



a traditional legend retold for tamariki/mokopuna.

Retold By Bubba Thompson and Paulette Tamati Elliffe
Illustrations by Remy, designs by Ariki Creative

“TUNAROA”

TEACHER SUPPORT MATERIAL

This resource has prompts and provocations, teaching and learning ideas, NCEA standards and other curriculum objectives, and links to many other helpful resources that relate to PEOPLE, PLACES AND EVENTS.

“Tunaroa” is one of the creation stories depicted in the whakairo/carvings in the wharekai at Te Rau Aroha marae in Bluff. The whānau at Awarua share these pūrākau to help keep these stories alive.



TEACHING/LEARNING ACTIVITIES, IDEAS & TIPS

Each title below links you to the page you need

Tunaroa – English / Maori text (2 pages)	Sign language	Social Inquiry model
Compare the legend from different sources	Some tips for analysing texts	Create a waiata
Southern / Kāi Tahu dialect explained	Critical skills development	Tuna biology
Myths legends pūrākau and pakiwaitara	Tuna terminology, and language tips	YouTube videos
Māui stories from other places	3 tips for correct pronunciation	School readers
Ngāi Tahu strategy and shop	Kōtahi Mano Kāika	kīwaha
Become a story teller	Create a BOT character	Mahinga kai is the 9th tall tree
Declining tuna populations need our help	Tuna catching equipment	Mahinga kai videos & inquiry
Tuna migration – a literacy activity	Famous love stories	Write a biography
Using AI in schools	Using cultural contexts tips	How to remember the story
Curriculum NCEA links (6 pages)	Create reinforcement activities	Q&A about story
Aotearoa NZ Histories tips (4 pages)	Helpful website links	Acknowledgements
Sharing back		



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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)
- 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 of the Ngāi Tahu takiwā, you will see and hear this dialect particularly used for place names, (e.g: Waitaki, Rakiura), karakia (e.g: Ka Tū te Tītī, Kia tau kā manaakitaka), and also in waiata such as “Korokī taku manu”, “Kua huri ko te Rautau” – these waiata are linked below.
- In this resource the dialect is used inter-changeably with the most significant marker being the “ng” changed to “k”. There are other unique Kāi Tahu kupu used from time to time within the resource.

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MYTHS & LEGENDS, PŪRAKAU, PAKIWAITARA

MYTH: a symbolic story concerned with the origins of a people, their world, or other natural phenomena. Typically feature in the distant past with gods and/or other supernatural beings. Myths serve a higher purpose than mere entertainment. They are sacred rather than secular. Often associated with theology and ritual.

LEGEND: a heroic story set in the recent past that is popularly considered historical but remains unverifiable. Usually lacking religious significance but often with national or cultural significance (e.g. Robin Hood for English, William Tell for Swiss). Legends may be based on historical figures but the actual adventures undertaken are often fictionalised or exaggerated (Moby Dick). Primary figures of legend are typically portrayed as flesh and blood humans. They can feature more of the impossible and supernatural, in the form of fantastic exaggeration.

PŪRĀKAU is defined in “Te Aka Māori Dictionary” as “legendary, mythical”. For Māori, pūrākau are often referred to as creation stories, and serve to remember events, people and places in history. Kōrero pūrākau help to explain the past, remember experiences and pass on learning. Oral traditions have always been an important part of Māori culture and identity, with stories handed down from generation to generation that make sense of the geography and geology of land, discovery and occupation (e.g.: the story of Poutini (an oral atlas, a resource map of valued stones).

PAKIWAITARA are fiction, a yarn, a good story most often pitched for children. (e.g: Perky the Pūkeko stories).



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Tā Tipene O'Regan: “*We must remember to remember*”.

TUNAROA – Different accounts

The images link you to **six** sources of information about the legend of Tunaroa.

There are some similarities and some different points of view expressed through these accounts.

Chart the commonalities and differences.

Consider why the way this legend is told in this children's reader differs from others.

Keep in mind that different perspectives don't make one account or another incorrect, they are a similar creation story told in another way.

LEGENDS OF THE MAORI THE ORIGIN OF THE EEL FAMILY



Legends of Maui, A Demi-God of Polynesia, by W. D. Westervelt, [1910], at sacred-texts.com

TE TAUMUTU RŪNANGA FACT OF THE DAY 16TH APRIL 2020 THE CREATION OF TUNA

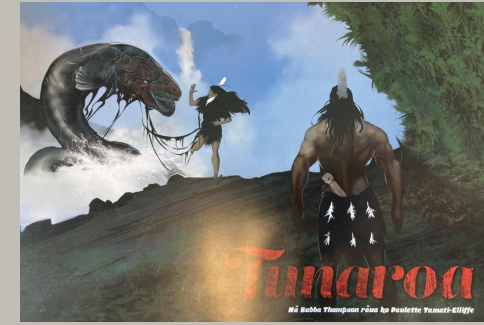
(pages 11-12 of above resource)



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TUNAROA

A TRADITIONAL LEGEND RETOLD FOR TAMARIKI – ENGLISH VERSION
(TE REO MĀORI VERSION ON THE FOLLOWING SLIDE)



Tunaroa lived in the sky near Ranginui, in a very hot place called Te Rā. It was so hot that all the water dried up. When Tunaroa looked down upon the earth he could see lots of water, cool, wet and refreshing and there he made his home.

Nearby lived Māui and his beautiful wife, Hine-a-te-repo. One day, as Hine was getting water from the river, Tunaroa caught sight of her. Enchanted by her beauty he planned to catch her and make her his wife. He slithered up beside her and wrapped his slimy tail around her. She screamed as she struggled to break free. Covered in slimy gloop she slipped out from his tight grasp and ran home to her husband. Māui was so furious he set out to kill Tuna. The next day Hine-a-te-repo went down to the banks of the river and called out to Tuna. As soon as he appeared Māui leapt out from behind Hine and threw his spear. But it bounced off and Tuna escaped.

Māui did not give up! He dug a big, long trench from the river and at the end of it he dug a deep hole. He chanted a karakia to bring down heavy rain to flood the river and sweep Tunaroa down through the trench, to trap him the deep hole. The rain stopped and Tunaroa rushed back to the safety of the river, swimming up the trench where Māui was waiting.

As Tunaroa glided past, Māui raised his tiki. Chop! Off came his head. Māui swung again. Chop! Off came his tail! Tunaroa was now cut into three parts. Māui threw Tunaroa's head into the sea where it became Ngoiro the conger eel, the parent of all sea eels. Māui threw Tunaroa's body into the forest, where it wrapped itself around a tree and became kareao, the supple jack, the parent of all vines. The blood that gushed from Tunaroa's puku, fell on many of the trees, toatoa, rimu, mataī, tōtara and towai, staining their timber red. Drops of Tunaroa's blood splattered onto birds like Kākāriki, colouring some of their feathers bright red. Māui finally chopped Tunaroa's tail into many pieces and threw them back into the river where they became the river eels we know today.

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Maori text on next
page

This picture storybook is written in English and Te Reo Maori.
Contact **Awarua Marae** to purchase your own copy,
Email: office@awaruarunaka.iwi.nz.

TUNAROA

TĒTAHI PAKIWAITARA I TE REO MĀORI
(ENGLISH VERSION ON PREVIOUS SLIDE)

Te tuhika i te reo tauivi
i te whāraki i mua



I ngā wā o mua ko te kāinga o Tunaroa he wāhi wera rawa atu i ngā rangi. Ko te ingoa o tāua wāhi ko Te Rā. Nā te kaha o te wera i maroke ai ngā wai katoa. Nā ka huri te aro o Tunaroa ki a Papatūānuku, ka kite atu ia i ōna wai makūkū, i ōna wai mātaotao, hei kāinga hōu mōna.

I aua whenua ko Māui me tana wāhine ātaahua rirerire, ko Hine-a-te-repo. Tērā tētahi rā i te tiki wai a Hine i te awa, ā, ka kitea e Tunaroa. Ka mate kanehe atu a Tunaroa ki a Hine, ko whakaaro ake a Tunaroa māna tērā wāhine. He haere kūmanu atu a Tunaroa ki te wāhine rā, ā, ka mauheretia ki tōna hiku kāwareware. Ka ūmere a Hine i tōna tūmeke, i tōna matakū. I te nui o te hāwareware, ka puta a Hine ka tika atu ia ki te kāinga, ki tana tāne. I tū rawa ngā pihi o Māui i tana rongohanga atu, nā ka whakatau ia kia patua a Tunaroa, kia mate.

Ao ake te rā ka heke a Hine-a-te-repo ki te taha awa, ā, i karanga atu ia ki a Tuna. Ka patua a Tunaroa i te awa ka puta hoki a Māui i tōna wāhi huna. Ka whiua e Māui tana tao hei wero i a Tunaroa. Engari kāore i ū, ka maka noa iho te tao ki rahaki, ka rere atu a Tunaroa.

I upoko pakaru a Māui! Mai i te awa i kereia e ia tētahi awaawa roa, ā, i te pito rawa he rua tino hōhonu. Ka takina tana karakia, kia heke mai te ua, ā, ka waipuketia te awa. I te kaha o ngā au o te awa i haria atu a Tunaroa, ā, ka mau ia i te rua hōhonu rā. Ka mao te ua, ka ngaware te kaha o te wai, ka puta a Tunaroa i te rua. Ka kaukau atu ia mā te awaawa roa kia hoki atu ki ngā wai o te awa, engari i reira e tatari ana a Māui.

Ka ngana a Tunaroa te kaukau atu engari ko te toki a Māui ki tōna ringaringa. Topia! Ka motu te pane o Tunaroa. Ka motu hoki te hiku. Kua toru ngā wāhanga tīnana o Tunaroa. Ka whiua e Māui te upoko o Tunaroa ki tai, ā, ka whakawhitia ki a Ngoiro, te matua o ngā tuna moana katoa. Ko te tīnana o Tunaroa ka whiua ki te ngahere, ka pōkai tērā i tētahi rākau ka whakawhitia ki a Kareao, te matua o ngā aka rākau katoa. I rere te toto mai i te puku o Tunaroa, ka paratī ki runga i ngā rākau, te toatoa, te rimu, te mataī, te tōtara, nā reira ka whero te iho o ngā rākau rā.

I whekuwheku hoki te toto ki runga i ētahi o ngā manu pērā i te kākāriki, kātahi ka whero ētahi o ngā huruhuru manu rā. Ka mutu ka topitopia e Māui te hiku o Tunaroa. Ko ngā wāhanga nei ka whiua ki ngā awa. Koia nei ngā tuna wai Māori katoa.

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Ko te pakiwaitara nei i kā reo e rua. He hiahia ōhoku ki te hokohoko, i-mera atu ki te rūnaka ki Te Rau Aroha marae, pēnei: office@awaruarunaka.iwi.nz.

READ, SKETCH, RETELL, DISPLAY, VIEW

Kaiako instructions to ākonga

- I am going to read the story. “Tunaroa”.
- I am going to read it in four “beats”. Four separate parts.
- You have four pieces of paper, one piece for each beat of the story.
- You have to quickly sketch something that will remind you what you hear so that you can retell the story later. You can’t use letters, numbers or words.
- I will read each beat of the story two times. You might want to listen the first time, and then draw, or you might want to start drawing immediately.
- When I have finished reading it the second time, I will give you two minutes to finish your sketch.
- It doesn’t have to be a saleable work of art; it is just a sketch that will remind you of the story so you can retell it when asked.
- He pātai? Any questions?
- Let’s start now.

READ AND SKETCH

- Read each beat through slowly and clearly, two times. Then leave two minutes for ākonga to finish up their sketches, before moving onto the next beat.

RETELL

- Moving around the room ask students to retell one fact from Beat 1, to the best of their recollection, using their sketch to help. Ask a second student to add to what has been told. When all details have been recalled, proceed to the following beats 2, 3 and 4.

DISPLAY

- Display the beats on the floor
- Give everyone an opportunity to view each other’s work.
- Let students decide which one (or more) from each beat to display on the walls

Q&A

- Ask questions about the story: Kaiako to have prepared some questions to elicit information – have your answers alongside the questions for you.

(prepared questions for this story are on the following slide)



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QUESTIONS TO GAUGE UNDERSTANDING AND RECALL OF “TUNAROA”

Questions

1. Who are the main characters of the story?
2. Where did Tunaroa live?
3. In this story, who was Māui's wife?
4. What did Tunaroa do to try and capture Hine as his wife?
5. Māui attempted to kill Tunaroa. What did he do first?
6. What did Māui do next to try and capture Tunaroa?
7. Māui eventually caught Tunaroa. What did he do next?
8. The head in the sea became what?
9. What did the body in the forest become, and where did the blood go?
10. And the tail chopped into many pieces became what?

Answers

1. Tunaroa, Māui, Hine-a-te-repo.
2. In the sky near Ranginui in a very hot place called Te Rā.
3. Hine-a-te-repo
4. He slithered up beside her, wrapped his slimy tail around her.
5. Māui threw his spear at Tunaroa but it bounced off and Tuna escaped.
6. He dug a long trench with a deep hole at the end, chanted a karakia to bring down rain to flood the river so Tuna would be swept through the trench and become trapped in the deep hole.
7. He chopped off his head and tail with his toki, threw the head into the sea, the body into the forest and the tail into the river in many pieces.
8. The Ngoiro, the conger eel, the parent of all sea eels.
9. The body became kareao, supple jack, the parent of all vines, and the blood fell on many trees, staining their timber red (toatoa, rimu, mataī, towai mentioned) and splattered on birds (kākāriki mentioned).
10. The river eels we know today.



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*Take a moment to reflect on the outcomes,
praising the group effort to recall the story*

TE RAUTAKI PAKIREHUA PĀPORI – A SOCIAL INQUIRY MODEL

Zero in on one aspect of interest about your topic and following this social inquiry model:

- **Plan** – identify your focus area, and your methods of research. 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?



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Acknowledgement to the **Waitaha Wai** ECAN resource, which is the basis for this inquiry model

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 Ngāi Tahu takiwā, that means Ngāi Tahu sources (as opposed to a Māori voice from another iwi) is crucial.

The “Tunaroa” context is Ngāi Tahu created, re-tells a legend as retold in the whakairo in the wharekai at Te Rau Aroha marae, is told by Ngāi Tahu whānau who work for their iwi, and can therefore be considered authentic and reliable. Note that this is not always the case.

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 the source was recorded, and by whom?)
- Who's perspective is given? Who's is missing?
- Are the sources reliable? How do you know that?
- Is the information unbiased and does it portray a balanced view?



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MĀUI STORIES FROM THE PACIFIC

The story of Maui and the eel is one that can be **heard across the Pacific from Hawai'i to New Zealand..** Below are accounts from Hawaii, Samoa and Aotearoa

10 Defeating The Long Eel



Compare and Contrast versions

- what is the same?*
- what is significantly different?*

What other Māui stories can you find to compare versions?



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SOME TERMINOLOGY FOR CATCHING TUNA

Hīnaki

Pā tuna

Patu tuna

Toi

Kōumu

Kōrapa

Matarau



Search the kupu: Hear the kupu: This site allows you to search the kupu (word), and by pressing the speaker icon, you can hear the word spoken. Keep pressing the speaker and repeating the correct pronunciation until you have it!
(link in each kupu)



"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**." *(link to article in the image)*

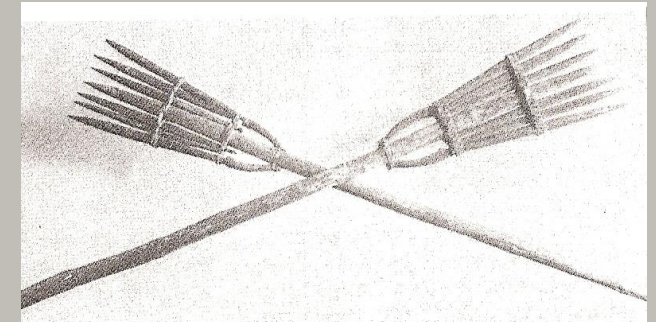
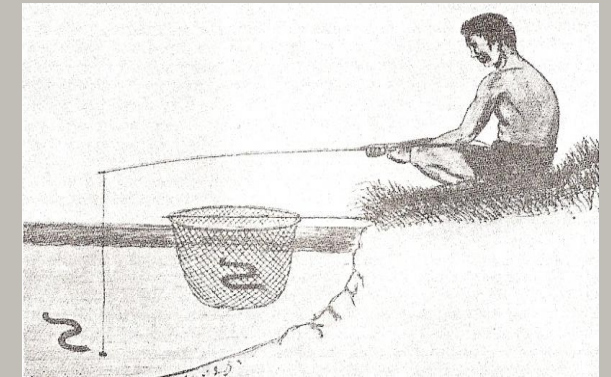


Te reo Māori pronunciation guide: Learn to pronounce Māori words correctly to become more confident using them. Access the guide from Victoria University linked in the image

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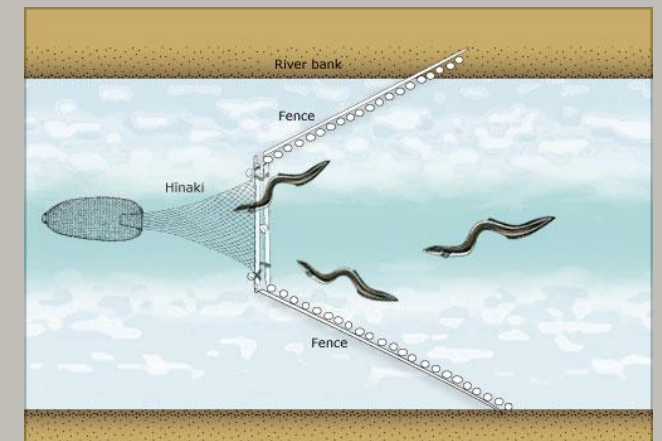
TUNA CATCHING

([Video linked in the title](#))



What other names can you find for tuna catching methods?
Check out [this video](#) (and others you may find) on the eel trap. You could test it out in your local stream. Don't forget to measure and take photos before releasing.

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Declining Tuna Populations Need Our Help

"Eel populations are now declining, and they are considered an 'At Risk' species. The main cause of the decline has been human activity: pollution, deforestation, hunting, dams and culverts are all threats. The longfin eel sure does have a lot to deal with these days. These resources will help you understand more about these special creatures, their lives, threats and what we can do to help them. Dive right in and enjoy!"



The resource "[Tamariki for Tuna](#)" gave ideas on how you can help tuna. What will you be able to take on as a task for your class or kura? Don't forget to record your actions with before and after photos. Create a presentation to inform other classes, whānau and your community about your efforts.

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TUNA BIOLOGY: WHAT DOES SCIENCE TELL US ABOUT TUNA?

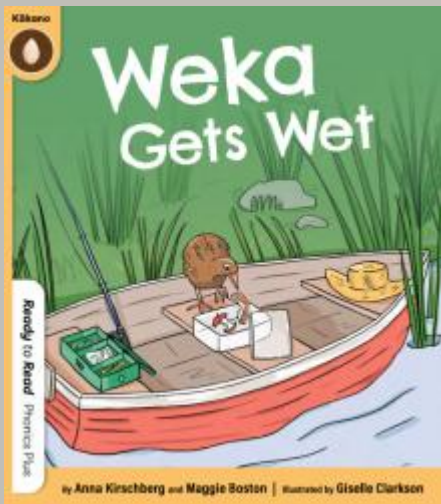
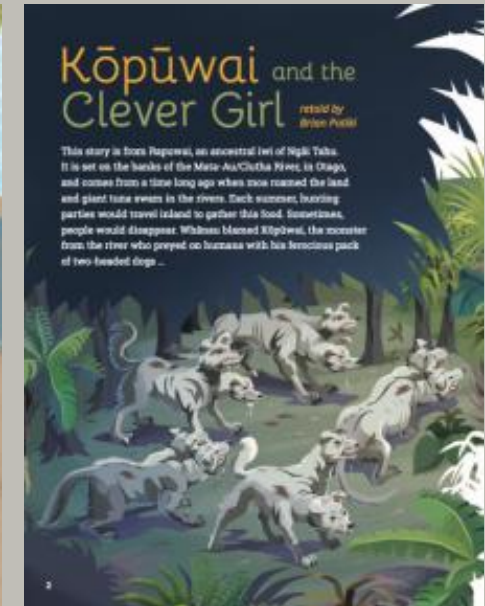
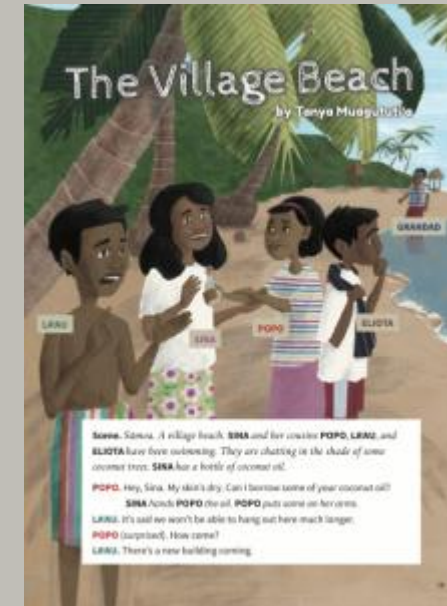
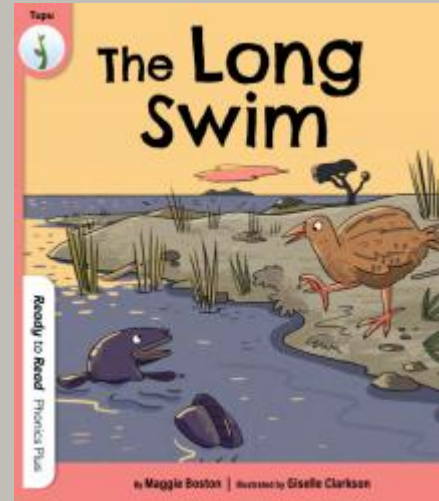
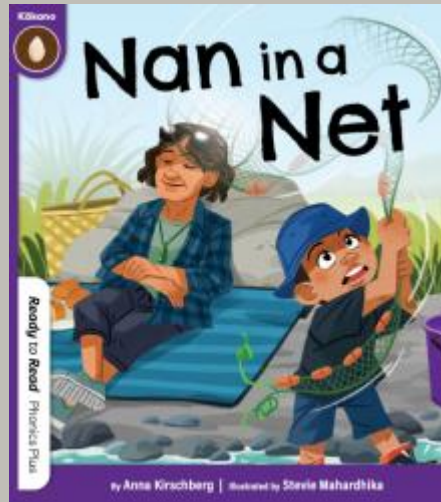
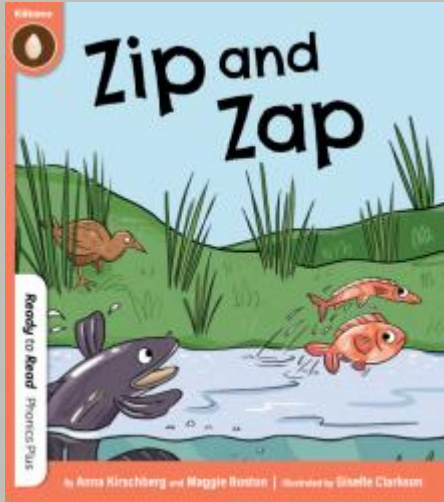
NIWA – Taihoro Nukurangi (the National Institute of Water and Atmospheric Research) has extensive and comprehensive information about tuna – ecology and biology, so check their website through the link in the image below.

Think of ways your class can improve the habitat in the waterways near to your school to increase the numbers of eels, and put your **plan** into **action**.



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SCHOOL READERS



All of these texts are available through the tahurangi.education.govt.nz site and links directly to the text are in each image. Some include the teacher support material and downloadable audio in addition to the text. All have a tuna connection in some way.

What other “tuna” resources can you find?

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TE REO ROTAROTA

NZ and Māori sign language for
tuna, kupenga, hī ika, awa and moana

New Zealand Sign Language *dictionary*



eel

tuna



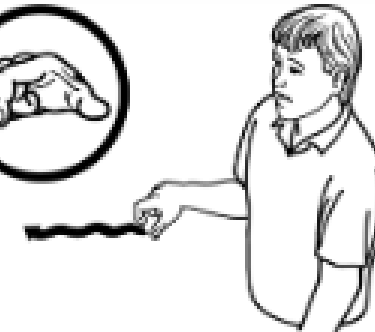
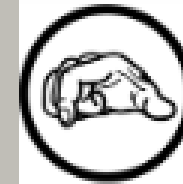
net (fishing)

kupenga



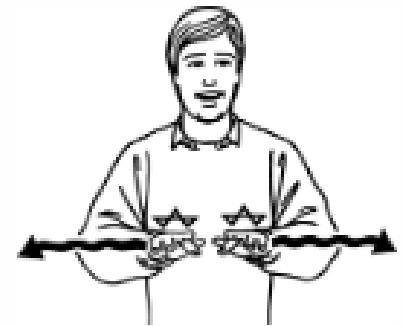
fishing

hī ika, mātira



river

awa



sea

moana

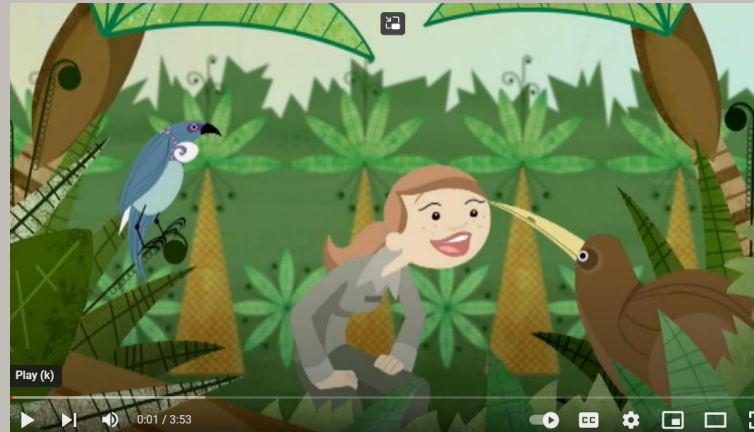
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Each pic links to a short video showing you how to sign those kupu

VIDEOS, WAIATA, ROTAROTA ABOUT TUNA

Here are a sample of videos available on YouTube:

By assigning videos to groups of ākonga and asking them to report back on the contents is a proven method to engage students in viewing with purpose. You may wish to define some prompts in advance to concentrate on your focus topic.



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TE HEKENGATUNA THE SEASONAL MIGRATION OF TUNA



Literacy:

Become an AQUAMAN to accompany tuna in a lake or river in Aotearoa, preparing for the “hekenga tuna” – seasonal migration. You can breathe underwater and can accompany the tuna.

Write about what you reasonably assume or believe you would have seen, heard, done or said, and encountered along the way. What changes do eels make on their journey?

Be prepared to create this story for a younger class to have in their Big Book corner to learn about eel migration. You may want to illustrate it yourself, or work with an artistic buddy to produce your pakiwaitara – your story.

Give it an interesting title, that makes us want to read it.



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“MAHINGA KAI” IS THE 9TH TALL TREE

“What does that even mean?”



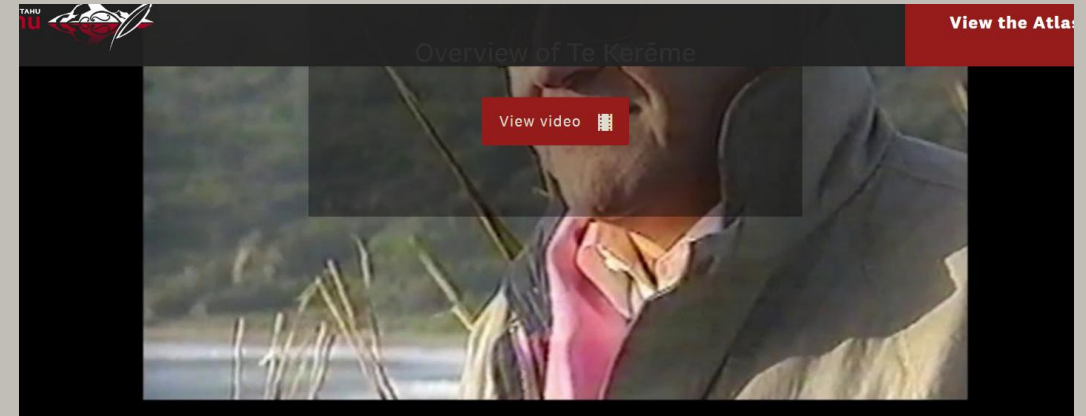
Create a food map:

Traditional food gathering methods and sites is considered the **“9th tall tree of Ngāi Tahu”** – check out the link in the image for an explanation. Mahinga kai places also includes sea locations, and many are now protected “mātaitai reserves”.

Māori always settled near to fresh and abundant food sources, and their pā were often coastal settlements, allowing easy access to sea, rivers and forests for food gathering.

Create a map of the food species that you would find in the story Tunaroa and in your local region. Knowing that the whānau, hapū and iwi would have gathered kai from here, do you consider their diet varied and interesting? Why do you say that? If you were gathering one of those food species now, how would you prepare it to eat? How would you gather it? Compare and contrast traditional methods with modern methods using a Venn diagram.

What other food sources would they have accessed for a balanced and varied diet?



The Ngāi Tahu Settlement

Extension: Understand how “mahinga kai” traditional food gathering methods and places contributed to the Ngāi Tahu claim, will help develop a well rounded understanding of the Treaty of Waitangi Settlement - this topic is most suited to **Years 7-13**

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MAHINGA KAI VIDEOS & INQUIRY SHEETS



When learning about the places in Te Waipounamu, mahinga kai species are always mentioned. To deepen the understanding of the importance of the places for food gathering, for sustenance and wellbeing, for trading, check out a species prevalent in your region, **watch the video** in the series, and check out the associated **inquiry sheet** from the framework resource – linked on the image. (“Tuna” is a relevant context in all regions)

[Manaaki Tuna](#) also has stories and books, articles and resources – check it out

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A framework for using the
Ngāi Tahu Mahinga Kai video series
to teach social studies



Kaitiakitanga (stewardship)

“We will work actively to protect the people, environment, knowledge, culture, language and resources important to Ngāi Tahu for future generations”.



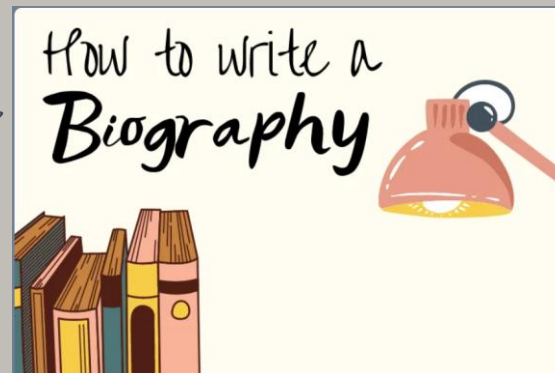
WRITE A BIOGRAPHY



- Ngāi Tahu artist Priscilla “Piri” Cowie has focussed on “tuna” as a muse for her art over the past decade or so, and her tuna art features in many public spaces in Ōtautahi and NZ wide. Some images are included here, as well as a [video link here](#) about her work, and a [Transcript of video – Priscilla Cowie](#). Use that information and supplementary readings you discover to create a biography. Remember biographies typically include information about who the artist is, their early life, inspirations, and their successes in their chosen art medium. Share how their culture inspired and had an effect on their art.



Rather than just listing the basic details of their upbringing, hobbies, education, work, relationships, and death, a well-written biography should also paint a picture of the subject's personality and experience of life."



Access a biography (linked below) from the Ngāi Tahu Archives for form and content examples



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TITO WAIATA

COMPOSE A SONG

Most suited to Years 4-10



Tito waiata –

compose a song, haka, rotarota (poem) of the journey of the tuna from the river or lake out to sea to breed.

You may like to include some kīwaha in your composition.

(see kīwaha slide for some ideas)

You can borrow a well-known tune (but if you want to publish and record your composition, you need to get permission for the song use).

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KĪWAHA USE

Insert these kīwaha Māori (slang or colloquial phrases) into the story in places where it makes sense 😊 Read the finished story to others. (the translation are there to help you choose the right ones; they might not all be able to fit into the story). *Read them with expression!*

He toki koe!	You are an expert!
Me upoko pakaru koe	Don't give up, be determined
Ko Māui tonu atu au i a koe!	I'm cooler than you'll ever be!
Auē! Taukuri ē!	Oh no, how dreadful!
Auē, te paru rawa o te wai nei!	Gee, this water is dirty as!
Hoake tātou!	Let's all go (quickly)
Ka kino kē ia	He's so clever
Kia tūpato!	Watch out! Be careful!
Areare mai ōu taringa	Listen! Open your ears
Wanane!	Choice!

And any other kīwaha that you know that will fit into the story well 😊



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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

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Acknowledgement: these ideas adapted from
ASSEN Conference workshop, July 2022

Aotearoa New Zealand's histories

AOTEAROA NZ HISTORIES



Make sure that your plan for implementing Aotearoa New Zealand's histories is part of your school's long term strategic plans, including your annual plan and school charter. Your planning should also link to broader conversations about your school's vision, values, and philosophy.



Increase knowledge of national and local histories and grow critical inquiry skills.



Build productive partnerships with whānau, hapū, and iwi.



Review their social sciences teaching and learning programme for years 1-10 and start identifying ways to strengthen Aotearoa New Zealand's histories.

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Next page shows the stages from getting started, developing, implementing and embedding

Stage One

We are getting started, as we:

- identify what we already know about Aotearoa New Zealand's histories and who our experts are
Activities: ① ② ③ ⑤
- improve knowledge of te reo and mātauranga Māori
Activities: ③
- know and connect with local whānau, hapū, and iwi
Activities: ③ ④
- connect with community networks to help us explore the historical significance of local places and people
Activities: ① ③ ④ ⑤
- understand the what, why, when, and how of including Aotearoa New Zealand's histories in the social sciences learning area.
Activities: ① ④ ⑤

Stage Two

We are developing understandings and relationships, as we:

- grow awareness of national and local histories using a broad range of sources and perspectives
Activities: ① ② ③
- develop our critical inquiry skills
Activities: ① ② ⑤
- recognise the links between current contexts/events and the past
Activities: ②
- grow productive and reciprocal partnerships for learning between our school and whānau, hapū, and iwi
Activities: ③ ④
- make use of Kāhui Ako / school networks to explore mutually beneficial opportunities
Activities: ③ ④
- take a closer look at the details of Aotearoa New Zealand's histories in the social sciences learning area.
Activities: ⑤

Stage Three

We are implementing Aotearoa New Zealand's histories, as we:

- use it to design our local curriculum
- support ongoing professional growth of our people
- collaborate with students, parents, whānau, hapū, iwi, and communities to refresh our social sciences programme and implement Aotearoa New Zealand's histories
- reflect Aotearoa New Zealand's bicultural heritage and use mātauranga Māori sources
- design learning experiences to reflect the diverse histories and experiences of the peoples of Aotearoa
- include national and local content that is relevant to all members of our school community
- use the resources we have available – people, cultural heritage organisations, and local places.

Stage Four

We are embedding and sustaining Aotearoa New Zealand's histories, as we:

- use it to review and refine our local curriculum
- support ongoing professional growth of our people
- grow enduring and reciprocal relationships with hapū and iwi
- reflect on our programme regularly and collaboratively to ensure it continues to meet the needs and priorities of our community
- offer students rich learning experiences across a range of contexts
- use learning progressions and design assessment systems to know and show the development of students' learning and critical inquiry skills.

LEADING LOCAL CURRICULUM GUIDE

Aotearoa New Zealand's histories

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[Next page has more tips from the curriculum guide](#)

Aotearoa New Zealand's histories

SOME TIPS FROM THE CURRICULUM GUIDE

Koha atu, koha mai

Reciprocity is essential for building productive partnerships with Māori communities. As hapū and iwi share their knowledge and narratives with you, discuss and negotiate how you can give back.



"The histories that make up a local curriculum should be meaningful to children that go to that school, and they should reflect the events and stories that sit within that school."

PAULINE CLEAVER,
MINISTRY OF EDUCATION

"There is an opportunity for a different curriculum, one based on strong relationships between schools and mana whenua, where the mana whenua, if properly resourced, can lead the process ... it's a liberating way of teaching and learning the full history of home, as told by the home people."

CATHERINE DELAHUNTY, 2020



"The big advantage to local history is that there's, in terms of resources, there are so many that are readily available. Like I know that there are living ancestors of people who fought in that battle and there are people who still hold the medals that were awarded to famous leaders and fighters."

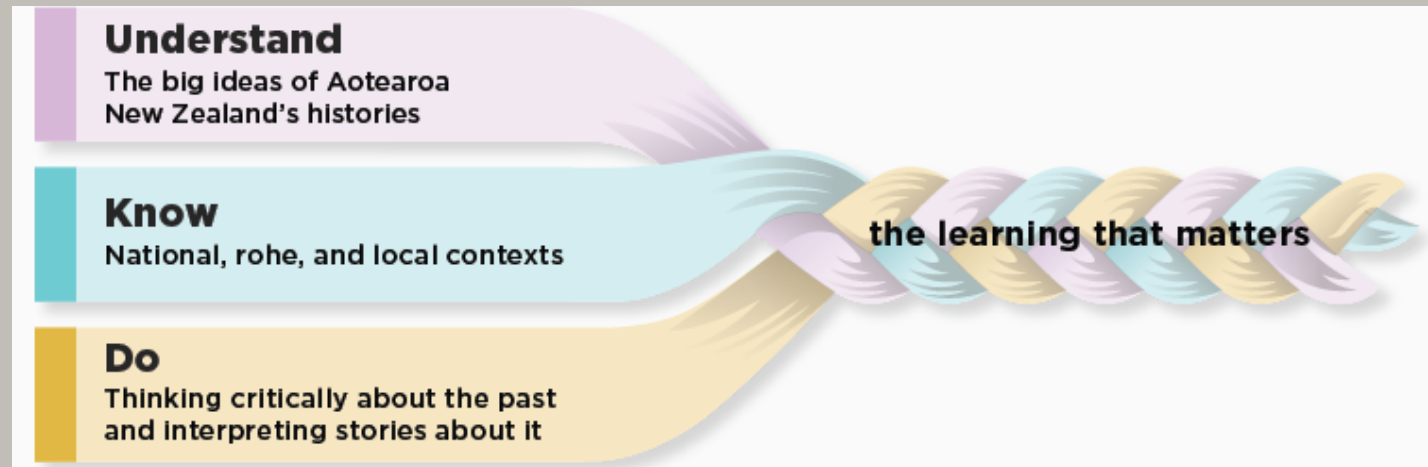
ARAPETA LATUS



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[Next page has Learning experiences overview](#)

LEARNING EXPERIENCES TO GAIN THE KEY KNOWLEDGE



“Aotearoa NZ
Histories
curriculum” is the
first refresh, with
implementation
beginning 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 following slides have links at all levels, being examples of connection to achievement standards, Unit Standards and NCEA credits.

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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.
- 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

[For NCEA 1, 2, 3
information, go to
the following slides](#)

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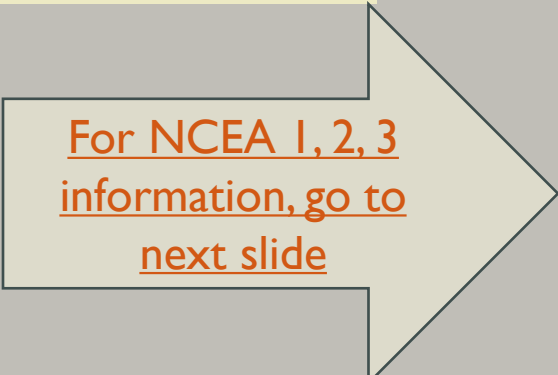
NCEA DEDICATED CO-REQUISITE STANDARDS – RECOMMENDED ASSESSMENT OPTION FROM 2023 ONWARDS

- [US32403](#): Demonstrate understanding of ideas and information in written texts (Literacy Reading)
- [US32405](#): Write texts to communicate ideas and information (Literacy Writing)
- [US32406](#): Use mathematics and statistics in a range of everyday situations (Numeracy)
- Mō kā ākoka e ako ana i te reo Māori, nāia kā aromatawai āhua rite ki kā mea o ruka: [US32413](#), [US32415](#): me [US32412](#).

For further information and explanations, see information page re NCEA standards 2023-27 [link here](#)



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

NCEA LEVEL 1 UNITS: SOCIAL STUDIES, HISTORY, LITERACY

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)
- 91040 - 4 credits: conduct a social inquiry
- 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

Literacy, Numeracy

US 32403 – Reading – Demonstrate understanding of ideas and information in written text

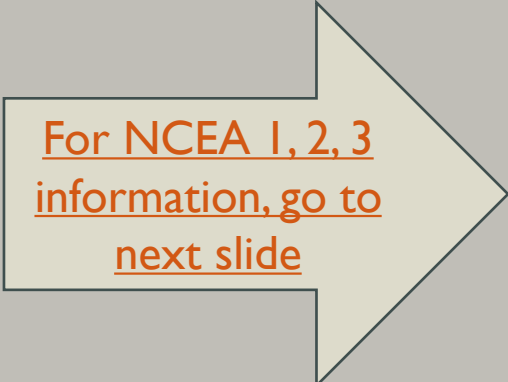
US 32405 – Writing – Write texts to communicate ideas and information

US 32406 – Apply mathematics and statistics in a range of everyday situations

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. This an example list; there are more.



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[For NCEA 1, 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:

Analyze the impact that policies have on a sustainable future

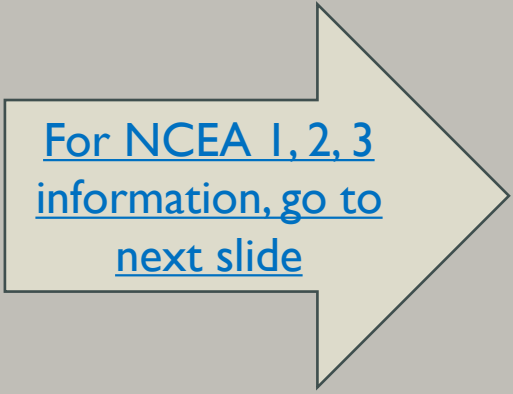
- Level 3: 91736, 4 credits:

Analyze 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 1, 2, 3
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 analyze 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.

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

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NCEA LEVEL 3 UNITS: SOCIAL STUDIES, HISTORY, ENGLISH

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

English:

- 91475: 6 credits (internal) Produce a selection of fluent and coherent writing which develops, sustains, and structures ideas
- 91476: 3 units (internal) Create and deliver a fluent and coherent oral text which develops, sustains, and structures ideas
- 91477: 3 units (internal) Create a fluent and coherent visual text which develops, sustains, and structures ideas using verbal and visual language

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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THE NGĀI TAHU EDUCATION STRATEGY



THE NGAI TAHU SHOP



We strive for our tamariki to see their culture in the classroom, as it uplifts pride and wellbeing, along with self confidence and belonging.



There are many Ngāi Tahu publications listed here for sale, and the numbers are growing each month. We highly recommend you visit for primary sources of information about and by Ngāi Tahu. Check out “Welcome of Strangers” for a southern historical overview like no other

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“KŌTAHI MANO KĀIKA, KŌTAHI MANO WAWATA”

A separate initiative, focused on Kāi Tahu reo revitalisation

Kaupapa/Events



KMK offer a range of events and different initiatives for individuals and whānau to develop te reo Māori. Whether you are a beginner or a competent speaker, there will be an event for you!

Rauemi/Resources



Whether you want to brush up the basics, challenge yourself a bit more, or find some printable propaganda for your office te reo takeover, we will have something for you.

Puna pūtea/Funding



Contestable funds have been established to increase the numbers of Kāi Tahu speakers of te reo Māori, and the number of Kāi Tahu whānau using te reo Māori as an everyday language of communication within the whānau context.

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TE WHAKAHUA TIKA – Correct Pronunciation – The 3 main Rules

RULE ONE - Syllabification is always
“to the vowel, to the vowel”

Ka-hi-ka-te-a

Kahikatea

Ri-mu

Rimu

Ma-ta-ī

Mataī

Mi-ro

Miro

RULE TWO - vowels **always** sound the same

Are there three or two?

a e i o u

RULE THREE - no cats and dogs

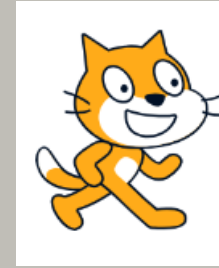


The vowel sounds
in the words “cat”
and “dog” are
sounds that DO NOT
exist in te reo Māori.

All other English
vowel sounds can be
produced by vowel
blends spoken as
almost one sound (e.g.
“ai” in the word “pai”)

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CHARACTER CREATION



Create a BOT character using Scratch (or other technology) for Tuna. Identify areas near your school where tuna thrive, and have Tuna explore the environment more fully, stopping as your BOT character encounters different flora and fauna on the way. As you stop at each new point, you could include information and images to help us understand your journey.

(see how “Ka Huru Manu” has included information at different points of a journey through [this link](#) – click on each black dot on the map of the trail)

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BECOME A STORYTELLER

Re-tell this legend in your own way. Give it your “style”.

Some ideas:

- Film and put together a video of a group of you acting out the legend,
- Create a stop-go lego animation re-tell, or create a 3-D printed tuna to pose for your animation
- make a story book with you as Tunaroa or Māui (or Hine-a-te-repo) and present “your” story in your words, (with illustrations too)
- write a song that tells the story,
- perform it as a play,
- create a rap, or even
- a speech.

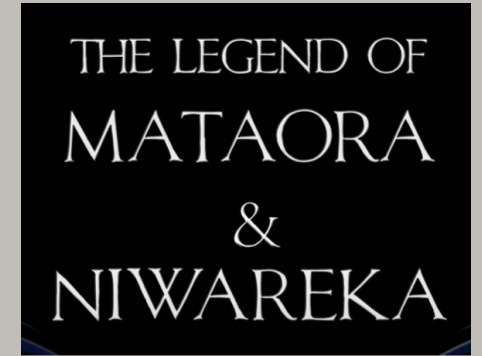


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Famous love stories (retold in videos) from Aotearoa and Europe

There are so many famous love stories in Māoridom, and in other societies. Some have happy endings, others do not. These retellings help us remember the original events, whether retold as a “fairy tale”, a myth, a legend, a pūrākau, a creation story. Often the same story is re-told slightly differently from place to place, and those different perspectives don’t make any version “wrong”.

- What similarities and differences did you notice?
- What conclusions can you make?
- What wonderings are you left with?



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USING AI IN SCHOOLS

Artificial Intelligence “AI” has been around for years. Google Maps is a well used example. If we are not informed and confident in using AI in the learning environment, we are not preparing our students for future employment in this rapidly changing world.

Engaging students through the use of AI in class allows for significant learning experiences in preparedness for their future well-being and fulfilling career pathways. The key is to use AI safely in ways that enhances learning and doesn’t replace the key knowledge and skills.

If you need more information on the use of AI in education, these **three links above** can help you feel more confident to allow the safe use of modern technology in ways that enhance the learning.

We also urge that you **NOT** use AI to re-write the kōrero tuku iho – the oral traditions and stories handed down through generations – as it diminishes the mana of the original kōrero. These **links to the right** explain why.

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Avoid using **AI** to re-write Traditional kōrero.

AI can safely be used in so many other ways.



maimoa creative.

USING CULTURAL CONTEXTS: SOME TIPS FOR KAIAKO

The Aotearoa NZ Histories curriculum encourages schools to develop a relationship with mana whenua.

Each school may have different starting points. An early task may be to understand who mana whenua is. The marae, pepehā, 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, and they may have an education team there to support your kura. It is important to establish 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 pepehā, whakairo and tukutuku, in waiata such as mōteatea and haka, as well as karakia and well known whaikōrero.

For local histories content, ensure Ngāi Tahu sources are used and uplifted as the primary information source.

Acknowledge all sources and be prepared to question the perspective each source represents. .

Explore your own ideas of what mātauranga is/what history is in Aotearoa NZ.

Interrogate your own biases. The history curriculum previously lacked a focus on local contexts pre-1800s. Māori history is the continuous history of this country, and this resource set, and others, allow all to learn together.



Increase knowledge of national and local histories and grow critical inquiry skills.



Build productive partnerships with whānau, hapū, and iwi.

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Best Quiz Creation Sites for Education

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

Suitable for Years 4-13



your students could create their own quiz to test their understanding of the story – here are some platforms they could use. Which other ones do you like to use?



Typeform

QUIZZZ

Kahoot!

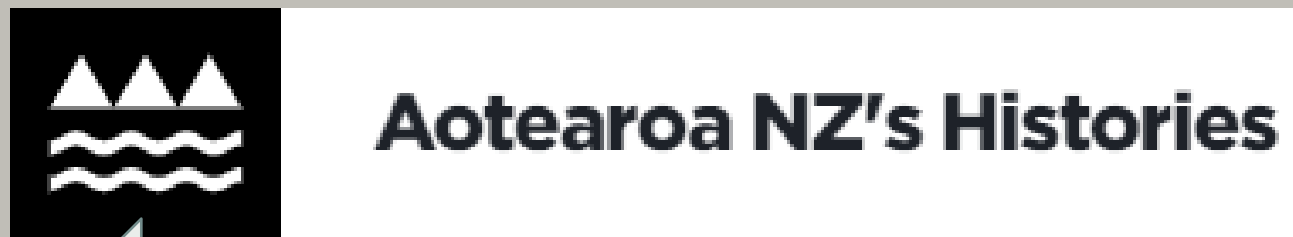
Game PIN

Enter

FlexiQuiz

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Click on the image to visit websites



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. To Bubba Thompson, thank you for sharing your pūrākau and trusting me to create this resource set for others to engage with the text and associated kaupapa.
- 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 as reliable Ngāi Tahu informed Teacher Support Material.
- We ask that the Creative Commons licence is respected; the information is shared but is not to be used for commercial gain (NC) and the integrity and veracity of the information is not altered with any derivatives (ND).
- 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 mana whenua – those with tribal authority in your rohe make available to you. That is your first source. These resources cover the wider contexts that are already available online to anyone.

DO SHARE BACK ... WE'D LOVE TO KNOW HOW YOU USED
THIS RESOURCE, AND SEE ANY MATERIALS YOU HAVE
CREATED 😊



Email through to:



mātauranga@ngaitahu.iwi.nz



CC BY-NC-ND

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