

# 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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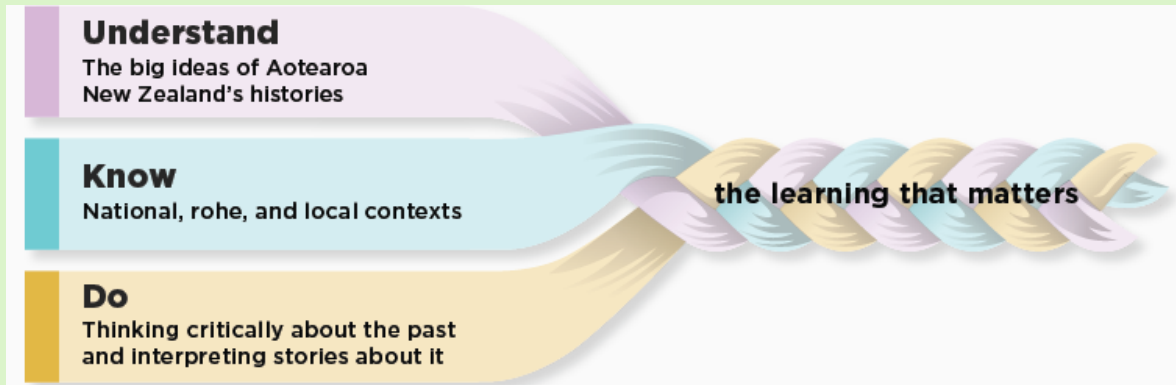
Te Rūnanga o Ngāi Tahu

# WHAKAIRO

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

|                                                                 |                                                                         |                                                         |
|-----------------------------------------------------------------|-------------------------------------------------------------------------|---------------------------------------------------------|
| <a href="#"><u>Origin of Whakairo</u></a>                       | <a href="#"><u>Video: Ngā Ringa Toi o Tahu</u></a>                      | <a href="#"><u>Some tips for analysing texts</u></a>    |
| <a href="#"><u>Early whakairo - Te Ara source</u></a>           | <a href="#"><u>Designs explained 1</u></a>                              | <a href="#"><u>Using cultural contexts tips</u></a>     |
| <a href="#"><u>An earlier account</u></a>                       | <a href="#"><u>Designs explained 2</u></a>                              | <a href="#"><u>Critical skills development</u></a>      |
| <a href="#"><u>Meaning of the word Whakairo</u></a>             | <a href="#"><u>Toi Whakairo and its importance</u></a>                  | <a href="#"><u>Social Inquiry model</u></a>             |
| <a href="#"><u>Building a wharenuī</u></a>                      | <a href="#"><u>Design names tell a story</u></a>                        | <a href="#"><u>Pronunciation guide</u></a>              |
| <a href="#"><u>Māori measurement for Māori housing</u></a>      | <a href="#"><u>Consequences wheel activity</u></a>                      | <a href="#"><u>How to remember words</u></a>            |
| <a href="#"><u>Name parts of a wharenuī</u></a>                 | <a href="#"><u>Case study activity</u></a>                              | <a href="#"><u>Kāi Tahu / Southern dialect</u></a>      |
| <a href="#"><u>Three other traditional art forms</u></a>        | <a href="#"><u>Tohunga oppression and Apirana Ngāta inquiry</u></a>     | <a href="#"><u>Fertile questions</u></a>                |
| <a href="#"><u>Flax &amp; Harakeke - “same, different?”</u></a> | <a href="#"><u>Mapping locations of native timbers for whakairo</u></a> | <a href="#"><u>KMK and Ngāi Tahu education</u></a>      |
| <a href="#"><u>Mapping locations of raranga materials</u></a>   | <a href="#"><u>Best rākau for whakairo?</u></a>                         | <a href="#"><u>Te Reo rotarota NZ sign language</u></a> |
|                                                                 |                                                                         |                                                         |
| <a href="#"><u>Whare whakairo explained</u></a>                 | <a href="#"><u>Aotearoa NZ histories curriculum</u></a>                 | <a href="#"><u>reinforce the learning</u></a>           |
|                                                                 | <a href="#"><u>Learning experiences through ANZH</u></a>                | <a href="#"><u>Other helpful web sites</u></a>          |
|                                                                 |                                                                         | <a href="#"><u>Acknowledgements</u></a>                 |
|                                                                 |                                                                         | <a href="#"><u>Sharing back</u></a>                     |

# Learning experiences to gain the key knowledge



Aotearoa NZ Histories curriculum is the first refresh, and implementation began in 2023. This curriculum is now part of Social Sciences

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.

[Return to choices page](#)

# 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 organization
  - 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

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

# NCEA Level 1 units: Social Studies, History

The skills practiced through the learning ideas in this resource of Teacher Support Materials would support these NCEA units, amongst others

## Social Studies

- ▶ 91039 – 4 credits: describe how cultures change (Context: societal change as a result of technology)

## 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

# NCEA Level 2 units: Social Studies, History

The skills practiced through the learning ideas in this resource of Teacher Support Materials would support these NCEA units, amongst others

## Social Studies

- ▶ 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

# NCEA Level 3 units: Social Studies, History

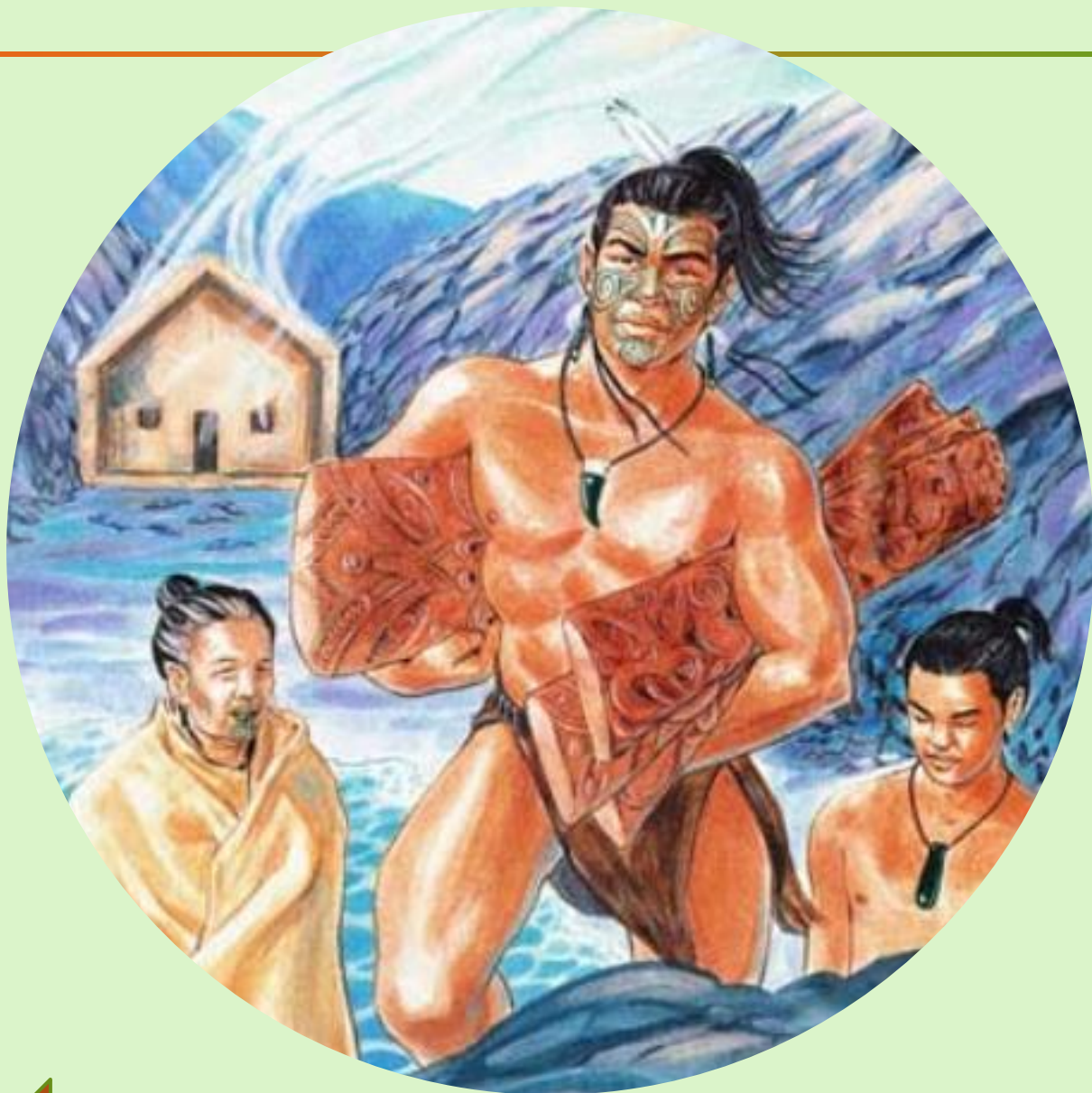
The skills practiced through the learning ideas in this resource of Teacher Support Materials would support these NCEA units, amongst others

## 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



# 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

## 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!*



# 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 Ruatēpupuke).

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

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



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



# “WHAKAIRO”

## the word and its origins

**whaka** (particle) to cause something to happen, cause to be - prefixed to adjectives, stative 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)

[Back to contents page](#)



***Nga Ringa Toi A 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 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 wharehau to public art pieces over a career spanning more than 45 years.



## Case study

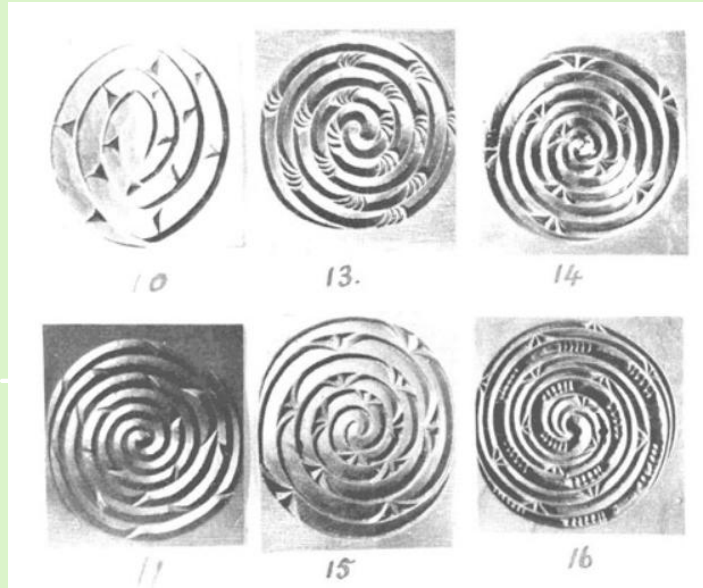
*Choose an experienced Ngāi Tahu kai-whakairo (carver) and learn more about them and their public sculptural works*

*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 (Te Tai Poutini)*

*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.*

# DESIGNS EXPLAINED



The original source of this 1948 image and explanation is no longer accessible online and is archived through Auckland University. However, follow [this link](#) to Tuwharetoa's "Toa Bone" explanation of Takarangi design.

## 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.

(Here's a link to [Steve Solomon's Tik Tok series on "learning the art of Māori taiaha carving"](#) which may inspire your process and content)



[Back to contents page](#)

# Designs explained



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

[Back to contents page](#)

# How do we say those design names?

16

## 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](#)

## Te Reo Māori pronunciation guide

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

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



**TE AKA**  
Māori Dictionary

[Back to contents page](#)

To hear the correct pronunciation, push the speaker icon to the right of the kupu

# 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](http://www.maoridictionary.co.nz) as a reliable source, and use the speaker symbol to listen to the correct pronunciation.

# 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?

### Kōwhaiwhai

This is a level 4 geometry activity from the Figure It Out series. It is focused on describing pattern using the language of transformation. A PDF of the student activity is included.

Visit Taurangi website and download the kōwhaiwhai Tuturu resource held in the Auckland Museum archives, which accompanies this Kōwhaiwhai teaching and learning idea.

[Back to contents page](#)

## ***SOCIAL INQUIRY MODEL:***

**Zero in on one aspect of interest about carving,  
and following 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?
- ▶ **Reflect** – take time to reflect on your inquiry -  
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?

# 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:

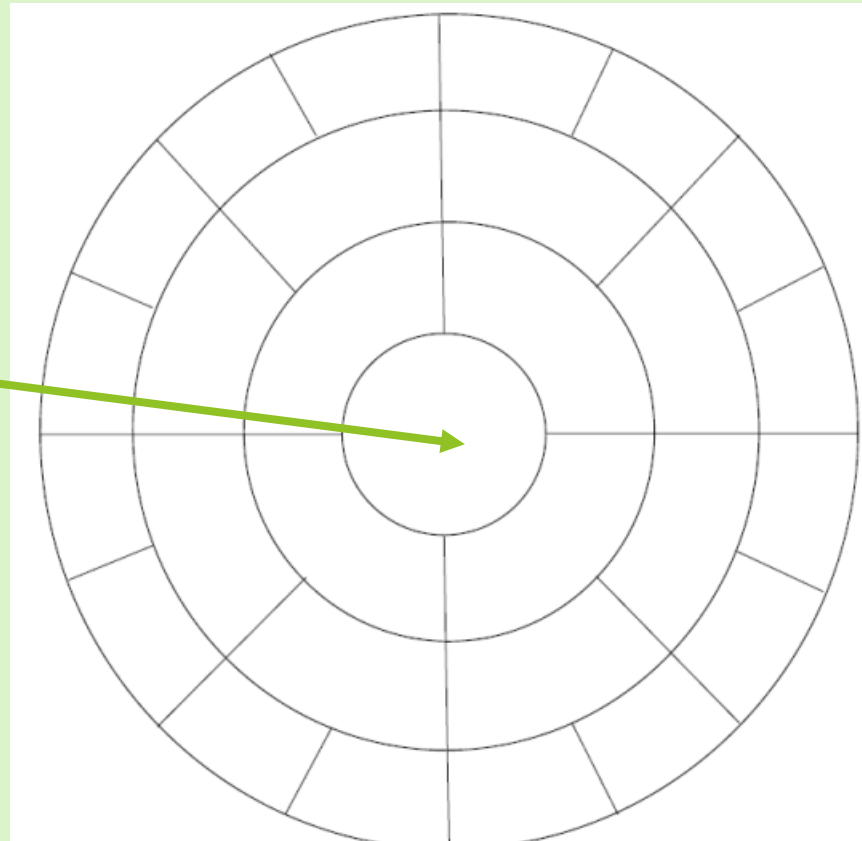
- ▶ Who is the source? Who is telling this story? What is their authority to give that information?
- ▶ Are dates and sources shown in the information source (i.e. can you tell when that information was recorded?)
- ▶ Who's perspective is given? Who's is missing?
- ▶ Are the sources reliable?
- ▶ Is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

# “Consequence Wheel” activity

**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 arrival 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

[Maori Technology and Tools with lesson guide](#)  
[RNZ Clive Fugill on Māori carving tools](#)

[Back to contents page](#)

# 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 learning by the chosen kaiwhakairo 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 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.

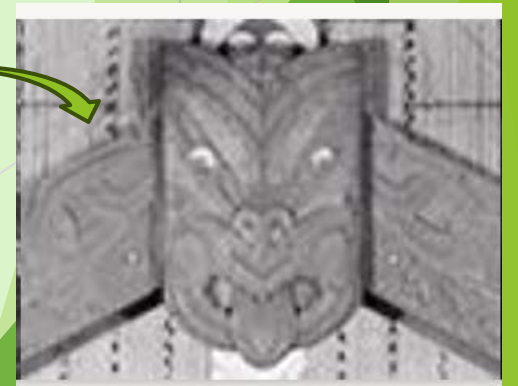
A **tohunga** (tōhuka in Southern Māori dialect) is an expert practitioner of any skill or art, either religious or otherwise. Tohunga include expert priests, healers, navigators, **carvers**, builders, teachers and advisors.

## 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



[Back to contents page](#)

# TOI WHAKAIRO

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.



[Back to contents page](#)

# 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?

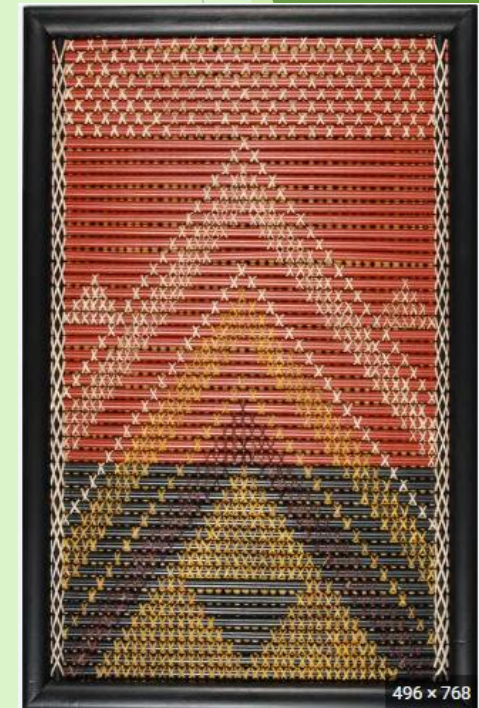
## Raranga



## Taniko



## Tukutuku

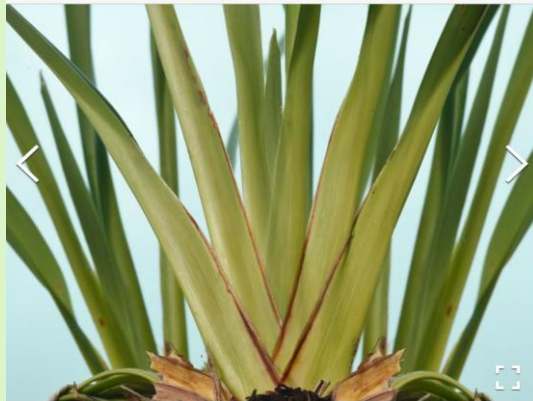


During maths time, you could design your own. Remember symmetry, reflection and rotation are key elements. There are many “how to” guides and instructional videos available online.

[Back to contents page](#)

# Flax : Harakeke - “are they the same?”

## “NZ flax”



## “English flax”



## Comparisons

What’s similar?  
What’s different?

TEARA

The Encyclopedia of New Zealand

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

[Back to contents page](#)

# 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 or 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, plant life, or insect life is affected? How?



# kauri, tōtara, mataī, rātā, kōpara, maire

These are carvers' preferred native timbers to use, and in these times, access to natives trees is restricted, 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? Why?
- ❖ Who do you need to contact for permission to obtain a native tree for carving purposes? How did you locate the right 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? ([link to MPI here](#))
- ❖ What steps did you take?



[Back to contents page](#)

# 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.

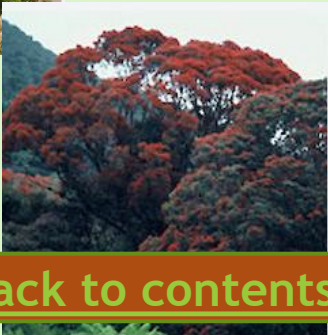
What may each of these rākau be used to create?

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

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



**Mātai**



**Rātā**



**Kauri**



**Kareao**

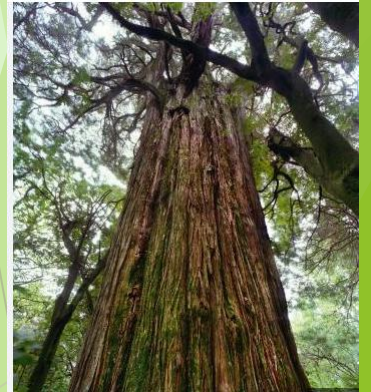
**Maire**



**Akeake**



**Tōtara**



[Back to contents page](#)

# 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, 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. 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 pepehā, 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.

[Back to contents page](#)

# Critical skills development



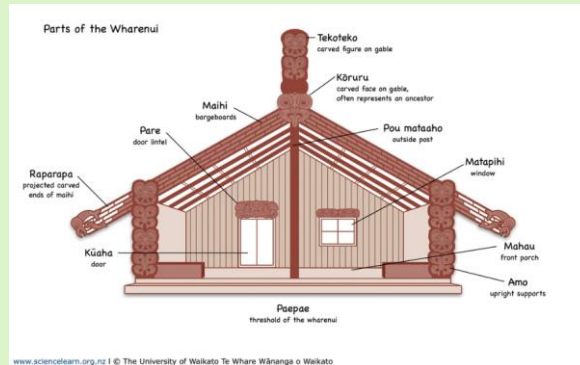
1. Learn the information to embed the knowledge - mōhiotanga. Research widely
2. Use your content knowledge and your social sciences curriculum knowledge to design explicit teaching points for your ākonga
3. When using an iwi cultural narrative, consult with and engage with mana whenua at the outset, 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



Link in the image above to article and explanation of measurements

## “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, a quart, a pint, an acre, a rod, a league

are all old forms of measurement. What is the origin of those terms? What is the modern equivalent measure of each of those?

**A TASK:** You could ask your students to use an appropriate Māori measurement method (as per list on the left) in class, around the playground, or in the local park? They could then chart those measurements, and compare to the “standard” unit of measurement that would these days be used to measure the same “items”.

[Back to contents page](#)

# Names of parts of wharenui

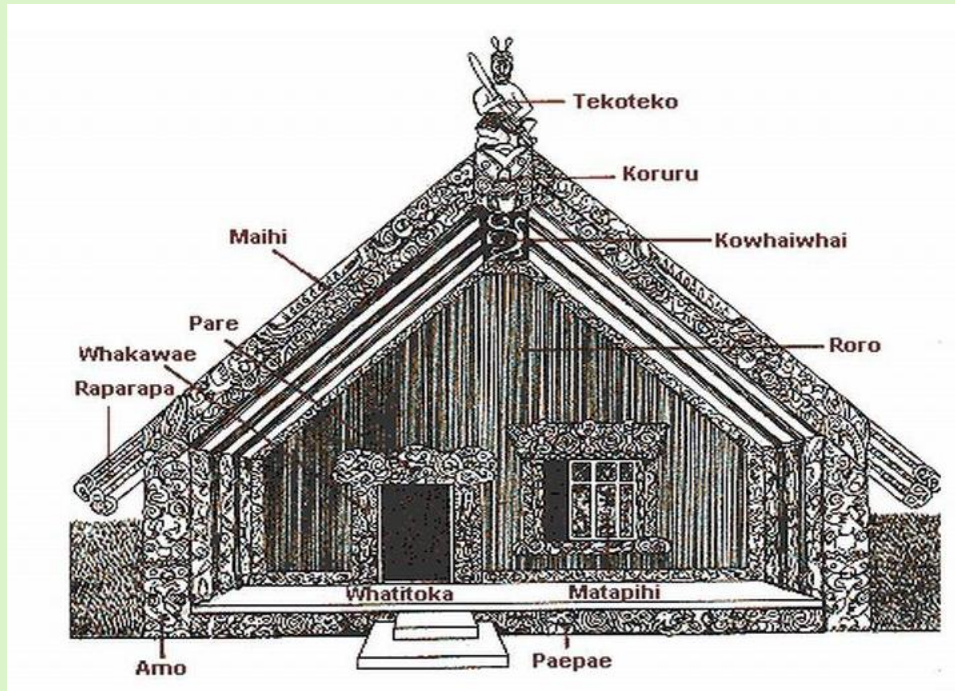


Photo credit: [Wharenui – Science Learning Hub](#)



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

[Back to contents page](#)

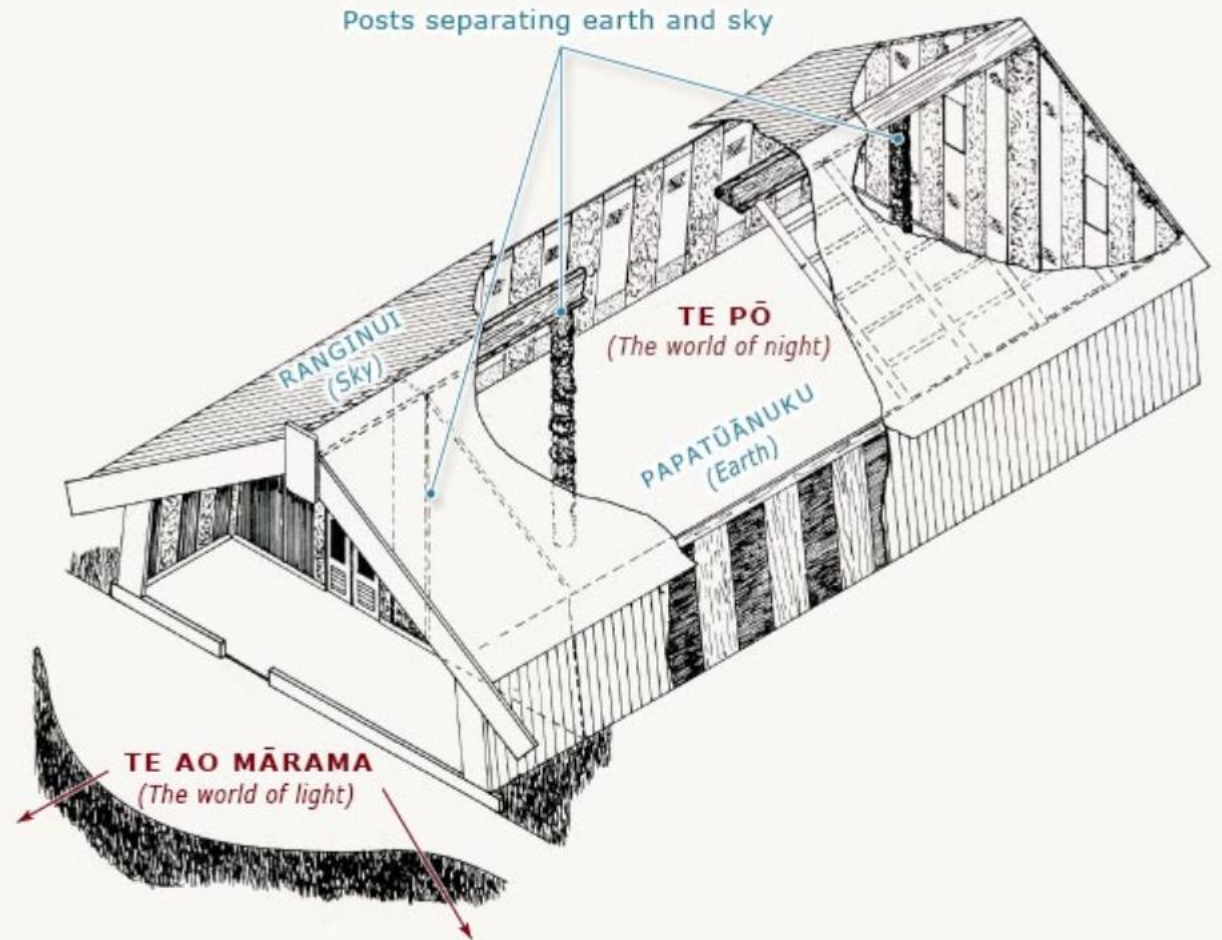
# Whare whakairo explained

This “Te Ara” article gives a view on Māori architecture. Check it out through the link in the image

[Te Ara - The Encyclopedia of New Zealand](#)

Source: Tane-nui-a-Rangi. Auckland: University of Auckland, 1988

## Whare whakairo



# 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

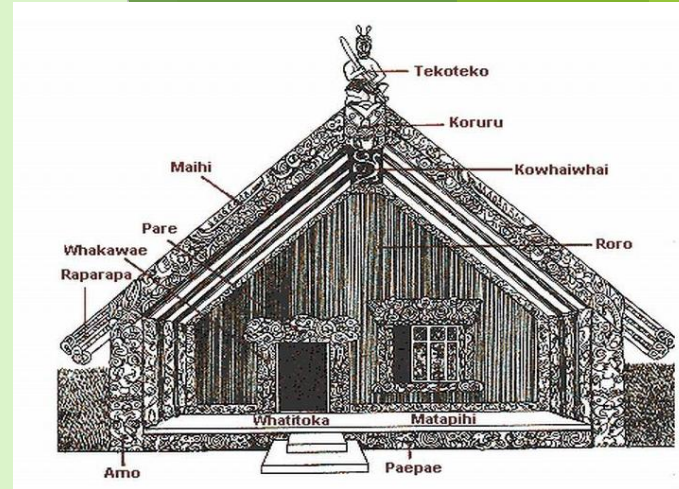
**Category:** Non-fiction

**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

[Back to contents page](#)

## For Ngāi Tahu language revitalisation ...



There are many opportunities around language learning for the Ngāi Tahu students in your kura, and resources that anyone can access.

[Back to contents page](#)

## For Ngāi Tahu Education Strategy ...



Maybe your school strategies align with Ngāi Tahu's? Check it out

# SOUTHERN / KĀI TAHU DIALECT



- ▶ The **southern Kāi Tahu language** is a unique dialect with its own sound, nuances, and idiom. Other dialects exist 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.

[Return to choices page](#)



# Te reo ROTAROTA

NZ and Māori sign language for tree, bush, adze, chisel, branch, carver, carve, axe, cut (down, off)

## New Zealand Sign Language *dictionary*



tree  
rākau



branch  
peka, manga



bush, tree  
ngahere, wao,  
rākau



carve  
whakairo



carve  
whakairo



axe  
toki

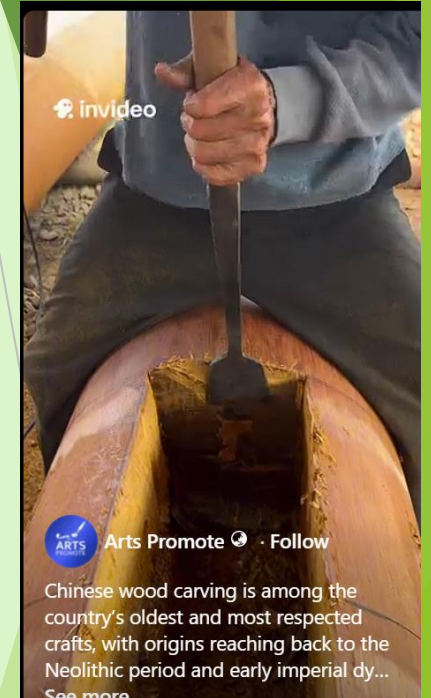
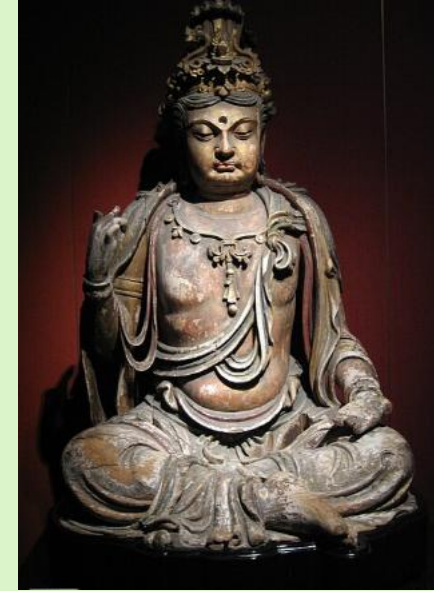


cut  
tapahi

Back to contents [page](#)

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

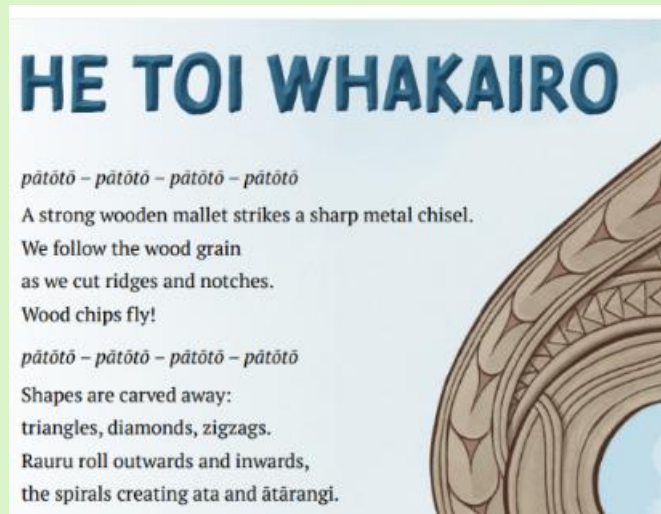
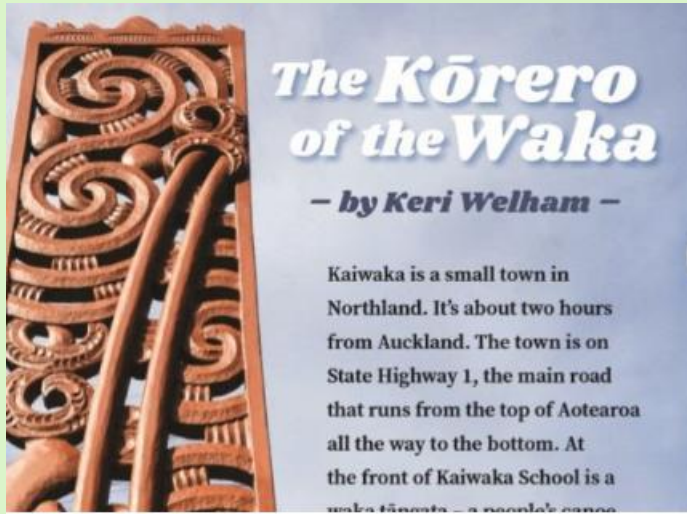
# Art around the world



These images on this page link to more information about art from around the the world - see the differences, methods, tools, and inspirations for the work.

[Back to contents page](#)

# School Journals / Kauwhata Reo resources - links in images.



Ngā Pou o Heretaunga  
(he rauemi reo Māori e pā ana  
Ki ngā pou whakairo kia 18 o  
Ngāti Kahungunu)



Back to contents [page](#)

# Ready to Read phonics plus resources



**Back to contents page**

## Best Quiz Creation Sites for Education

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

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?



Te Rūnanga o Ngāi Tahu



School Apps<sup>NZ</sup>  
snApp mobile

Typeform

QUIZZZ

Kahoot!

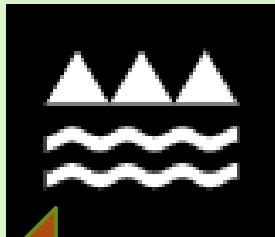
Game PIN

Enter

FlexiQuiz

[Back to contents page](#)

**Click on the image to visit websites**



**Aotearoa NZ's Histories**



[Back to contents page](#)

# Fertile questions

[Fertile questions | Services to Schools \(natlib.govt.nz\)](https://natlib.govt.nz/services-to-schools)

*Fertile questions are questions that are deep, complex, and perfect for inquiry. Because they are rich, finding answers to them requires research and can take some time. Find out how to use these questions with your students.*

**Characteristics of fertile questions:** Fertile questions have some or most of the following characteristics:

**Open** — they have no single, definitive answer but rather several different and possibly competing answers.

**Undermining** — they cast doubt on individual assumptions or ‘common sense’.

**Rich** — they require research and grappling with information and ideas.

**Connected** — they are relevant to the learners and the world in which they live, and particular disciplines and fields.

**Charged** — they have an ethical dimension with emotional, social and/or political implications.

**Practical** — they are researchable within the world of the student.

The fertile questions model was developed by Yoram Harpaz and Adam Lefstein.

[Teaching and learning in a community of thinking \(pdf, 325KB\)](#) has more about this model.

## Examples of fertile questions

Here are some example questions from the curiosity card with the description:

*“In 1769 Captain Cook gave Te Koreta Te Taniwha a ship’s nail, which he treasured”*

What makes objects precious?

He aha te koha?

Why do we give gifts?

Mā te aha e taonga ai tētahi mea?

How and why do people use materials in different ways?

*What is your question?*



Image: [natlib.govt.nz/tmcc4](https://natlib.govt.nz/tmcc4)

[Back to contents page](#)

# Acknowledgements

We acknowledge the whānau of Ngāi Tahu and those who have shared knowledge passed down from their elders, as well as the Archives team for making historical information accessible.

Where sources other than Ngāi Tahu are included, links are provided. We do not claim ownership of external content and encourage proper citation. Ngāi Tahu material has been brought together here to provide reliable, iwi-voiced teacher support.

Please respect the Creative Commons licence: non-commercial use only (NC), and no alteration of content (ND). Check you are using the latest version and adapt the resource to suit your learners. Content may be updated over time.

This resource does not replace local mātauranga from papatipu rūnanga (mana whenua), which should be your primary source. It is intended to support wider contexts with reliable, iwi-informed material.



[Return to choices page](#)

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

[Back to the start](#)