

WHAKAIRO

Māori traditional carving

Teacher support material

Aotearoa NZ Histories
Cultural history
History of the art of whakairo
Ngai Tahu artists and their works



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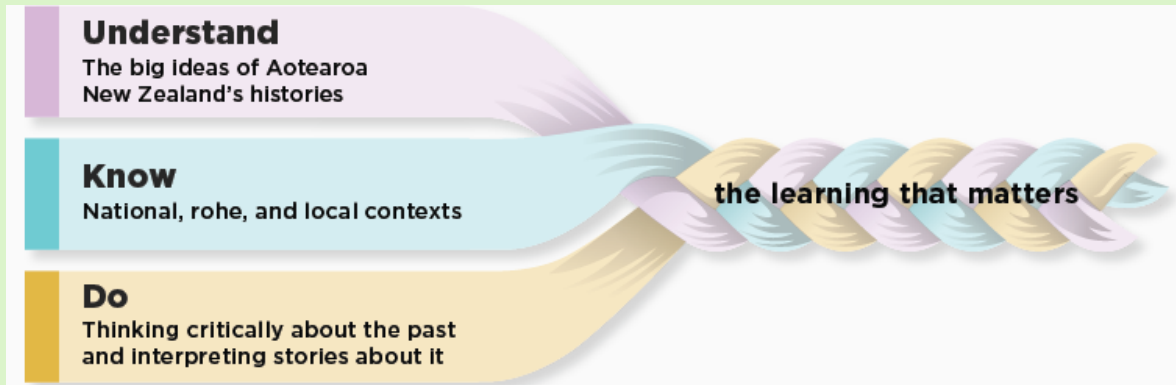
WHAKAIRO

Click on the links below to visit that slide for information and ideas

<u>Origin of Whakairo</u>	<u>Video: Ngā Ringa Toi o Tahu</u>	<u>Transcript</u>
<u>Meaning of “Whakairo”</u>	<u>Designs explained 1</u>	<u>Designs explained 2</u>
<u>Kāi Tahu Southern dialect</u>	<u>Early whakairo - Te Ara</u>	<u>An earlier account</u>
<u>How to remember new terminology</u>	<u>Whakairo is a language</u>	<u>Pronunciation guide</u>
<u>Building a wharenuī</u>	<u>Design names tell a story</u>	<u>Science learning hub</u>
<u>Māori measurement for housing</u>	<u>Consider the consequences</u>	<u>Whakapapa Chart</u>
<u>Name parts of a wharenuī</u>	<u>Case study activity</u>	<u>Some tips to analysing texts</u>
<u>Social Inquiry model</u>	<u>Three other traditional art forms</u>	<u>Aotearoa NZ histories curriculum</u>
<u>How to remember words</u>	<u>Flax & Harakeke: different or same?</u>	<u>NCEA curriculum links (8 pages)</u>
<u>Learning experiences through ANZH</u>	<u>Tapu, tohunga & whare wananga</u>	<u>Quizzes to reinforce learning</u>
<u>Using cultural contexts: some tips</u>	<u>Mapping locations of native timbers</u>	<u>Sharing back</u>
<u>Critical skills development</u>	<u>Best rākau for whakairo?</u>	<u>Acknowledgements</u>
<u>Ngāi Tahu Education and Shop</u>	<u>Mapping locations of raranga materials</u>	<u>Other helpful sites</u>
<u>School journals and readers</u>	<u>Te Karaka articles on whakairo</u>	

Ideas for learning that link to Literacy, The Arts, Science,, History, Social Sciences Technology, Maths

Learning experiences to gain the key knowledge



Aotearoa NZ Histories curriculum is the first refresh, with implementation to begin 2023

The curriculum refresh will honour our obligations to Te Tiriti o Waitangi, be inclusive so that all ākonga see themselves and succeed in their learning, is clear about the learning that matters and is easy to use. This teacher resource will support learning experiences expected, have a local mana whenua perspective and will enable all to gain a deeper knowledge of people, places and events. Referring to the Aotearoa NZ Histories curriculum for further ideas, content and resources allows a well-rounded curriculum coverage that needs to include local historical contexts.

The content in this resource is here to help teachers design learning experiences that weave these elements together so that student learning is deep and meaningful. It is designed to save teachers time finding authentic, reliable sources. They are not sequential, these ideas will allow students to deepen their understanding of the kaupapa of using the critical inquiry practices, as well as leading to other curriculum areas to engage and deepen the knowledge.

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CURRICULUM LINKS - Aotearoa New Zealand histories

Understand the big ideas

- Māori history is the foundational and continuous history of Aotearoa NZ.
- The course of Aotearoa NZ's histories has been shaped by the use of power.
- Relationships and connections between people and across boundaries have shaped the course of history.

Know contexts:

- Whakapapa me te whanaungatanga - culture & identity
 - The past shapes who we are today, our familial links and bonds.
- Tino rangatiratanga me te kāwanatanga/ Government and organisation
 - Authority and control, Te Tiriti, relationship between government and people
- Tūrangawaewae me te kaitiakitanga - place and environment
 - The relationships of individuals, groups, and communities with resources, and on the history of contests over their control, use and protection.

Do Inquiry practices

- Identifying and exploring historical relationships
- Identifying sources and perspectives
- Interpreting past experiences, decisions and actions

Understand
The big ideas of Aotearoa
New Zealand's histories

Know
National, rohe, and local contexts

Do
Thinking critically about the past
and interpreting stories about it

the learning that matters

“Whakairo” as a
context links in with
Understand-Know-Do
in a variety of ways

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Materials and Processing Technology Learning Matrix



NCEA Education

To access the learning matrix and other materials, click on the link above

Curriculum links:

Technology and Whakairo - traditional Māori carving - are a natural fit. But before the practical side of working with rākau, other curriculum areas lean themselves well to the study of whakairo.

Ngā Toi - the Arts - understanding kōwhaiwhai designs and meanings, carving patterns, meanings and application is essential. **Social Sciences:** the study of traditional cultural practices needs an understanding the people, the way of life, the tikanga (customs and protocols) and how whakairo knowledge is passed on. **Literacy** - writing about and presenting the learning undertaken is essential to the deeper understanding of whakairo. **Maths and science** - reflection and rotation, symmetry, understanding mass, measurement, weight distribution and balance. Properties of trees, and why certain species are suitable for whakairo, and others are not.



Materials and Processing Technology Learning Matrix

Curriculum Level 6
Learning Area Whakatauki:

*Kaua e rangiruatia te hāpai o te hoe;
e kore tō tātou waka e ū ki uta.* Do not lift the paddle out of usion;
our canoe will never reach the shore.

Big Ideas			
Authentic contexts encourage fit-for-purpose Materials and Processing Technology outcomes	Creative problem solving in Materials and Processing Technology develops innovation and resilience	Design empathy leads to Materials and Processing Technology outcomes that enhance people's lives	Sustainability underpins intervention by design in Materials and Processing Technology practice
Significant Learning			
At Curriculum Level 6, Students will...			
<ul style="list-style-type: none"> understand how mātāpono Māori, tukanga, manaakitanga, kaiākitanga, rangatiratanga, whanaungatanga, kotahitanga, wairuatanga, and auahatanga can be interlinked and woven together during the development and creation of Materials and Processing Technology outcomes understand how the Pacific values of alofa, vā, fonua, vaka, and kuleana are interlinked and woven together during the development and creation of Materials and Processing Technology outcomes take into consideration the cultural safety of themselves and others during the development and creation of Materials and Processing Technology outcomes understand the importance of the physical safety of themselves and others when using materials, tools, and equipment during the development and creation of Materials and Processing Technology outcomes for end users understand the importance of whanaungatanga through wānanga and talanoa to develop outcomes centred around the needs of a person, whānau, or community during the development and creation of Materials and Processing Technology outcomes understand the influence of worldviews and society during the development and creation of Materials and Processing Technology outcomes understand the influence of Materials and Processing Technology outcomes on society understand how 'Ka mua, ka muri' influences reflective practice during the development and creation of Materials and Processing Technology outcomes explore the properties of materials during the development and creation of Materials and Processing Technology outcomes explore techniques to determine appropriate functional attributes during the development and creation of Materials and Processing Technology outcomes use planning, testing, and stakeholder feedback to inform decision-making during the development and creation of Materials and Processing Technology outcomes use technological practice to solve real-world problems and realise opportunities during the development and creation of Materials and Processing Technology outcomes manipulate, transform, combine, and form materials during the development and creation of Materials and Processing Technology outcomes apply sustainable practices during the development and creation of Materials and Processing Technology outcomes. 			

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Social Studies Learning Matrix, Curriculum Levels 6, 7 and 8

BIG IDEAS

- ❖ Cultures are dynamic and change through hononga and interaction
- ❖ Societies are made up of diverse systems
- ❖ Global flows influence societies

Significant learning: Across all curriculum levels, ākonga will:



Understand and use appropriate inquiry frameworks that are culturally sustaining and ethically sound



Ask challenging questions, gather information and background ideas to deepen conceptual understanding with attention to mātauranga Māori and Pacific knowledges



Reflect on and evaluate the understandings developed through social inquiry



Participate in thoughtful social action in response to social issues or opportunities

For the outcomes at each curriculum level, click on this link

**Social Studies Learning Matrix
Curriculum Levels 6, 7, and 8**

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CURRICULUM LINKS - Aotearoa New Zealand histories

Understand the big ideas

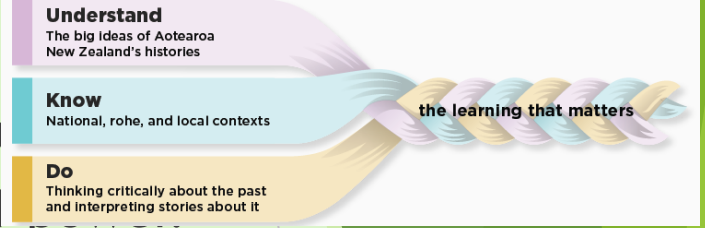
- Māori history is the foundational and continuous history of Aotearoa
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 - Relationships and connections between people and across boundaries have shaped the course of history.

Know contexts:

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- Tūrangawaewae me te kaitiakitanga - place and environment
 - The relationships of individuals, groups, and communities with resources, and on the history of contests over their control, use and protection.

Do Inquiry practices

- Identifying and exploring historical relationships
- Identifying sources and perspectives
- Interpreting past experiences, decisions and actions



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[For NCEA 1, 2, 3 information,
go to next slide](#)

NCEA Level 1 units: Social Studies, History

Social Studies

- ▶ 92048 – 5 credits: Demonstrate understanding of findings of a Social Studies inquiry
- ▶ 92049 – 5 credits: demonstrate understanding of perspectives on a contemporary social issue
- ▶ 92050 – 5 credits: demonstrate understanding of decisions made in relation to a contemporary social issue
- ▶ 92051 – 5 credits: describe a social action undertaken to support or challenge a system
- ▶ 91039 – 4 credits: describe how cultures change (Context: societal change as a result of technology)
- ▶ 91041 - 4 credits: using resources provided, students can describe consequences of cultural change/s

History

- ▶ 91003 - 4 credits: written examination – interpret sources of an historical event of significance to New Zealanders
- ▶ 91005 - 4 credits: written essay: Describe the causes and consequences of an historical event
- ▶ 91006 – 4 credits: answering questions on one topic studied to describe how a significant historical event affected New Zealand society

Some of these NCEA units will match well with this context and the skills learned are transferrable skills for the NCEA assigned contexts each year.

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[For NCEA 2, 3 information, go to next slide](#)

NCEA Level 2: Education for Sustainability

NCEA Level 3: Environmental Sustainability

- ▶ Level 2: 91733: 4 credits:
 - Demonstrate understanding of initiatives that contribute to a sustainable future
- ▶ Level 2: 90814: 4 credits:
 - Demonstrate understanding of aspects of sustainability
- ▶ Level 3: 90831, 5 credits:
 - Analyse the impact that policies have on a sustainable future
- ▶ Level 3: 91736, 4 credits:
 - Analyse how different world-views, and the values and practices associated with them, impact on sustainability

Some of these NCEA units will match well with this context and the skills learned are transferrable skills for the NCEA assigned contexts each year.

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[For NCEA 2 information, go to next slide](#)

NCEA Level 2 units: Social Studies, History

Social Studies

- ▶ 91279 – 4 credits: (context 2023: conflict(s) arising in regard to the advertising industry) – using resource booklet provided to analyse resources, students can demonstrate understanding of conflict(s) arising from different cultural beliefs and ideas
- ▶ 91281: 4 credits: written essay (750-800 words) to describe how cultural conflict(s) can be addressed

History:

- ▶ 91231: 4 credits: written examination – Examine sources of an historical event that is of significance to New Zealanders
- ▶ 91233 - 5 credits: Examine causes and consequences of a significant historical event
- ▶ 91234 – 5 credits: written essay: Examine how a significant historical event affected New Zealand society

Some of these NCEA units will match well with this context and the skills learned are transferrable skills for the NCEA assigned contexts each year.

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[For NCEA 3 information, go to next slide](#)

NCEA Level 3 units: Social Studies, History

Social Studies

- ▶ 91596 - 4 credits: Demonstrate understanding of ideological responses to an issue
- ▶ 91598: 4 credits: Demonstrate understanding of how ideologies shape society

History:

- ▶ 91436, 4 credits: written examination - Analyse evidence relating to an historical event of significance to New Zealanders
- ▶ 91438 - 6 credits: Analyse the causes and consequences of a significant historical event
- ▶ 91439 - 6 credits: written essay: Analyse a significant historical trend and the force(s) that influenced it

Some of these NCEA units will match well with this context and the skills learned are transferrable skills for the NCEA assigned contexts each year.

Ngāi Tahu Education Strategy

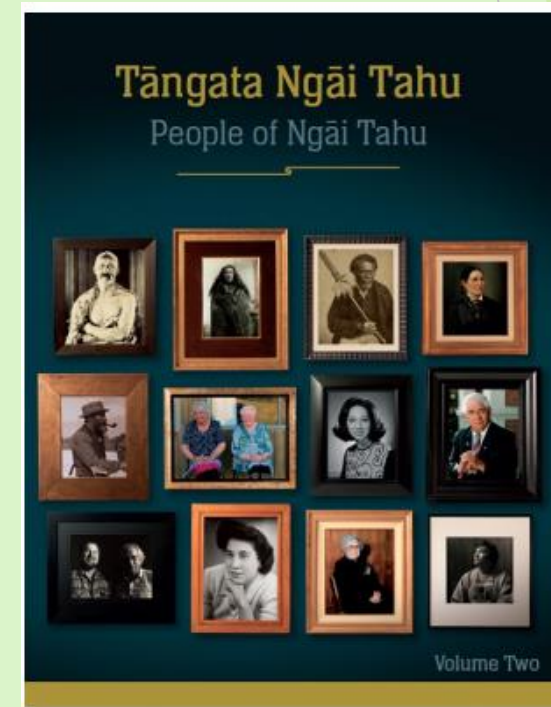
The vision of Te Rautaki Mātauranga is that education enables the success and well-being of Ngāi Tahu whānau in all aspects of their lives: *Mō tātou, a, mō kā uri a muri ake nei*. Te Rautaki Mātauranga has four pillars that will enable this vision: to create pathways, to prioritise success, to provide leadership and to promote innovation. Read the strategy in the link below.

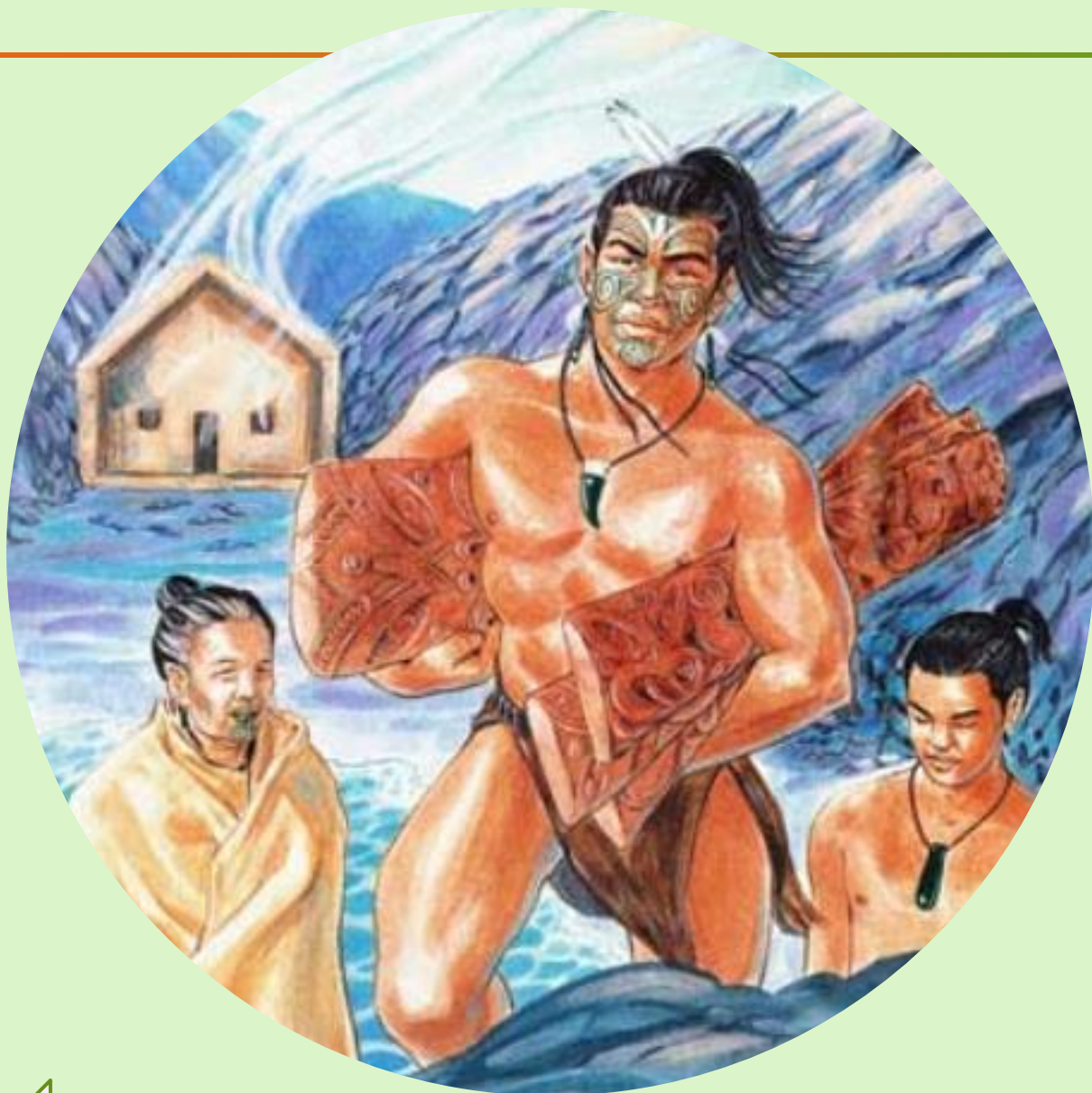


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Ngāi Tahu Shop

There are many Ngāi Tahu publications listed here for sale, and the numbers are growing each month. We highly recommend you visit - TĀNGATA NGĀI TAHU (Vol. I and Vol. II) are highly recommended publications about significant Ngāi Tahu leaders.





ORIGIN OF WHAKAIRO

The story of the discovery of whakairo (wood carving) from under the sea is famous in Māori tradition. It tells of the imprisonment of Te Manuhauturuki, the son of Ruatepupuke. Te Manu was captured by Tangaroa, taken to his house deep in the ocean, and mounted on the gable. Ruatepupuke undertook the journey to find his son. Link to the translation of a version of the story recounted by Mohi Ruatapu and Hēnare Pōtae of the Ngāti Pōrou tribe [here](#)

Early whakairo

TEARA

The Encyclopedia of New Zealand

KARAKIA

Rukuhia te ata o te whakairo
Rukuhia te ata o te wānanga
Rukuhia te ata o te wharekura.
Whano, whano, hari mai te toki,
Haumi e, hui e, tāiki e!

*Delve deep into the image of carving,
Delve deep into the essence of knowledge,
Delve deep into the image of the schooling,
Proceed! Advance! Welcome the adze!
Unite! Assemble the (vessels), ribs and hull!*



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An earlier account of the origin of Whakairo

Warning

This information was published in 1966 in *An Encyclopaedia of New Zealand*, edited by A. H. McLintock. It has not been corrected and will not be updated.

Up-to-date information can be found elsewhere in [Te Ara](#).



While this account refers to the tradition of some tribes attributing origins to Rauri, this article also attributes the origin to Rua (shortened form of Ruatepupuke).

This article is shared as the link in the image here leads to helpful content on this page.

It is also a reminder to access a variety of sources to form a balanced view of the information provided.



“WHAKAIRO”

the word and its origins

whaka (particle) to cause something to happen, cause to be - prefixed to adjectives, statives and verbs that do not take a direct object, including reduplicated forms

- **iro** (noun) maggot

For Māori, nature is the inspiration in developing words that describe our world, and many compound words are created that describe the action.

kaiwhakairo (n) person who carves

“Our tupuna were great observers as they studied the world around them. They noticed that maggots eat decaying matter, and as they eat, they spiral around joints (shoulders, knees, hips) consuming all the flesh. This action is reflected in carved tekoteko and pouwhiri, with the spiral whakairo designs. This also gives us the name “whakairo” - cause to be like the maggot.”

Source: Personal conversation with Fayne Robinson, tohunga whakairo (Kāi Tahu)

Photo acknowledgement: [NZMACI](#) facebook page post 5.12.2007



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[Transcript of video here](#)

Ngā Ringa Toi o Tahu –
a video series featuring eight
Ngāi Tahu artists
Fayne Robinson is a tohunga whakairo

Access the video through the link in
the image

Fayne Robinson

Recognised as one of the modern masters, carver Fayne Robinson has an international reputation for his unique talent for blending traditional and contemporary styles into his work.

“Our whakapapa makes it ours. You can’t get any more true (sic) to form than that.” F Robinson

The second Ngāi Tahu descendant to be accepted into the prestigious NZ Māori Arts and Crafts Institute Carving School in Rotorua, Fayne has been commissioned to work on a range of projects from wharenuī to public art pieces over a career spanning more than 40 years.

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Case study

Choose an experienced Ngāi Tahu kaiwhakairo (carver) and learn more about them and their public sculptural work.

About whom information is readily available, you could choose from:

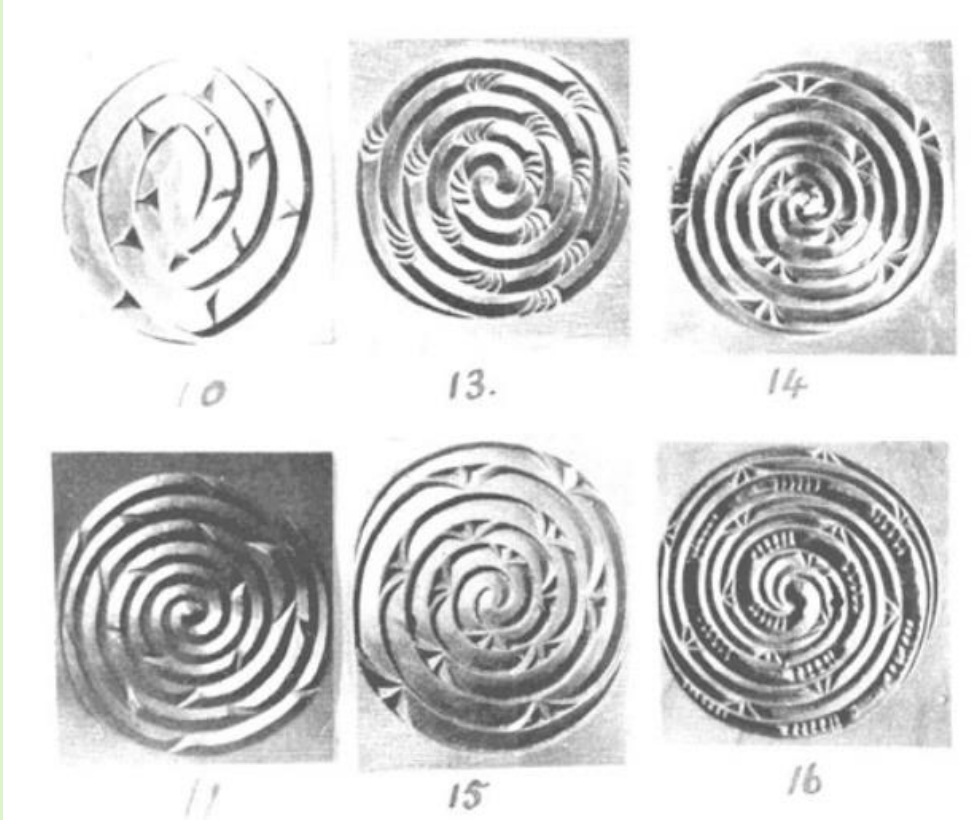
- * *James York (Ōraka Aparima)*
- * *Rongomai-Tawhiti Parata-Taiapa (Ōtākou)*
- * *Steve Solomon (Ōraka Aparima)*
- * *Fayne Robinson (Ngāti Mahaki, Ngāti Waewae, Ngāi Tūāhuriri)*

The links in the images will get you started, but keep searching for more articles so you are able to put together an informative presentation with rich content.



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DESIGNS EXPLAINED 1



SOME IDEAS:

Design an artwork; perhaps a panel to be displayed in reception, in the school hall, even an external mural. Use the designs you have learned about, featured in this resource.

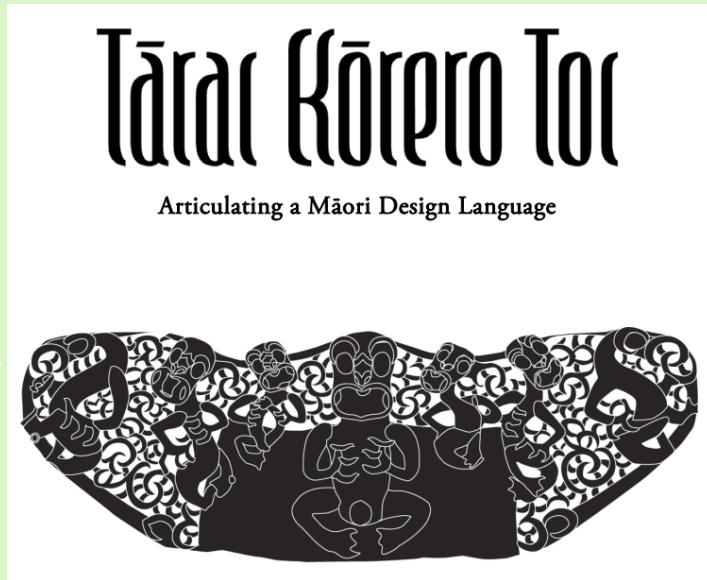
Create a book with a “how to” guide to recreate these designs for another class of students. Step by step instructions. You may need to take photos of each stage to accompany your words.

Create a visual presentation about these designs, explaining their meaning, where they are used in traditional design, and accompany the presentation with photos you find in your research. Acknowledge your sources.



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Designs explained 2



From page 13, designs are explained in this resource.

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“With no written language of their own, pre-European Māori passed on knowledge orally through story, waiata (song) and whakapapa (genealogy). Māori also transferred and preserved knowledge through their art, in carvings and weaving using natural resources such as harakeke (NZ Flax), wood, bone, shell and pounamu (NZ Jade). These artefacts were handed down through generations of tribal elders and became taonga (sacred objects or treasures).”

Via this link below,
traditional Māori art is
explained

Ngā Kete Wānanga-o-Ōtautahi

Christchurch
City Council  Libraries

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How do we say those design names?

Why do we need to say those words correctly?

"If you pronounce Māori words correctly, **it implies you have respect for the language**. If you have respect for the language that would imply you have respect for the culture. "If you have respect for the culture, you most probably have respect for the people."

[Read the article here](#)



When using this free on-line Māori dictionary, use the speech icon to hear the correct pronunciation of the kupu. This link above is to the word "whakairo".

Te Reo Māori pronunciation guide

Learn to pronounce Māori words correctly to become more confident using them.

Access the guide from Victoria University [here](#)

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How can I remember those carving words?

Some ideas:

Create a 3-way matching activity with the information you have found, (matching the word to its explanation, and an image of that design as well). When using photos, acknowledge the source.

Create a song, using the new words you have learned.

Create a quiz to reinforce the learning

Use www.maoridictionary.co.nz as a reliable source, and use the speaker symbol to listen to the correct pronunciation.

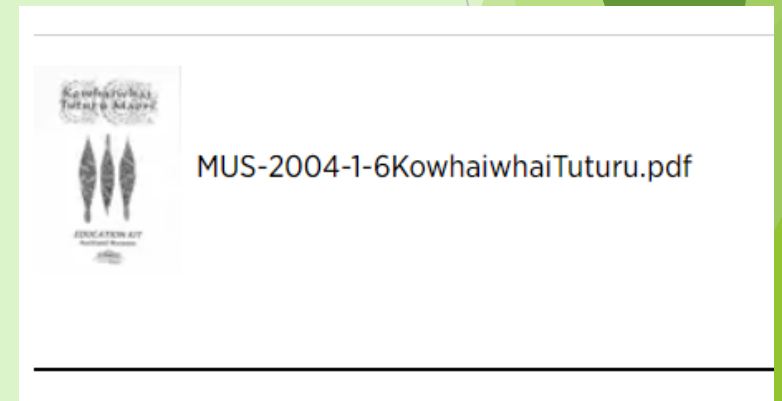
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Design names tell a story

SOME PROMPTS

- » How did the designs get their names?
- » What do these names tell us about the environment?
- » What stories do you know about these names?
- » Discuss ways the whakairo – traditional carvings – hold historical or spiritual importance
- » Poupou (upright carvings affixed to walls in wharenuī) most often represent ancestors – what can we learn about those ancestors from the designs used? The Heke – the ceiling battens in a wharenuī, linking the tāhū to the poupou, are often painted – what are the meanings conveyed by the kowhaiwhai design patterns?

Visit the Auckland Museum site through the link in the image below, and scroll down to download the Kōwhaiwhai resource to learn about the designs



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SOCIAL INQUIRY MODEL:

**Zero in on one aspect of interest about carving,
and follow this inquiry model:**

- ▶ ***Plan*** – identify your focus area, and your methods of research. Who should you talk to for more information? Plan methods of presenting the information
- ▶ ***Explore*** – ask further questions and conduct your research. Read from a variety of sources, ensuring validity and authenticity in the information.
- ▶ ***Use and choose*** – organize the information and evaluate your discoveries, with justifications.
- ▶ ***Create*** a presentation for your material – make sure it is clear and you can use a range of formats; practice your presentation so you can confidently ...
- ▶ ***Share*** your mahi to a wider audience, and finally ...
- ▶ ***Review*** – assess the process and skills you used. What action/s can you take?
What would improve an inquiry like this in the future?
What did you do really well?

SOME PROMPTS:

How did settler arrival impact on the availability of native timbers for carving?

How do laws impact on Māori cultural practitioners accessing the rākau needed for carving using native timbers (e.g. wharenuī)?

How has that lack of access to native materials impacted on whakairo?

How have kaiwhakairo adapted to the lack of available native materials?

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Some tips for analysing texts

Māori history is the foundational and continuous history of Aotearoa New Zealand. To not investigate that cultural history, means the learning is incomplete. In the Ngāi Tahu takiwā, that means Ngāi Tahu sources (as opposed to a Māori voice from another iwi) is crucial.

The study of people, places and events is often interlinked. This resource is based around the biographical information held in our Ngāi Tahu Archives and is intended to inform and inspire further study that is linked through the information you will read here, including migration, tribal affiliations, settlement, conflicts and events in history.

When analysing texts from other sources, keep in mind:

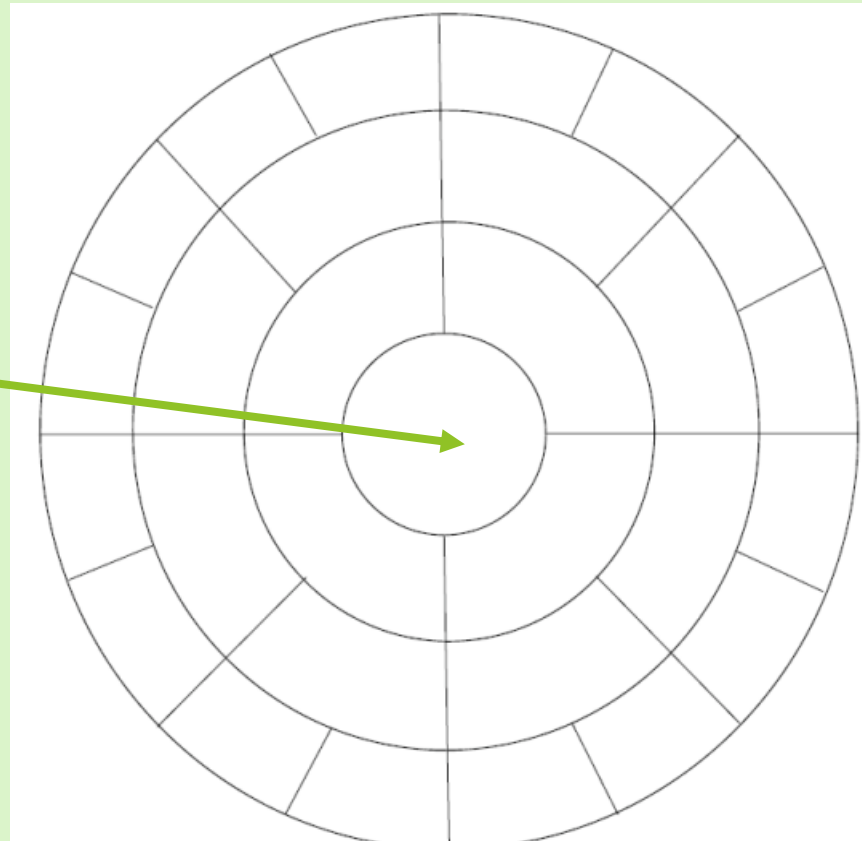
- ▶ Who is the source? Who is telling this story? What is their authority to give that information?
- ▶ Are dates and sources shown in the information source (i.e. can you tell when that information was recorded?)
- ▶ Who's perspective is given? Who's is missing?
- ▶ Are the sources reliable?
- ▶ Is the information unbiased and does it portray a balanced view?
- ▶ Was the situation fair? Explain your response.

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Consider the consequences

Consequence Wheel link: Starting with the “BIG IDEA” in the centre circle, wānanga together as to the impact of that “action” in ever widening circles. Think of the impact on people, the tikanga that surrounded their expertise, the community involvement, the inter-generational transmission of knowledge, raw materials in the environment, and show consequences that have an ongoing effect through the wheel. Here is an example for the centre “BIG IDEA”.

How did the introduction of metal tools contribute to changes in Māori carving?



Enable access to information from a variety of sources to capture different perspectives from those readings. Here are some to help you get started:

Te Ara story: Whakairo Whakairo - Māori carving - [Te Ara Encyclopedia of New Zealand](#)

And tools Stone tools - [Te Ara Encyclopedia of New Zealand](#)

Journal of Material Culture [Carving a contemporary replica of the 1769 ‘Joseph Banks’ panel using pre-steel tools: reviving a traditional Māori carving technique \(sagepub.com\)](#)

Journal of Polynesian Society [AN EXPERIMENT WITH PRIMITIVE MAORI CARVING TOOLS](#) on JSTOR

And JPS Māori Decorating Carving [MAORI DECORATIVE CARVING—AN OUTLINE](#) on JSTOR

And JPS An experiment [Journal of the Polynesian Society: An Experiment With Primitive Maori Carving Tools, By J. M. McEwen, P 111-116 \(auckland.ac.nz\)](#)

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Tapu, tohunga, whare wānanga terms

In Māori history, carving itself was a spiritual act surrounded in **tapu** (sacred, forbidden, with restrictions, no longer common but untouchable). The chosen kaiwhakairo learning occurred in **whare wānanga**. The carvers themselves were considered tapu. They became **tohunga**, revered and respected. The wood chips carved and the tools used were all considered tapu, and thus were put in high regard. The carvers who would craft their intricate designs into wood and stone, including the sacred pounamu.

The **whare wānanga** (house of learning) was a traditional educational institution reserved for a select few with the proper chiefly lineage. Students also had to have the mental aptitude to retain the vast repertoire of waiata, karakia, whakapapa and other kōrero tawhito that prepared them for the role of tohunga. Kaiwhakairo who learned through wānanga spent years perfecting their skills, and after many years the term “tohunga” was conferred upon them.

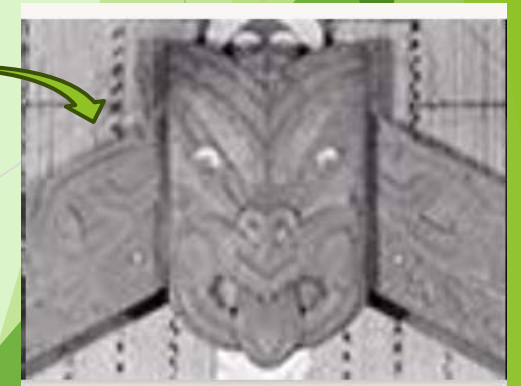
A **tohunga** (tōhuka in Southern Māori dialect) is an expert practitioner of any skill or art, either religious or otherwise. Tohunga include expert priests, healers, navigators, **carvers**, builders, teachers and advisors.

AN INQUIRY:

How did the “**Tohunga Suppression Act 1907**” impact on the kaiwhakairo, their ability to continue their practice, and the existence of carvings in these times?

What actions did “**Apirana Ngata**” take that contributed towards to the revitalisation of traditional cultural art forms?

You may wish to follow these tips for analysing texts to practice discerning information



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WHAKAIRO IS A LANGUAGE, telling stories

The art of traditional Māori carving is a key marker of culture.
Each carving tells a story.

The visible language of Māori was in the carved designs, the painted rafter designs, the tukutuku patterns, and the raranga designs.

The spoken language of Māori passed on the knowledge through waiata, karakia, mōteatea, whaikōrero and pūrākau - stories handed down.

This knowledge was repeated, known and understood, handed on through the generations.



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Three other traditional art forms

What can you find out about these traditional art forms: the materials, the gathering and preparation, the purpose of the created product, the patterns, traditional dyes and their source, and anything else?

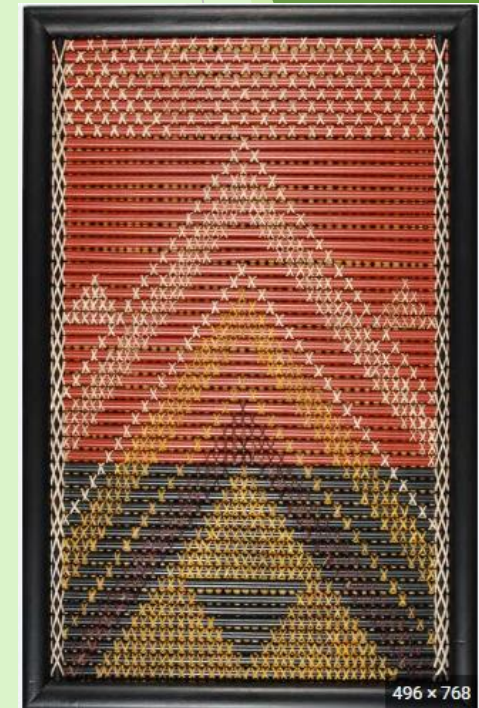
Raranga



Taniko



Tukutuku

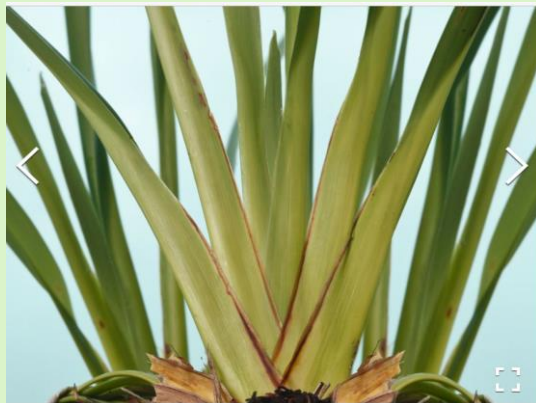


During maths time, you could design your own. Remember measurement, symmetry, reflection and rotation are key elements. There are many “how to” guides and instructional videos available online.

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Flax : Harakeke - “are they the same?”

“NZ flax”



“English flax”



Comparisons

What’s similar?
What’s different?



What could you make from harakeke?
Document the process, take photos and
present the information as a helpful guide
to others, with step by step instructions

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kiekie, raupō, pingao, tīkumu, tī kōuka

Using a map of Te Waipounamu, chart the locations where you may gather these raw materials for a raranga project. Plan what symbols or colours to use to indicate the presence of each resource

Consider these in your learning, and present the information in your own way:

- ❖ When is the right time to gather each plant? How do we know?
- ❖ Who do you need to contact for permission to gather those taonga species?
- ❖ How did you locate that person / iwi organisation to ask for more information?
- ❖ What did you need to do?
- ❖ What is each plant material used for (past and present)?
- ❖ How did you acknowledge their contribution to your learning?
- ❖ What restrictions are there around gathering?
- ❖ What steps did you take?
- ❖ When you take materials from those plants, what bird life, fish life or insect life is affected? How?



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kauri, tōtara, mataī, rātā, manoa, maire

These are carvers' preferred native timbers to use, and in these times, natives timbers have restrictions, so these materials are only available in certain circumstances. Using a map of New Zealand, chart the locations where these trees naturally grow. Plan what symbols or colours to use to indicate the presence of each resource. Note: some will only feature in the North Island.

Consider these in your learning, and present the information in your own way:

- ❖ In times gone by, Māori would designate trees for future use as a waka - which trees were favoured for use for waka construction?
- ❖ Who do you need to contact for permission to obtain a native tree for carving purposes?
- ❖ How did you locate that person or iwi organisation to ask for more information?
- ❖ What did you need to do?
- ❖ What is each tree most often used for (past and present)?
- ❖ What restrictions are there around tree felling or use?
- ❖ What steps did you take?



Best rākau for whakairo?

Native timbers are always preferred but not always readily available

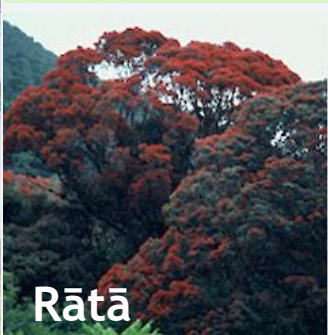
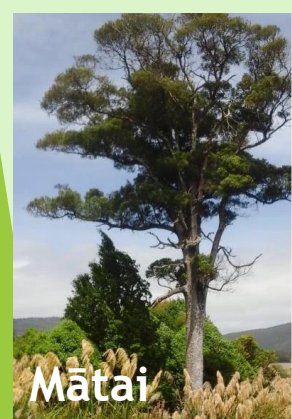
A tohunga whakairo - a carving expert - will always choose the right rākau for the job.

What may each of these rākau be used to create? Why are they chosen over another species?

Why are some timbers better for a particular project than another?

Where do these rākau exist in numbers? What elements help or hinder them to thrive? Why?

What alternative materials have you seen used for whakairo in the 21st century?



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Using cultural contexts: some tips

The Aotearoa NZ Histories curriculum encourages schools to develop a relationship with mana whenua. Don't make your first engagement a request for information or assistance. Without an existing relationship, your starting point should be to contact the curriculum lead in your local MoE. Their mandate is to connect schools with mana whenua.

Each school may have different starting points. An early task may be to understand who mana whenua is. The marae, pepeha, and any further information you can ascertain and learn is a great start. It may be that the papatipu rūnanga has an approach of progress they would like you to take. It would be great to understand what stories mana whenua are willing to share widely. Be prepared to use those stories, often starting with migration or creation narratives, explore the relationships and connections from that point. Acknowledge that the idea of historical thinking for iwi Māori starts at a different point than a western view. Understand also that oral histories are valid and reliable – just because it wasn't "written" doesn't invalidate the history. Oral histories are embedded in tribal pepeha, waiata such as mōteatea and haka, as well as karakia and well known whaikōrero. They are also embedded through tukutuku panels, and whakairo (traditional Māori carving) featured in Māori traditional houses.

Ensure Ngāi Tahu sources are used and uplifted as the primary information source. Acknowledge all sources and be prepared to question the perspective that source represents. Explore your own ideas of what mātauranga is/what history is in Aotearoa NZ. Interrogate your biases. Some titles are below as reminders of considerations in any historical study.

Māori history

Colonisation and
settlement

Power

Perspectives

Participation

Interactions

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Critical skills development



1. Learn the information to embed the knowledge - mōhiotanga. Research widely
2. Use your content knowledge and your social sciences curriculum knowledge to design explicit teaching points for your ākonga
3. When using an iwi cultural narrative, consult with and engage with mana whenua at the outset, and ensure you stay true to the story without making assumptions about the facts.
4. Have a variety of reliable sources of information at the ready for your students to explore
5. Start with a rich question
6. Plan for progression within progressions – take the learning to where the students' interest directs, delving deeply with critical questioning skills
7. Revisit the same big ideas and practices in different contexts
8. Encourage ākonga to look at everything with a critical eye

Māori measurement for Māori housing

“Non-standard” units of measurement

- ▶ Pakihiwi
- ▶ Tuke
- ▶ Kōiti
- ▶ Kōnui
- ▶ Ringa
- ▶ Awanui
- ▶ Matikara
- ▶ Aronui

Explain those terms, and in which circumstances each would likely be used

“Standard” units of measurement

Length:

- ▶ Inch, Foot, Yard, Mile
- ▶ Millimetre, centimetre, metre, kilometre

What are some of the standard measures of weight, time and volume (both imperial and metric)?

a chain, a cord, a ton, a furlong, a stone, a magnum, a fathom, a bushel, an acre, a rod ... are all old forms of measurement.

What is the origin of those terms?

What is the modern equivalent measure of each of those?

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Names of parts of wharenuui

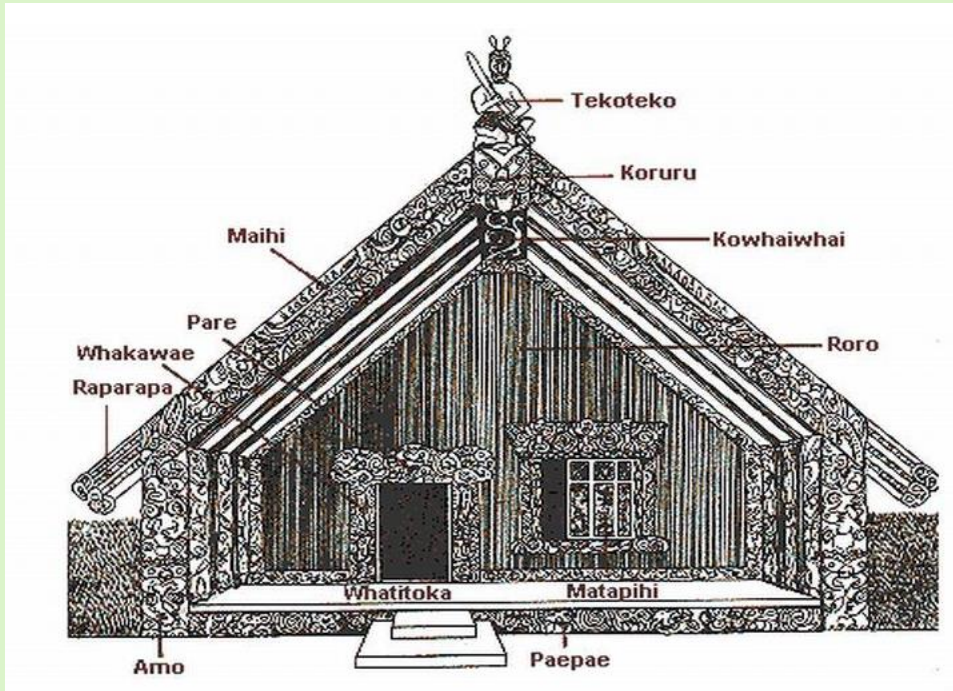


Photo credit: [Wharenuui – Science Learning Hub](#)



Photo credit: [Wharenuui \(Parts of the Meeting House\) Chart \(creativeclassrooms.co.nz\)](#)

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School Reader: Building a Wharenui



Building a Wharenui

by Dougal Austin

This article outlines the process of building a traditional wharenui, including a description of the materials and building techniques used and an explanation of the symbolism and spiritual significance of the wharenui. It also explains how and why processes and materials used to construct wharenui are changing.



TSM
PDF

Series: Connected 2011 Level 2 – Structure

Learning area: English, Mathematics and Statistics, Technology

Curriculum level: 2

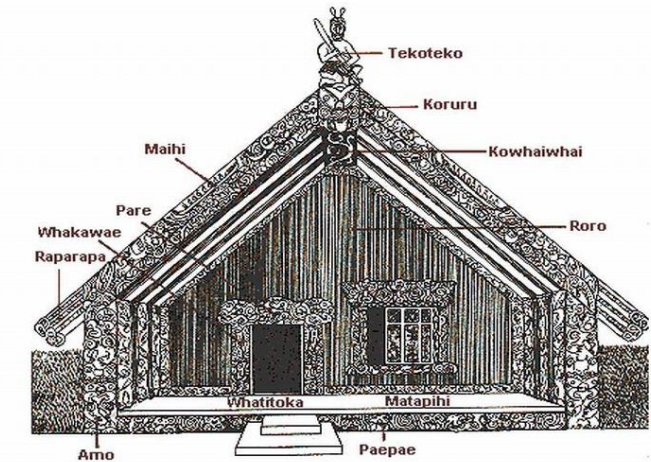
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Strand: Geometry and Measurement, Technological knowledge, Nature of technology

In: Connected 2011 Level 2 – Structure

Publication date: January 2011

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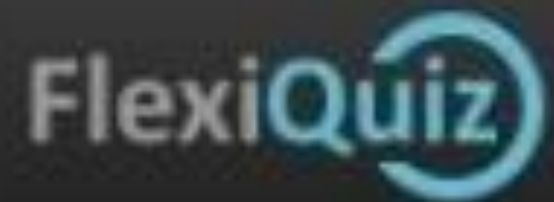
This text in the Connected series supports Geometry and Measurement, Technology and Literacy: order the text and access the Teacher Support Material through the link above

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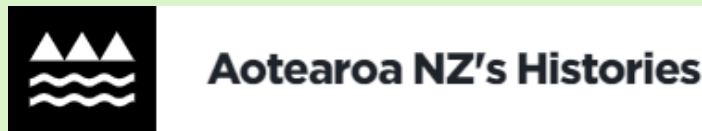
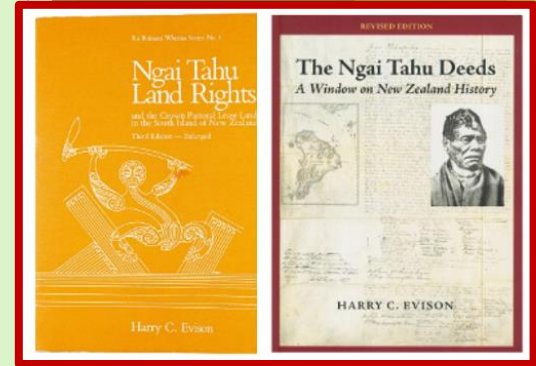
your students could create their own quiz to test their understanding of whakairo - here are some platforms that are popular. Which other ones do you like to use?

Best Quiz Creation Sites for Education

- ClassMarker. ...
- EasyTestMaker. ...
- Factile. ...
- Fyrebox. ...
- Gimkit. ...
- GoConqr. ...
- Google Forms. ...
- GoToQuiz.

The logo for Quizizz, featuring the word "QUIZZZ" in a bold, purple, sans-serif font.The logo for School Apps NZ, featuring a colorful cube icon on the left and the text "School Apps NZ" in white and blue, with "snApp mobile" in smaller text below.The logo for Typeform, featuring the word "Typeform" in a white, sans-serif font on a dark grey background.The logo for Kahoot!, featuring the word "Kahoot!" in a white, sans-serif font on a purple background.A screenshot of the Kahoot! interface showing a white input field with the text "Game PIN" inside.A screenshot of the Kahoot! interface showing a black button with the text "Enter" in white.The logo for FlexiQuiz, featuring the word "FlexiQuiz" in a white, sans-serif font on a dark background, with a blue circular graphic element around the "i" in "Quiz".A button with a white arrow pointing left and the text "Back to contents page" in a green, sans-serif font.

Click on the image to visit websites



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Acknowledgements

The first acknowledgement goes to the whānau of Ngāi Tahu who have shared this information freely. To those who have had information handed to them from their elders, we thank you for sharing what you know and what you have. To the Archives team who have worked tirelessly to digitise and make available the myriad of historical information they hold, we thank you all.

For any information from sources others than Ngāi Tahu, we have encouraged and guided you to access those other sources through including links embedded into this document. No ownership of any information on those external sites is claimed, and we encourage you to cite all reference sources on any materials you or your students create from accessing the information sources.

For the Ngāi Tahu information sources, this is information that is already available to anyone, and in saving you searching time and ensuring what you access is reliable and iwi-voiced, we have brought it together in the one place for you, as reliable Ngāi Tahu informed Teacher Support Material.

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Do check which version you have so you are using the latest version. Download and use this resource as best suits your audience, which may mean you copy a page and share that separately with students for a self-directed task (for example). That is up to you. Each resource set is critiqued, edited and added to over time.

These resources do not replace any localised storying that the papatipu rūnanga - the mana whenua - of your rohe make available to you. That is your first source. These resources cover the wider contexts that are already available online to anyone, and are prepared and curated so that any study on those wider contexts has iwi input and is therefore from reliable primary sources.



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Do share back ... we'd love to know how you used this resource, and see any materials you have created 😊



Email through to:



matauranga@ngaitahu.iwi.nz

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Transcript: Fayne Robinson - Ngā Ringa Toi o Tahu [video link here](#)

0:03 (voice of Riki Manuel) He doesn't take any shortcuts it's an art I mean there's a fine line between art and craft being a professional sometimes you have to take on work, so you do it well that's a craft. But when you invent something which you know a lot of the times Fayne does that's art. Some of the stuff he does you will never see it anywhere so that's what makes it special.

0:27 (voice of Fayne Robinson) it's a three-layered piece. Two Hollow dish forms and a centrepiece. It's all based on the phases of the Moon and what I did was I ended up painting a design on the inside of the stone so you can see there's a bit of kōwhaiwhai coming through and this is that whole fascination with light and light passing through an empty space so on one side we have this and then when you flip over it becomes this.

(Music) 1:42 (Fayne) I had a couple of cousins that became chefs. Dad thought a diesel mechanic could be a good option but cars didn't interest me. I always had a fascination with Māori art I thought it might be a good hobby to have and then go and get a real job. I didn't know that I'd be still carving today but it's a way of life. It's years strict disciplines you know. A lot of people don't really appreciate the amount of time effort that that actually goes into getting where we are.

[Music] 2:24 (Riki) What would strike me first is oh here's actually somebody coming from the carving School and then I have a closer look oh that's Fayne only he would do that.

(Voice of James York) We were all taught sort of pretty basic you know the generalized patterns many different styles of patterns you know tribal Styles um but Fayne kind of plays with them a bit and mixes them up a bit.

(Riki) I've always admired his cleanness, his discipline with his work you know and how he can actually make it more contemporary. If it's a story about Māui so they might have a bird or a fishhook or something down there you'll see that old you know 200y old traditional style in there then you'll see a little bit of contemporary and he marries them in really well. He's stiff competition that guy.

3:17 (James) You know there was a point of time when carving was becoming very extinct and very rare hence Parliament you know setting up the New Zealand Māori arts and Crafts Institute you know it was a Government pushed thing just to revive the Māori arts. In terms of mentoring, its vital. Becoming more and more so even now even within our tribe and we're talking more about traditional Arts because when we looked at our Weavers and our carvers within our tribe there's not many you know.

3:56 (Fayne) You could die tomorrow, and you've done this for what reason? It would be pretty greedy to take it to the grave so there is a time to pass on I suppose.

4:11 (voice of Caleb Robinson) It's a whānau thing. I just do what I can to help out around the place. I really like animals I'm an animal person, so I don't mind tending to all the animals. It works great for me works really well in my favour.

4:29 (Riki) Fayne has taken the responsibility of nurturing Caleb. it's his nephew it's his family so what he's really doing is he's cementing that that tradition in his family and that's an honourable thing to do. I think that's what Fayne and Caleb have found that relationship where they are good for each other and especially when Caleb's so passionate about what he what he's doing.

4:55 (Caleb) For me growing up Fayne was one of my Idols. I mean he's recognized as one of the modern masters. Now to be following in his footsteps you know it's really pleasing to me

5:06 (Fayne) then you grab the vice grips, and you hold the wheel and then tighten it from that side

5:10 (Riki) I don't know if how easy it would be to you know getting bossed around by Fayne. I hope Caleb realises how precious that is.

5:21 (conversation Fayne and Caleb) is it slow enough? Are you pushing down hard or what? I don't know. Are you trying to make that hurt? Your hand – oh, put your hand back up, don't move it.

5:39 (Caleb) He's a very honest critic and that's good too because it keeps me honest. He's about the art and he's about uplifting the art he's not afraid to hack something up that you've done if he doesn't like it. There's a heartbreaking moment when you've spent a whole week doing a design on something and ... "start again boy". I know where he's coming from, he's doing it to make me the best artist that I can be. When he's giving you grief and picking on you and teasing you it's all in love you know.

6:18 [Music] 6:21 (Fayne) This is all about Caleb. Everything about him. Its just a continuation of a journey, his journey. I'll do some design elements that aren't related to Caleb but they are related it to the person that he wants to be i.e. carving forms so carving designs so it's in a way Caleb's a walking reference for himself

6:50 (Caleb) I actually use my skin as a reference when I'm drawing

(Fayne) and he'd be dumb not to

7:05 (Riki) he's a proud South Islander he's a proud West Coaster so you can see that in his work. you know he likes working with pounamu so but he put them together

7:19 (Fayne) I think I always had a bit of a desire to carve pounamu. I used to walk up the river with my dad with my mom and my aunties. That's just what we done.

My thing's a lot different to other Carvers I look at a stone and I think " can I get a mere pounamu out of it?" and then if I can't get a mere pounamu then I want to do a tiki. The biggest thing for me was understanding form. A lot of people think it's such a simple form to execute and it's quite the opposite. yeah, I'm on a bit of a mission. I want to do a series of tiki, make them all different. 150 was a target I really love the purity of the stone even when it's unflawed but to me something that's got a little bit of character you know a bit of the crust coming through, I think it adds something different to the form. Ut to me I think it's the crust I like. Some people learn to carve a tiki and they think that's it and that's the tiki they carve here for the rest of their life. Yeah, they might become good at it but what are they doing? That's a craftsman. I suppose that's the difference between a Craftsman and trying to be an artist.

Although it's not quite finished, I've inverted the fingers and one of the reasons is when the light actually goes through it has a different reveal. The opinion of others is they'll pick up a carved piece and the first thing you hear out of a lot of the mouth is "it's oh what a glorious piece of stone". Yes, the stone is attractive but I want them to pick it up because they actually like the piece.

This is your manaia form so you've got a head, body with a leg this is an arm as well. It took me 20 years for everything to click – is that slow? I think it's quite fast. You know our influences today aren't so much from the school but from our environment, from our whakapapa, from the land. When I carve its not just me. Its my affiliations. The influences around me that that I've chosen I'm doing Ngāi Tahu or I'm doing Māmoē, or Ngāti Apa. You know its ours. Our whakapapa makes it ours. You can't get any truer to form than that.

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SOUTHERN / KĀI TAHU DIALECT



- ▶ The **southern Kāi Tahu language** is a unique dialect with its own sound, nuances, and idiom. Other dialects were used when tribes migrated south. There are many dialects within the Māori language. These different dialects can also be referred to as tribal differences.
- ▶ This tribal difference in te reo Māori is inter-changeably referred to as the **Southern dialect or the Kāi Tahu dialect**.
- ▶ The **primary marker** is the exchanging of the “ng” with a “k”. (e.g: rūnanga – rūnaka, Ngāi Tahu – Kāi Tahu). There are many other differences, with unique Kāi Tahu words and expressions.
- ▶ The Southern dialect is used by around half of the papatipu rūnanga of Ngāi Tahu, particularly from Moeraki south. While not used as the language of daily use by all regions in the Ngāi Tahu takiwā, you will see and hear this dialect particularly used for **place names**, (e.g: Waitaki, Rakiura), in **karakia** (e.g: Ka Tū te Tītī, Kia tau kā manaakitaka), and also in **waiata** (e.g: “Korokī taku manu”, “Kua huri ko te Rautau” – these waiata are linked below). Many historical manuscripts also feature the Kāi Tahu dialect.
- ▶ In this resource the dialect is used inter-changeably with the most significant marker being the “ng” changed to “k”. There may be other unique Kāi Tahu kupu (words) used from time to time within the resource.

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Whakapapa of Trees

“ The Māori world view was based on [whakapapa](#) (genealogy), which included the natural world as well as the human. This whakapapa shows the family history of various trees, all of whom were children of Tāne, god of the forest, and his sequence of wives. Tāne in turn was one of the children of Ranginui (the sky father) and Papatūānuku (the earth mother), who were the founding parents. Trees exist in the realm of Tāne - he is said to be the father of all trees.” Source: Elsdon Best, Maori religion and mythology. Vol. 2. Wellington: Dominion Museum, 1976, pp. 271-272

The whakapapa of trees chart is [linked here](#)



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Importance of learning whakapapa of trees



Science Learning Hub
Pokapū Akoranga Pūtaiao

This page links you to a video interview with a master carver, an article about whakairo, information about inspiration and symbolism in carvings, and the importance of selecting rākau. Check it out via the link above.

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Here are some links to Journal stories that are relevant to whakairo and designs; what others can you find?

HE TOI WHAKAIRO

pātōtō – pātōtō – pātōtō – pātōtō

A strong wooden mallet strikes a sharp metal chisel.
We follow the wood grain
as we cut ridges and notches.
Wood chips fly!

pātōtō – pātōtō – pātōtō – pātōtō

Shapes are carved away:
triangles, diamonds, zigzags.
Rauru roll outwards and inwards,
the spirals creating ata and ātarangi.



He Toi Whakairo

This poem is about the art of whakairo, linking to the article about the Kaipara School carved waka in this Journal.



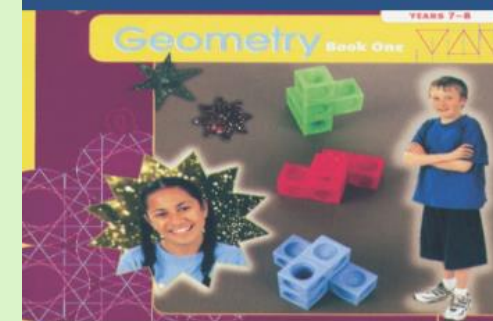
Rua and Te Manu

This story, presented in a graphic text format, tells how Rua journeys under the sea to rescue his son Te Manu, who has been taken by



Kākahu Pekepeke

This report describes taonga at Ōtūmoetai School, focusing on a very special whakairo (carving).



Kōwhaiwhai

This is a level 4 geometry activity from the Figure It Out series. It is focused on describing patterns using the language of

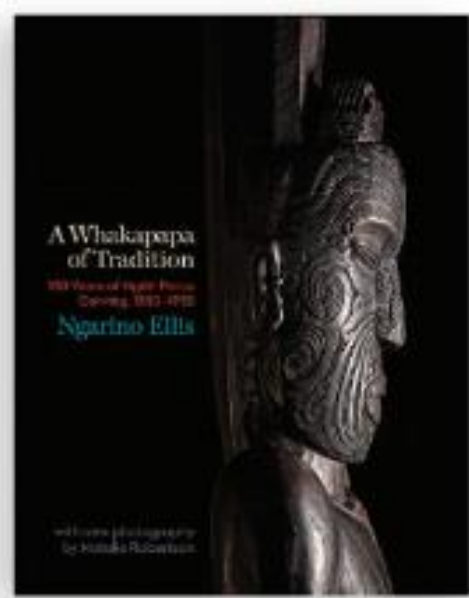
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Ngāi Tahu magazine “Te Karaka” articles about whakairo

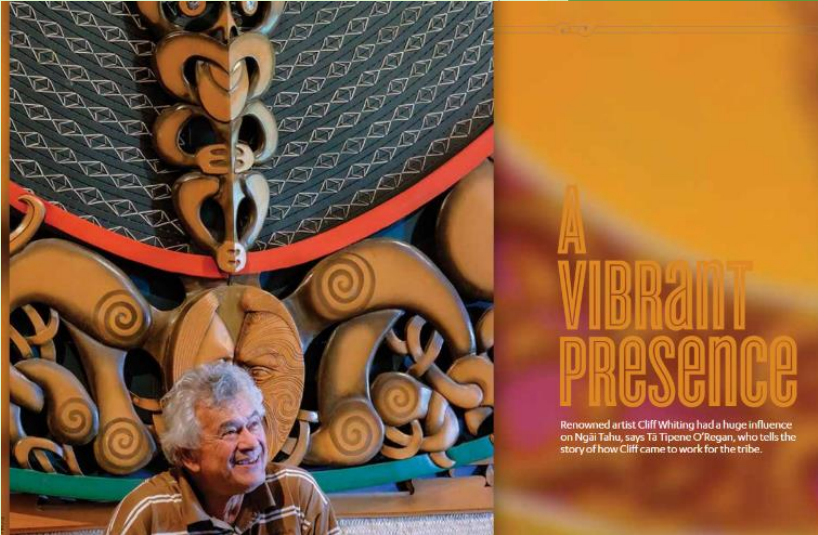
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