by-step process whereby teachers determine the whakapapa of the programme, the type of programme, systematically record reo and kaupapa Māori information, and then finally choose the most appropriate integration model.

A review checklist is presented in the *Helpful Extras* section to identify whether you have worked through all the requisite steps to integrate kaupapa Māori. The checklist is intended to help you review what you have done, to ensure all key steps have been covered and that essential aspects have been included.

To aid the planning and integration of kaupapa Māori into your units of work, a planning template is presented in the *Helpful Extras* section. Combining all the relevant information in this fashion enables it to be shared with colleagues to support their programmes. In addition, this information can be used for reporting and moderation purposes, to identify resource needs and staff development needs. Together, teachers' recording of information sources will contribute to building a school database of kaupapa Māori resources.



Ultimately, these guidelines should add value to teaching and learning programmes. We welcome comments and contributions to the guidelines, so that a later revision of this document may reflect actual teaching experiences and effective learning practices.

‘Kotahi tonu te hiringa
i kake ai Tāne
ki Tikitikiorangi
ko Te Hiringa i te Mahara’

“There was only one power that
allowed Tāne to
ascend to the upper most heaven
and that was the power of the mind.”

[He oriori mo Tuteremoana Nga Moteatea 201 Part III] Translation Professor Tamati Reedy

If you would like to provide feedback on **He Aratohu**,
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Helpful Extras

This section contains a number of *Helpful Extras* to make your kaupapa Māori experience as stress-free and time efficient as possible. A *Glossary of Māori Terms* is first up, providing a list of translations used in these guidelines that may not have been translated at the time. You may like to start your own list of words, as you learn more te reo Māori.

Next up is a range of tools and templates to assist you during the integration process. There is the *Knowledge Assessment Table* tool that helps you complete step 2, by getting you to assess a number of knowledge areas from which a recommended integration model and teaching and learning programme can be devised. The *Planning for a Unit of Work* tool provides you with a template to design (step 5) and record your teaching and learning programme. You can then use the plan as a resource that you can share with other teachers. The *Review Checklist* helps you make sure that everything has been completed.

A *Bibliography of Kaupapa Māori Resources* lists a number of resources you can access to inform your kaupapa Māori teaching and learning programme.

The *Creation Narrative* and *Atua and Learning Areas* conclude the *Helpful Extras* section. The *Creation Narrative* retells one version of the Māori tradition of the creation of the universe, and reading this tale will help you understand the cultural lens from which Māori viewed and view the world. The *Atua and Learning Areas* document puts the creation narrative and Infoboxes 2 and 3 about the atua and deities into a practical teaching context to further assist you with your kaupapa Māori teaching and learning programmes.



A Glossary of Māori Terms

This glossary contains only those words that are not specifically defined in sections within these guidelines.

Hapū	sub-tribe
He kanohi kitea	a face seen – someone who is seen amongst their people
Hui	meeting
Iwi	tribe
Kawa	formal etiquette
Kōrero	talk, history
Kowhaiwhai	painted scroll ornamentation
Kūmara	sweet potato
Marae	meeting place
Mau rākau	martial arts with weapons
Peruperu	a war dance with weapons
Piko	a fern frond
Pōhiri	a ceremonial welcome
Pūtōrino	flute
Raranga	weave
Tangihanga	mourning ceremony
Tāniko	tapestry
Taonga	treasure
Taparahi	ceremonial occasion
Tuitui kakahu	sewing garments
Tukutuku	lattice work
Wānanga	workshop, in-depth analysis
Whai	to follow
Whānau	extended family
Whatu	weave
Wiri	to shake, to shiver



The Knowledge Assessment Table

Where teacher knowledge is in the low range (score 10 – 25), then a student-directed learning approach or a programme that focuses on developing students' core competencies are appropriate. An example would be project-based programmes where students are required to employ investigative skills. Another example is to design group work programmes where students are required to use cooperative team strategies to solve problems.

Teacher roles in a competency based programme will vary. Teachers will likely employ more organisational and monitoring skills as programmes become more individualised. Teachers are very likely to also become learners in terms of the content that students uncover.

Where teachers possess moderate knowledge (scores between 26 – 44) to high (scores between 45 – 50), they may choose to take more of a lead role in providing learning content, since they themselves hold knowledge that can be used and applied to the learning programme.

The knowledge assessment table below will help teachers assess their knowledge. This table uses a number system that rates teacher kaupapa Māori knowledge level from none to advanced.

Column A states the type of knowledge being assessed

Columns B - F rates knowledge level from 1 to 5 as follows:

- **1** indicates that the teacher has no knowledge.
- **2** indicates that the teacher has a little knowledge.
- **3** indicates that the teacher has a fair knowledge.
- **4** indicates that the teacher has a good working knowledge and a moderate degree of confidence in this area.
- **5** indicates that the teacher has advanced working knowledge and has a high degree of confidence in this area.



How to use the Knowledge Assessment Table

Step 1 Circle your rating

Step 2 Add your score (vertically)

Step 3 Add totals B to F to get a grand total

The **grand total is a guideline** for teachers in determining what type of programme they need to consider in their planning; either a competency-focused or content-focused programme, or a mixture of both. It is up to the teacher to decide, based on their relative knowledge of reo and kaupapa Māori, curriculum values, key competencies, principles and achievement objectives, students' needs and abilities, resources and learning contexts.



Knowledge Assessment Table

Column A	B	C	D	E	F
Knowledge	None	Little	Some	Working	Advanced
Reo and kaupapa Māori	1	2	3	4	5
Curriculum and achievement objectives	1	2	3	4	5
Student needs and abilities	1	2	3	4	5
Resources and learning contexts					
- People	1	2	3	4	5
- Places	1	2	3	4	5
- Information	1	2	3	4	5
- Experiences	1	2	3	4	5
- Activities	1	2	3	4	5
Access to resources	1	2	3	4	5
Access to learning contexts	1	2	3	4	5
Total					
Grand Total					

RESULTS		
Your score	Knowledge Range	Type of Programme
10 - 25	Low	Competencies Recommended integration models: Te reo Māori; Tikanga Māori; Māori learning methods and practices
26 - 44	Moderate	Competencies or Content Recommended integration models: Te reo Māori; Tikanga Māori; Māori learning methods and practices; Kaupapa Māori Curriculum
45 - 50	High	Competencies and Content Recommended integration models: Māori Cosmology; Kaupapa Māori Curriculum; Mix



Planning Template for Unit of Work

Model:		Kaupapa Māori:
Teacher knowledge:		
Essential Learning Area:		
Curriculum – Subject		
Strand:		
Process:		
Level:		
Title:		
Kaupapa Māori Outcomes:		
Achievement Objective(s):	Students will demonstrate:	
Key Competencies:		
Perspective:		
Setting:		
Lessons:		
Activities:		



Resources:		

The kaupapa Māori column allows teachers to see where and how they have applied kaupapa Māori into their planning.

The completion of the template will create a resource that may be used as an example for other teachers, or as a record for future planning.



Review Checklist

Review checklist	Tick
Review the Before You Start section and take account of it in planning.	
Step 1: Determine your kaupapa Māori outcomes	
Step 2: Assess your knowledge and environment	
Step 3: Determine your teaching and learning programme	
Step 4: Determine the integration model you will use	
Step 5: Design your kaupapa Māori teaching and learning programme	
Step 6: Apply the programme	
Step 7: Evaluate	
Step 8: Implement your findings into your next kaupapa Māori project	



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A Creation Narrative

The Context

Each civilisation or country has its own story of their creation, the beginning of their world; a story that has been passed down through the generations and then placed into the context of the world in which we live now.

This is also the case with Aotearoa. Māori claim to have originated from beyond the realms of darkness. Other cultures also claim that their creation stories originate from some time before. Although sometimes one's creation story maybe overtaken by another the common theme of some special, divine origin always stands out.

Even amongst Māori there are variations of the creation story. Despite these variations, there is one commonality, all stem from a widely acknowledged and accepted origin, a Hawaiki, a homeland.

This story is therefore a brief narrative of what has been heard, read and spoken about over the years in terms of the creation tradition and stories of the Māori, and indeed of what these stories offer to Māori and the way they live in Aotearoa.

The Void

The world of the Māori has its origins in The Void, that is, The Nothingness.

Some considered thought needs to be given to the notion that we originate from something which is nothing and also the notion that that void has a number of attributes, such as: The Void that cannot be seen; The Void that cannot be accessed; and The Void that cannot be attained. There are other attributes as well.

And, should one ask the question, "How does something originate from nothing with its attendant nothings?" It is important to remember that a number of cultures maintain that their origins are from a void, a nothingness that in itself is not fully understood by the people to whom it relates, or others. It just is.

The relevance of our creation stories are made clearer if we keep in mind that they are essentially a reflection of our lives as people, as whānau. The Void could be seen as that notion of the nothingness before conception, or the lack of understanding before clarity.



The Darkness

From The Void came The Darkness and its various characteristics, which are widely spoken about in the Māori world; deep, intense, great, long, are some of these. So that we are not confused, The Darkness is quite different from The Void. The Darkness actually has things happening within it, unlike The Void.

To again use the comparison with conception, one can better see the similarity of thought in that this reflects the growth and movement of an embryo in the womb; in terms of ignorance, The Darkness is a time when thoughts are being formed or developed.

The Light

Māori say, 'And so then there was light and understanding.' There is probably no clearer statement than this to explain this part of the creation story; coming out of the darkness, out of ignorance, into light and understanding. One can appreciate the analogy to birth, of someone born into the world of light, or moving from not knowing to understanding.

Thus, we come to the world in which resides the family of divine ancestors who Māori acknowledge as our founding gods. This is the place where Ranginui and Papatūānuku live. It is here in particular where we see the reflection of ourselves, as whanau Māori, in the creation story.

Different iwi have different stories about this particular family. Some maintain that they had 70 children or more, some say they had eight. There are also versions which promote two families of Ranginui and Papatūānuku. It is important to acknowledge these variations. What is recorded here, is the essence of all these creation stories.

The Family of Ranginui and Papatūānuku

Ranginui and Papatūānuku lived in close embrace. Their children were born and lived cramped between them. This is the most common reference to these divine ancestors. They are essentially parents who have children and live together in a confined space. Each of the children, known from and for their exploits, is described later on in terms of their influence on the way Māori live.

The children of Ranginui and Papatūānuku grew. They became adults within the confines of their environment. A time came when they began to complain to



each other and grew restless about their situation. And so their discussions led to debate. They began to explore how they could get out of their predicament, how they might see the world beyond the confines of their parents' embrace.

Their particular situation is a reflection of what happens in our own whānau. Children are born and grow up. There comes a time when they wish to explore beyond the bounds of the home, to pursue their own interests, dreams and desires outside the confinement of their immediate family. This is essentially the way young adults are, no matter where they are from or who they are.

So eventually one said, 'Let's kill them.' This was not agreed to by the others. Another said, 'Leave them be.' This would simply maintain the status quo. But then one said, 'Let us separate them.' This was the option that was considered viable. Tāwhirimātea did not agree, and Rongomatāne and Haumietiketike did not add anything more to the discussion. Consequently, it was really left up to Tāne, Tangaroa and Tūmatauenga to work it out.

This is a characteristic in that, if we are raised with our siblings, we at some stage in our lives engage in debate, we support each other, we are at times angry with each other, we love each other and do what any family of siblings might do. The result of which is that at some stage someone might leave the home to pursue their own pathway.

So a decision was made. They began exploring ways to separate their parents, although when they tried, it did not succeed at first. Then Tāne tried. He lay on his back with his legs facing upwards. In this way he was able to push Rangi upwards, and as a result separate his parents, whereby they cried out for each other.

When the parents were eventually separated, there was pandemonium with tears, sorrow, fear, anger and cursing all around. Tāwhirimātea followed Rānginui while his siblings stayed with Papatūānuku. The parents grieved for each other. In response to this, Tāne turned his mother downwards so that she would not see Rānginui and be constantly crying. He then clothed her in the forests; while he also clothed Rānginui with the sweat from his brow by casing this into the firmament to become the stars that bedeck the sky above.

This act of course, is something which happens in our homes. Children leave 'the nest' or parents separate, and a consequence can be an outpouring of emotion that manifests in a number of ways. This is in essence what our creation story is about, and it is reflected in our lives.



Tāwhirimatea brooded over the decision his siblings had made, and in doing so prepared to confront them. This resulted in him sending his children to wage battle with his brothers.

They (the brothers) suffered from the inclement elements of wind, storm and rain. Fear took hold and the children of Rongomātāne and Haumietiketike took refuge with Papatūānuku. The children of Tāne were bent and broken by the howling tempest. The seas were whipped up and the children of Tangaroa in their angst, separated; some staying with their father and others going to land, the home of their uncle Tāne. These children did not return to Tangaroa, therefore, Tangaroa and Tāne became embroiled in an ongoing custody battle; both suffering at the hands of the other, which continues to this day.

Tūmatauenga was the only brother who stood up to, and challenged Tāwhirimatea. Because of this, he punished his brothers for their capitulation and this is the second battle that occur amongst the children of Ranginui and Papatūānuku. Tūmatauenga's battle means that he maintains control over his siblings through both action and incantation.

The creation story then is essentially a guide to how we live, or why and how we should behave in particular situations. We all have characteristics of our divine ancestors within us, and we display these in our thinking, attitudes, behaviour and responses to any given situation. The creation story sets precedents for how we engage; how we comfort ourselves and conduct relationships with others. It is both the inspiration for, and reflection of, our lives.

What follows are some of the attributes of the children of Ranginui and Papatūānuku, guiding principles for we as people.

Tāne is most widely known divine ancestor. More commonly known as the god of the forests, he is the personification of all forms of tree and birdlife. Tāne is accorded more attention than any other atua as a result of being the dominant 'feature' of the environment in which Māori have lived. He is renowned as the separator of Ranginui and Papatūānuku, the initiator of humankind and the seeker of knowledge. Tāne is known by several names, which represent various attributes; like Tāne-the-knowlegeable, Tāne-the-giver-of-life, Tāne-lord-of-the-forests, Tāne-the-great-one-of-Rangi.



What does Tāne have to offer humankind?

Reason – Reason and a clear head are attributes we inherit from Tāne which help us settle whānau debates, ideally through the seeking of resolution by consensus.

Perseverance – ‘Stickability’ in order to maintain a focus and accomplish difficult tasks.

Excellence – The seeking of excellence as Tāne did when obtaining knowledge for humankind from the uppermost of the heavens.

Tangaroa has domain over the seas, lakes and all waterways, and all creatures within them. Tangaroa, in the form of water, wages a continuous battle against the descendants of Tāne, and vice-versa. With his descendants, Ruatēpupuke and Hineteiwaiwa, he is also responsible for providing the visual art forms of whakairo (carving) and tukutuku (lattice work) and the associated bodies of knowledge.

What are the attributes of Tangaroa for humankind?

A quick mind and clarity of thought – The descendants of Tangaroa are the family of Rua, the Recess of thought, clarity, energy and other similar characteristics. Quick wittedness, a searching mind and clear direction are attributes of Tangaroa.

Haumietiketike is the god of wild foods such as the fern-root. The reason for this is that Haumietiketike took shelter with his mother Papatūānuku when she and Ranginui were separated. He burrowed underground to escape the wrath of his brother Tāwhirimātea, god of the winds, and hence his relationship with uncultivated foods. He reflects peaceful and passive attributes.

What then does Haumietiketike provide for the world?

Humility – Haumietiketike says very little but rather contemplates and considers at length what can be done and how to achieve it. Humility and respect for the environment are characteristic of his behaviour.

Diversity – Haumietiketike chooses to stay close to Papatūānuku, as an expression of loyalty as much as support for the environment from whence he came.

Rongomātāne is commonly referred to as the god of peace - more correctly, the god of peaceful pursuits, and in particular the cultivation of food, especially the kūmara. He also stayed close to his mother at the time his brothers were debating the fate of their parents.

And so what guidelines does Rongomātāne lay down for us?



Peace - Rongo is the personification of peace and making peace. When Māori were not engaged in war, they were engaged in peaceful pursuits - food cultivation being a major peacetime occupation. The ancestors maintained that the courtyard of Tūmatauenga was for vigorous debate, while more peaceful discussions took place inside the meeting house, the domain of Rongo.

Conservation - Caring and nurturing of the environment are synonymous with Rongomātāne, 'sustainable resource management' being his catch phrase.

Tāwhirimatea was the only one of the children of Ranginui and Papatūānuku who did not agree with them being separated. Consequently, he joined his father above and forever directs the inclement elements of weather to inflict harm upon his brothers below.

No one ever knew when it was going to happen, or how, which constitutes huge advantage. It remains the same today. His actions however, caused the brothers themselves to respond in particular ways, either defiant or cautious, and this in turn is reflected in the characteristics they bring to their activities and environments.

What does this then mean for us?

Diversity - In taking sides with his father and being different, Tāwhirimatea displays particularly diverse characteristics. The confidence to pursue a different agenda and the perseverance in maintaining a specific viewpoint are promoted here.

Fairness - Maintaining a balanced viewpoint and ensuring that we understand the maxim, 'Each action has a consequence' are important factors in considering the contribution of Tāwhirimatea to our make up.

Rūaumoko was the youngest of the children of Ranginui and Papatūānuku and was still within his mother when she was separated from his father. Because he 'missed out on the action' so to speak, he grumbles every now and then to remind his brothers of his displeasure. He is personified in all geological and geothermal activity, for example, earthquakes. He is also the source of the art of moko.

What characteristics does Rūaumoko offer us?

Loyalty - Rūaumoko clings to his mother no matter what. In doing so he provides timely reminders of the need to have consideration for her and her environments.



Tūmatauenga is literally the angry face of mankind. He suggested that rather than separate his parents, he should kill them. When Tāwhirimatea struck out at his brothers they all fell before him except Tūmatauenga, who defied him and challenged his brothers to make a stand. Because his brothers did not make a stand, Tūmatauenga asserted control over them and continues today by maintaining control through the activities of humankind over the environment.

What then does Tūmatauenga advocate for Māori?

Maturity/Perseverance - Maturity in the sense that if one starts something then one should complete it.

Justice - The ability to deal with and solve problems when they arise.

Whiro is considered by Māori to be the tūākana (the eldest) of the children of Ranginui and Papatūānuku. Some say that he became jealous, fuelled by the exploits and achievements of his younger siblings.

What does Whiro offer?

Innovation - Although considered to be evil he also has positive attributes in terms of innovative thought and creativity.

In conclusion...

Although not definitive this brief narrative will give you an insight into the creation of the world according to Māori thought, according to Māori tikanga. It provides you with a key to understanding a particular way of thinking, a particular way of behaving and a particular way of relating which we hope will be valuable in helping you create culturally exciting and enriching learning environments for you and your students.

Note: For more detailed narrative and explanation of the Creation Tradition and associated stories ask your librarian to source the range of publications on this topic.



Atua and Learning Areas

The table below summarises how each learning area can be linked to a particular atua or deity, with a short explanation of how the link is made. As you become more proficient with the Māori cosmology model, you can add your own links and make your own connections between learning areas and atua.

Learning Areas	Atua	Links and connections explanation
Science	Tāne: the god of the forests, the personification of all forms of tree and birdlife. Tāne is the dominant feature of the environment in which Māori have lived. He is renowned as the initiator of humankind and the seeker of knowledge.	Science is about systematic investigation, testing assumptions and seeking knowledge. Accordingly, Tāne is an appropriate figure for the scientific endeavour.
Making sense of the living world – biology	Tāne represents all forms of life derived from earth. He is the dominant feature of our environment through flora and fauna.	To make sense of the living world one needs to understand and appreciate the origin of each species. Tāne's cohabitation with various aspects of the environment produced most life forms as we know them.
Making sense of the physical world – physics	Ranginui is the overriding presence in the world above us and with Tāwhirimātea controls all weather, solar, and energy phenomena.	The physical properties of the universe, energy, and matter are characteristics associated with the Ranginui and Tāwhirimātea who separated from the rest of their family and although they dwell beyond us they are firmly in control of the elements and properties mentioned above.
Making sense of the material world – chemistry	As the earth mother, Papatūānuku is the source of all living things. Ruaumoko - all geological and geothermal activity is derived from the actions of Ruaumoko who still resides underground.	The identification and investigation of the properties of substances acknowledges that each substance is a product of earth and reactions of substances are a reflection of the nature of Ruaumoko. All elements in the periodic tables emanate directly or indirectly from Papatūānuku.



<p>Making sense of planet earth and beyond – geography and earth sciences</p>	<p>Papatuānuku is essentially the earth in form and feature. What takes place inside the earth is due to the movement of Ruaumoko creating geological and geothermal activity. Ranginui provides us with the reference beyond the planet Earth as does Tāne who used the sweat of his father Ranginui to create the heavenly bodies and constellations beyond earth including Te Marama and Te Rā.</p>	<p>The earth below and the sky and solar systems beyond are a result of the separation process of Ranginui and Papatuānuku initiated by Tāne.</p>
<p>The Arts</p>	<p>Tangaroa is recognised as the originator of arts through the establishment of his talking, decorated house, Huiteananui, under the sea.</p>	<p>This house and its various patterns and motifs became the example for humankind to help express their knowledge in different media.</p>
<p>Dance</p>	<p>Tānerore and Hineraumati are personifications of the shimmering heat waves which emanate from the earth during summer and are duplicated in the wiri or shaking action so prevalent in Māori dance.</p>	<p>They are therefore the originators of Māori dance and performing arts.</p>
<p>Drama</p>	<p>Tūmatauenga literally represents the face and expressions of humankind.</p>	<p>With the ‘wiri’ of Tānerore and Hineraumati as described above this is highlighted in the various forms of dramatic expression; haka, waiata, whaikōrero, to name but a few.</p>
<p>Music</p>	<p>Tāne is the promoter of the performing arts through Tānerore and Hineraumati. As well the environments of Tāne, Tangaroa and Tāwhirimātea are the source of the range and variation of sounds utilised in Māori music. This is further enhanced by specific examples of music such as that produced by the casemoth (Hinerakatauri) which forms the basis of Māori flute sounds.</p>	<p>Music for Māori is essentially attributed to the sounds of the environment, produced by the deities associated with that environment.</p>



<p>Visual Arts</p>	<p>As mentioned above Tangaroa provided samples of art for humankind to follow. Ruatepupuke (Rua) sourced these samples and introduced them to the world of the Māori. The curvilinear moko art form is derived from Ruaumoko and his descendants and Hineteiwaiwa is the matriarch of the weaving arts of women.</p>	<p>Motifs, icons, form and features of the visual art of the Māori are derived from the natural environment, e.g. the fern frond or 'piko' is reproduced in the 'koru' symbol so predominant in the curvilinear art form of the Māori. The process of producing art forms is attributed to the deities mentioned here.</p>
<p>Health and Physical Well Being</p>	<p>Tūmatauenga is the predominant atua of people.</p>	<p>As people, we maintain a self interest in ensuring that we are healthy; in body, mind, intellect and spirit. In Māoridom, this self interest is a product of Tūmatauenga making a determined stand against his brother Tāwhirimatea and then taking control of the resources of his other brothers who resided on Papatūānuku for his own well being</p>
<p>Physical</p>	<p>The many forms of dance under the mantle of Tānerore and Hinerāumati have already been explained. Games of amusement and leisure are some of the activities associated with Hinerāukatauri.</p>	<p>Physical well being is associated with a range of recreational and dedicated physical activities of the Māori. Although deemed to be games, most were and still are, designed to develop the physical skills and dexterity required for more serious vocations.</p>
<p>Social</p>	<p>The same attributes as above apply in the social settings of the Māori in that performance was and still is essentially a form of social interaction. More formally however, Tūmatauenga oversees the rules of engagement on the marae hence the saying – 'Te marae o Tū' (The courtyard of Tū); whereas Rongomātāne presides over the discussions that take place inside the house hence the saying 'Te whare o Rongo' (The house of Rongo).</p>	<p>The rules of etiquette on the marae of Tūmatauenga where debate and active participation are encouraged; and the whare of Rongomātāne where more considered and sometimes informal opinions are sought and promoted, maintain accepted social discourse and behaviour which ensure that relationships between and amongst people, are mutually beneficial.</p>



Emotional	All the children of Ranginui and Papatūānuku possess certain characteristics.	Depending on how one is feeling may be expression of a characteristic of a particular atua. For instance, to adopt the attributes of Rongmātāne is to be calm and amicable; on the other hand, to adopt the attributes of Tūmatauenga is to be dramatic and at times angry.
Intellectual	The attributes of Rua are numerous. They all relate to stimulating thought and intellectual activity. Rua is the personification of the 'Recess' in which all of these intellectual attributes reside.	Rua provides us with the ability to think, to query, to form opinions, to create discussion, to resolve issues and to understand each other, necessary attributes for maintaining a healthy intellect.
Spiritual	Spiritual health is dependent upon which atua is selected as the medium of spiritual expression. All of the atua, children of Ranginui and Papatūānuku, are called upon depending on the task at hand or the help required. Numerous other localised deities are also referred to when specific tasks are performed or particular circumstances required.	The acknowledgement that there is a spiritual dimension in our make up as human beings presupposes that there are 'spirits' or similar entities that affect how we may behave or conduct ourselves. This is freely acknowledged in Māori society in that we originate from those atua identified in this handbook.
Mathematics	Tāwhaki is known as one of the mythical heroes of Māoridom. He was a renowned strategist who, throughout his life, endured and succeeded in accomplishing deeds through considered, calculated stratagems.	The saying 'Pikipiki Tāwhaki, kakekake Tāwhaki' – 'The progress of Tāwhaki' is synonymous with the idea expressed in the numeracy developments of Te Poutama Tau (NZ Maths Numeracy Project)
Number	Tāwhaki	To understand and appreciate quantities, to be accurate and to foresee results as an outcome of one's calculations, are attributes displayed by Tāwhaki in his adventures.
Measurement	Māui was another hero of Māoridom who, although mischievous at times, was calculating in his employment of strategy in seeking the benefit of enlightenment.	Māui employed systematic approaches to test whether he would gain any benefit or effect any change in situations he either created or encountered. These characteristics are also prevalent in the measurement objectives of the curriculum statement for measurement.



Geometry	The geometric patterns predominant in the arts of women originate from the family of Tangaroa and relate particularly to the mats of Hineteiwaiwa. As well, the geometric patterns created in the recreational pastime of whai or cat's cradle, are attributed to Māui.	Patterns, angles and geometric structures are recognised as the basis for providing some practical solutions for everyday problems, e.g. the construction of a whare based on the model of the house of Tangaroa, requires an understanding of the structural tensions created by non-square angles which are the basis for holding together a nail-less structure.
Algebra	The deeds of Māui were well thought through by him. One could say that his approach was quite deliberate and formulaic; calculated to deliver desired results or to test a strategy.	Recognising an environmental aspect, communicating a calculated radical concept as a solution and putting this into practice are exactly what Māui did when he decided to slow down the sun.
Statistics	Tāwhaki's association with numeracy and his utilisation of numbers in dealing with several problems he encountered in his adventures, help set examples for his descendants to follow	The gathering, analysis and interpretation of information to help calculate his probability of survival, gave Tāwhaki the edge when he decided to attack the Ponaturi or fairy people in one of his adventures.
Social Sciences	The social structure of the family of Ranginui and Papatuānuku is the basis for the establishment and maintenance of Māori society.	Social sciences encourage inquiry, promote values, and support social decision-making. These are all evident in the tikanga which emerged from the separation of Ranginui and Papatuānuku whereby the children debated this issue at length, put forward differing opinions based on their own values, and made a decision which had implications for their descendants.
Social organization	The family of Ranginui and Papatuānuku mirrors the social structure of Māori whānau with all attendant roles, responsibilities, obligations and behaviours. These are governed by custom or tikanga which have precedents in the response of the children of Ranginui and Papatuānuku to their separation.	Tikanga allows us to find out information about ourselves and others, to explore issues that affect us, to make decisions for our benefit, and to work cooperatively with others. These understandings enable us to participate in society as informed, confident, and responsible citizens.



Culture and heritage	Our cultural characteristics and attributes as alluded to above have precedent in the behaviour and characteristics of the children of Ranginui and Papatuānuku.	Understanding the origins of another culture helps one develop an appreciation not only of their own, but also of the consequences of cultural interaction as well as cultural clash.
Place and environment	All the children of Ranginui and Papatuānuku can be related to place and environment, however, two atua dominate; Tāne as god of the forests and birdlife dominates our land environment. Tangaroa as god of the sea and water life dominates the sea, lakes and waterways environment.	Interaction with environment is governed by certain lores or laws. Tāne and Tangaroa provide numerous examples of this so that the land and sea environment in particular, are treated in ways which ensure sustainability of resources.
Time, continuity and change	The phrase 'Ka motuhia e au te aho o te ao ki a koe, ko te aho o te po ki au' – 'The living strand I leave to you, the dead shall come to me' was directed at Tāne by Hinenuitepō to ensure that he would be responsible for the continuation and dynamic development of humankind. Te Marama determines the lunar cycle which governs our time.	Throughout time and history people have, and continue to be, involved in life-changing events and circumstances. In Māoridom, these occurrences are always underscored by two constants, life and death. These help to put into perspective the actions of humankind.
Resources and economic activities	All the children of Ranginui and Papatuānuku maintain responsibility over different resource and economic domains as we know them, e.g. Tāne over forest and birdlife, Rongomātāne over cultivated produce, Tangaroa over water and marine products.	The management of resources to ensure a sustainable economy is governed by lore as well as law. Tikanga precedent requires that Māori treat resources in particular ways, e.g. food rāhui or food conservation. Each tikanga can be attributed to the atua who has domain over a particular resource whether it is food, material, or even water.
Technology	Tāne can be credited with providing the means with which humankind could create tools to deal with the environment in which they lived.	The knowledge and ability to utilise resources to provide practical solutions for everyday problems have precedent in how Tāne dealt with his brother, Tangaroa.



Technological knowledge and understanding	Tāne wages a constant war with Tangaroa. This is expressed for example through humankind's utilisation of technology such as fish hooks, nets and canoes to harvest marine life, the children of Tangaroa.	Understanding technology and its uses, as well as technological principles and practice are key tenets of this strand of the curriculum document. These are certainly evident in the practice and knowledge displayed by the descendants of Tāne.
Technological capability	Māui provides us with one of the defining examples of maximising technological capability when he set out to slow the sun down. This required the development and execution of a clear strategy utilising people, materials and structures to achieve his objective.	The example provided by Māui is repeated throughout the history of Māoridom and other cultures where technological solutions are developed to resolve a problem or provide a solution.
Technology and society	Tumatauenga as the god of humankind, subdued all his brothers except Tāwhirimātea in his desire to reprimand them for not helping him stand up against the anger of Tāwhirimātea. Through us, Tūmatauenga maintains control over the domains of his brothers, utilising the various resources for our benefit.	It is important to understand what underlies the approach of a culture to technological development and therefore, the impact of technology on them. Tūmatauenga allows Māoridom to operate within the tikanga or customs which allow him to control the use of resources for technological or any other use.
Language and languages	Language originates from the sounds of the environment, that is, from Papatūānuku and her children.	Language is about communication, engaging with, and responding to, the environment around you.
Oral language, listening and speaking	The oral traditions of the Māori are governed by customs associated with the marae of Tūmatauenga where debate occurs; and the marae of Rongomātāne where more considered and sometimes informal opinions are expressed and heard.	Speaking and listening are essential for communication in any society; the use of, and response to, language effectively mark us as social beings. The examples of communication provided by Tūmatauenga and Rongomātāne promote and highlight social interaction through oral language.
Written language, reading and writing	The arts of whakairo and moko originate from Tangaroa and Ruaumoko respectively. These are forms of tuhituhi, writing and communicate our knowledge to the world.	Like moko or whakairo, the medium of writing is designed to engage people in communicating ideas and thoughts and responding to them accordingly.



He Aratohu

Te Hiringa i te Mahara

Visual language,
viewing and
presenting

As well as Tangaroa and Ruaumoko above, we can also call on the attributes of Hineraumati and Tānerore as personifications of movement and dance to express and display our thoughts and knowledge.

Static and moving images communicate and elicit responses as varied as live communication. Whakairo and tāniko as examples, present information that elicits positive responses, as well as moko. When a part of movement and dance, these create a visual drama that is both engaging and enjoyable.