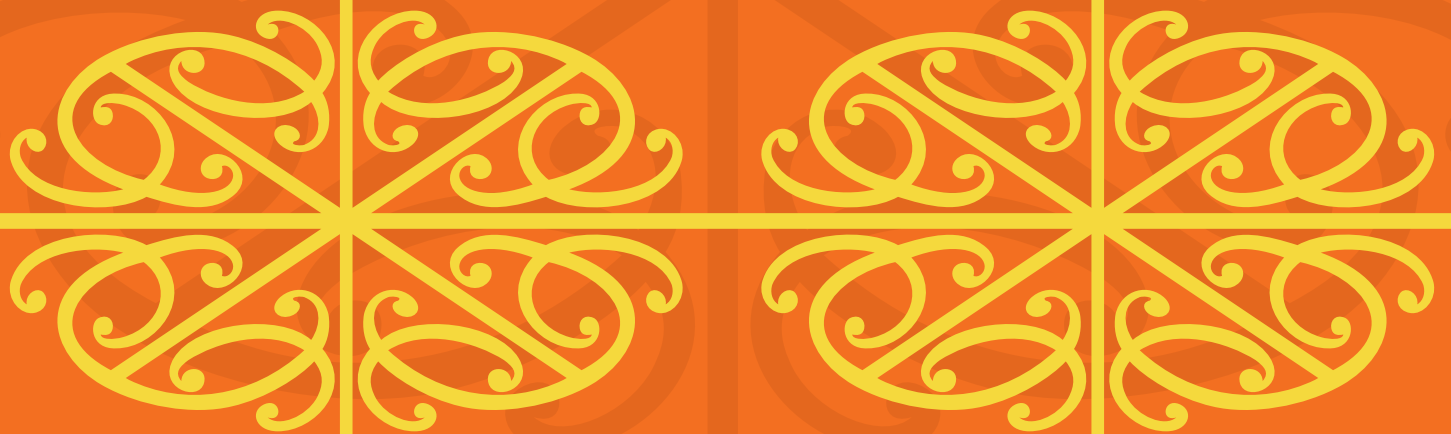


Ready for partnership?

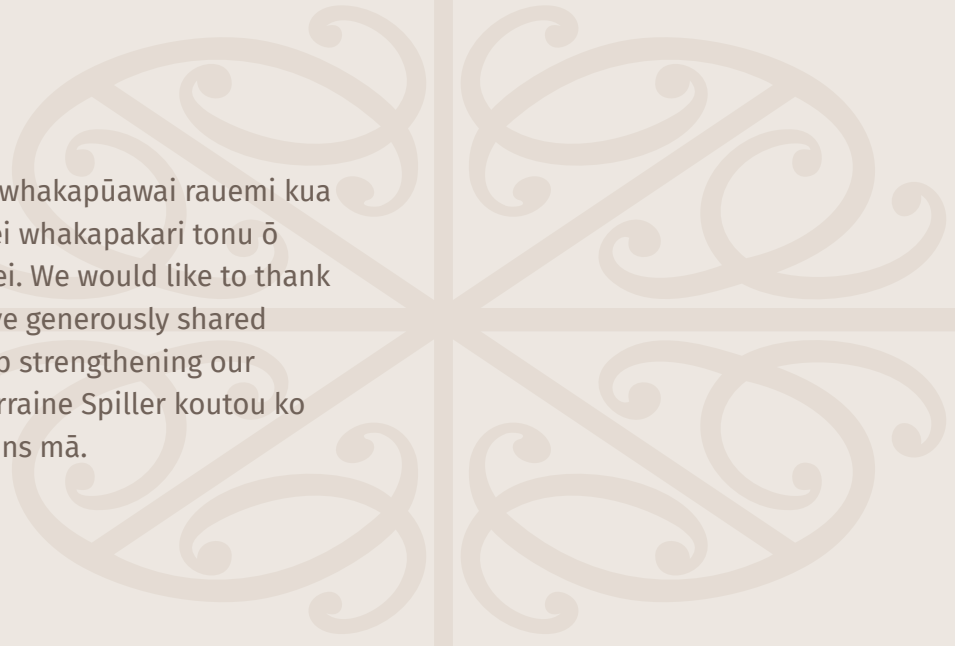
A tool for creating
written and visual texts
in Aotearoa New Zealand

Maraea Hunia, John Huria,
and Lorraine Spiller



He mihi

He mihi ki a koutou ngā kaimahi whakapūawai rauemi kua tuku ngā hua o ō koutou mahi hei whakapakari tonu ō tātou mahi i ngā rā e heke mai nei. We would like to thank the resource developers who have generously shared their work so that we can all keep strengthening our practice. He mihi mahana ki a Lorraine Spiller koutou ko Theresa Maguire, ko Sandy Robbins mā.



Contents

Using this tool	2
Section 1. Lenses	4
1. Mātauranga Māori	5
2. Māori values	7
3. Mana Māori	9
4. Diverse Māori realities and contexts	11
5. Te reo Māori	13
6. New Zealand English and Māori English	15
7. Images and symbols	17
Section 2. Annotated examples	18
1. Matariki	19
2. Kūmara	22
3. Waka images	25
4. Kaimoana	28
5. Kōwhai	30
6. Maths	33
How can we keep improving? Concluding comments	35
References	39

Using this tool

Kia ora

We've prepared *Ready for Partnership?* to help create written or visual texts which welcome ākonga Māori. We hope that this tool will give us ways of reflecting on texts as we're creating them, before we then go on to do further work with our kaupapa Māori colleagues at NZCER Rangahau Mātauranga o Aotearoa.

Ready for Partnership? has two sections. Section 1 provides seven lenses which focus on the ways in which we're using various Māori cultural perspectives when creating texts, and Section 2 presents some annotated examples which show how the tool may be used. Section 2 concludes with a brief focus on wider contexts.

The lenses in Section 1 are:

1. mātauranga Māori
2. Māori values
3. mana Māori
4. diverse Māori realities and contexts
5. te reo Māori
6. New Zealand English and Māori English
7. images and symbols.

Each lens in Section 1 has two focal points—Things to Think About, and Reflective Questions.

In Section 2 we present original and modified examples which give you “snapshots” of stages in an ongoing conversation. Finally, we comment on how the lenses from Section 1 can offer Things to Think About and Reflective Questions.

Ready for Partnership? is for us to use in the early stages of creating texts. By using this tool to develop text, we can increase the likelihood that the text will engage a diverse group of Māori students. We will avoid the risk of focusing our texts on any one essentialised or idealised Māori subgroup. This tool will enable us to begin creating a range of texts which in sum are culturally relevant to all children and which reflect the value of mātauranga Māori—to date, this has often not been the case.

2. Māori values

Things to think about

Am I creating a text that includes Māori values, such as manaakitanga, whanaungatanga, ako, whakapapa, kaitiakitanga, tuakana-teina, aroha, and utu and ea?

(NB: There may be different sets of values across iwi.)

Some reflective questions

RQ = reflective question

RQ 1. What are the opportunities to include Māori values in this text?

RQ 2. How can I include Māori values in this text?

RQ 3. How will I represent Māori values authentically in this text?

RQ 4. What can I learn about Māori values by including them in this text?



As creators of texts and users of this tool, we come from a complex array of cultural positions. These cultural positions include:

- ages
- genders
- whakapapa
- inherited and learnt cultural knowledges
- education backgrounds
- physical locations
- socioeconomic milieux.

We think that this tool will help us all move beyond our own cultural complexities. The users of our texts are similarly complex. *Ready for Partnership?* does have limitations, some of which are that some users of texts may not have appropriate prior knowledge or situational experience; and students do have different capabilities. This general tool is therefore designed to be used alongside other specialised resources, such as Bevan-Brown et al. (2015).

We can use the lenses in this tool to focus on welcoming and engaging diverse ākongā Māori, excluding as few as possible, and validating all.



SECTION 1.
Lenses

1. Mātauranga Māori

Things to think about

How can we value mātauranga Māori in the text?

Some reflective questions

RQ = reflective question

RQ 1. What are the opportunities to include mātauranga Māori in this text?

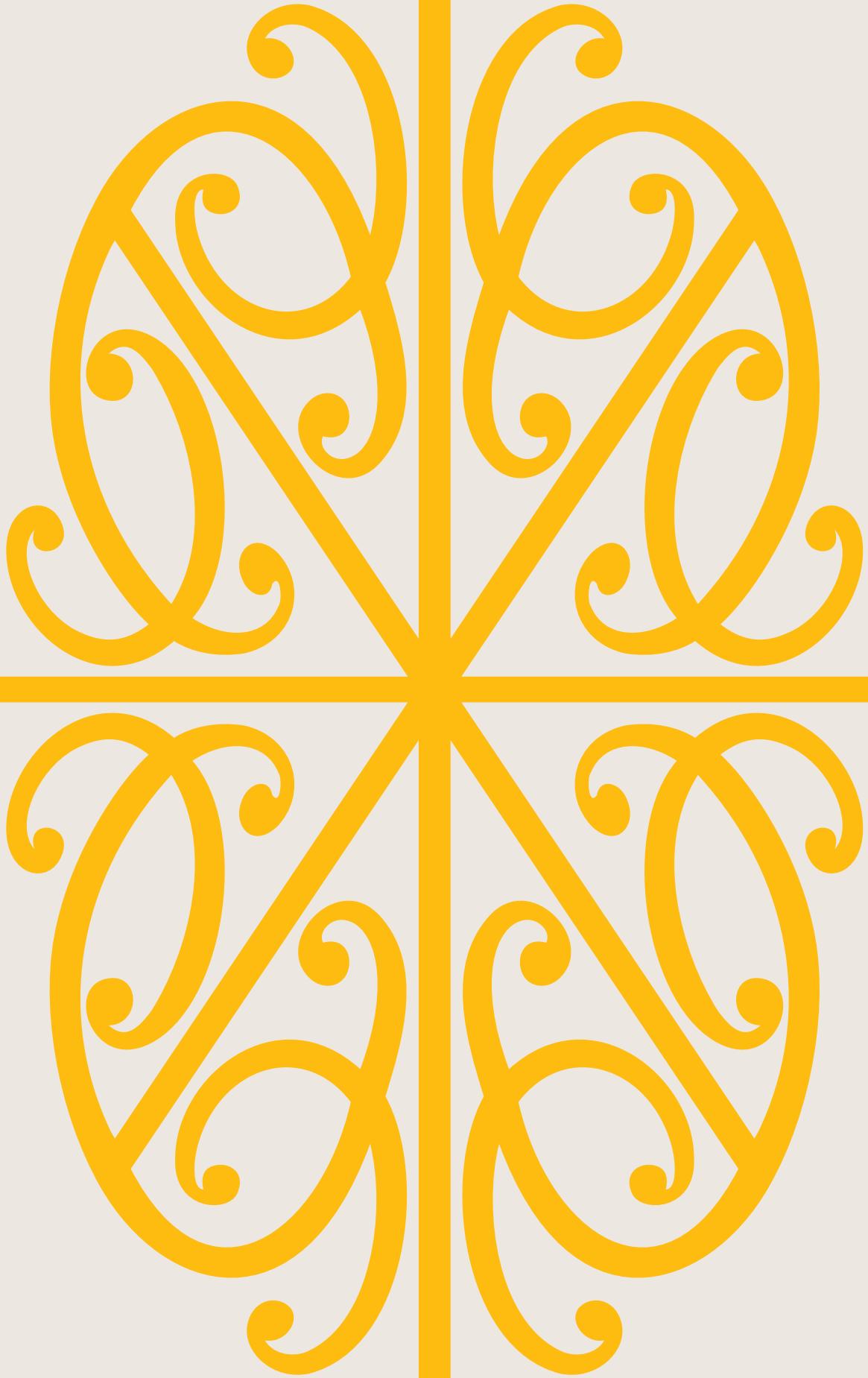
RQ 2. How can I include mātauranga Māori in this text?

RQ 3. How will I represent traditional and/or contemporary mātauranga Māori authentically in this text?

RQ 4. How will the value of mātauranga Māori be reflected in this text?

RQ 5. What can I learn about mātauranga Māori by including it in this text?





2. Māori values

Things to think about

Am I creating a text that includes Māori values, such as manaakitanga, whanaungatanga, ako, whakapapa, kaitiakitanga, tuakana–teina, aroha, and utu and ea?

(NB: There may be different sets of values across iwi.)

Some reflective questions

RQ = reflective question

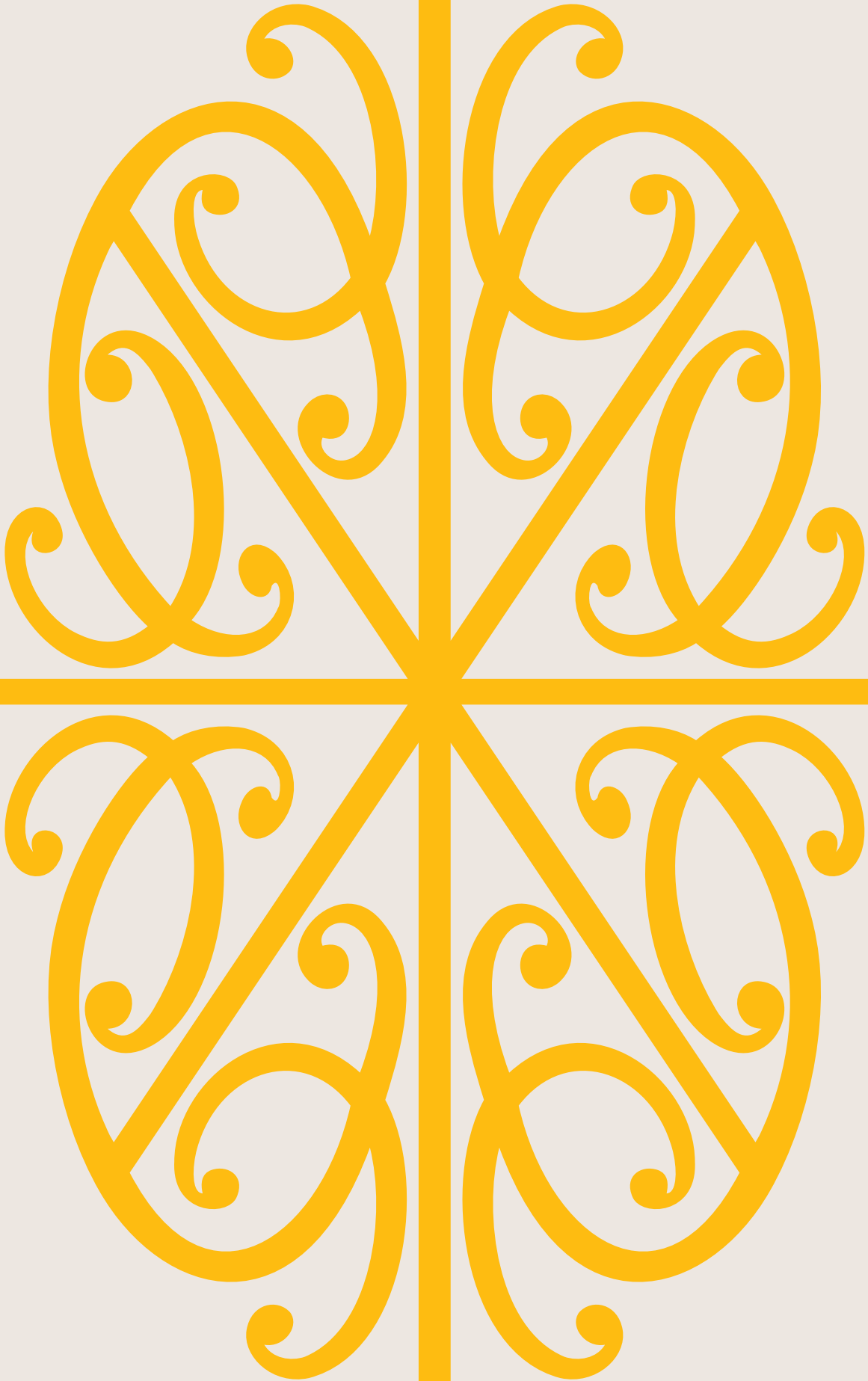
RQ 1. What are the opportunities to include Māori values in this text?

RQ 2. How can I include Māori values in this text?

RQ 3. How will I represent Māori values authentically in this text?

RQ 4. What can I learn about Māori values by including them in this text?





3. Mana Māori

Things to think about

Am I creating a text that is mana sustaining or enhancing for Māori students?

Some reflective questions

RQ = reflective question

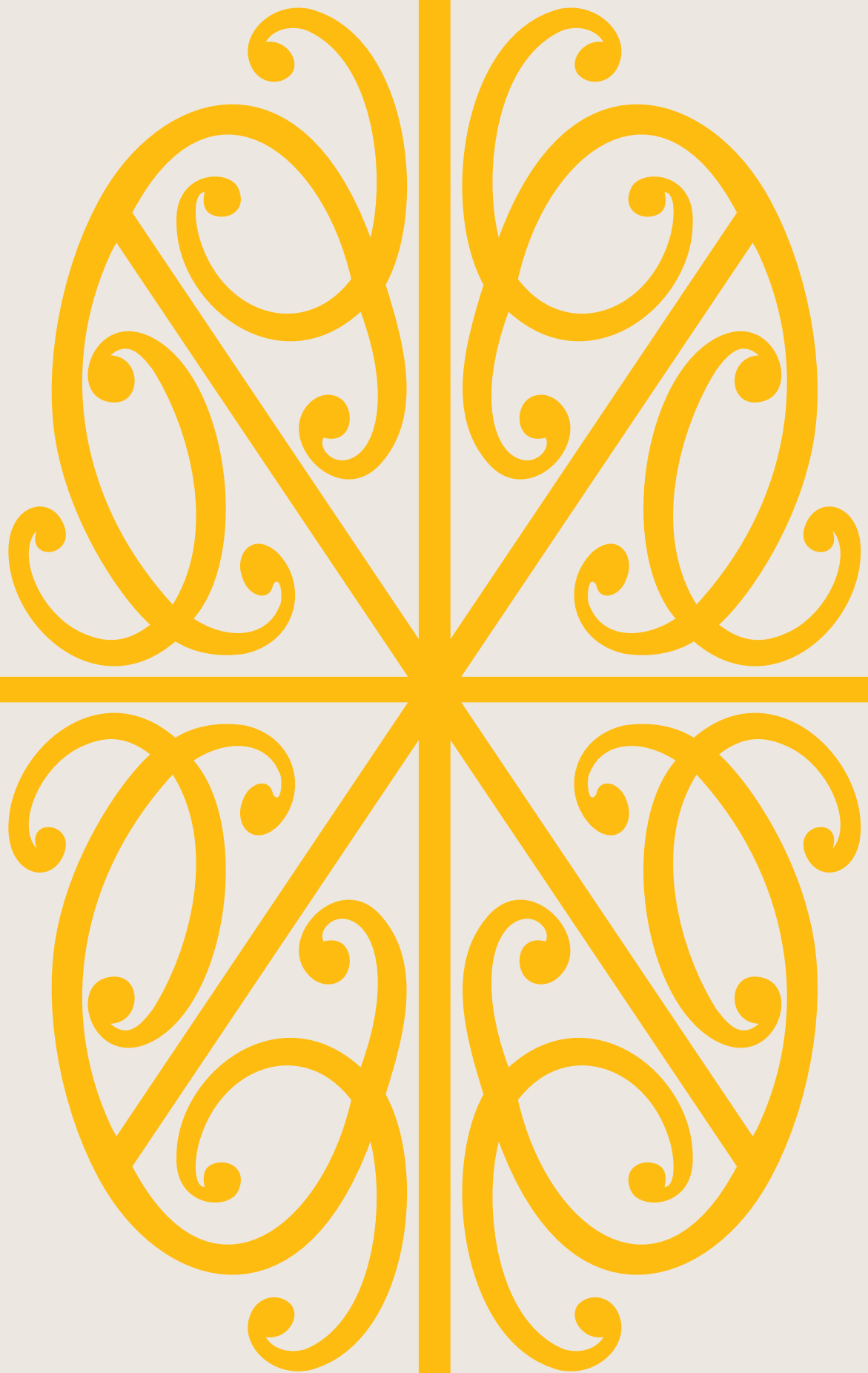
RQ 1. What are the opportunities to:

- a. reflect mana Māori
- b. value mātauranga Māori and acknowledge its continuity
- c. positively reflect and include diverse ākonga Māori?

RQ 2. How could the design and content enhance the mana of diverse groups of ākonga?

RQ 3. What can I learn about mana Māori as I create this text?





4. Diverse Māori realities and contexts

Things to think about

Am I creating a text that reflects and values diverse contemporary and past Māori realities and contexts?

Some reflective questions

RQ = reflective question

RQ 1. What opportunities will there be in the text for ākongā to recognise:

- themselves
- their hapū or iwi
- their tūpuna
- their diverse appearances
- their diverse names
- diverse genders
- their worlds?

RQ 2. How will diverse Māori realities and contexts be represented?

RQ 3. How can the text accurately reflect diverse Māori realities?

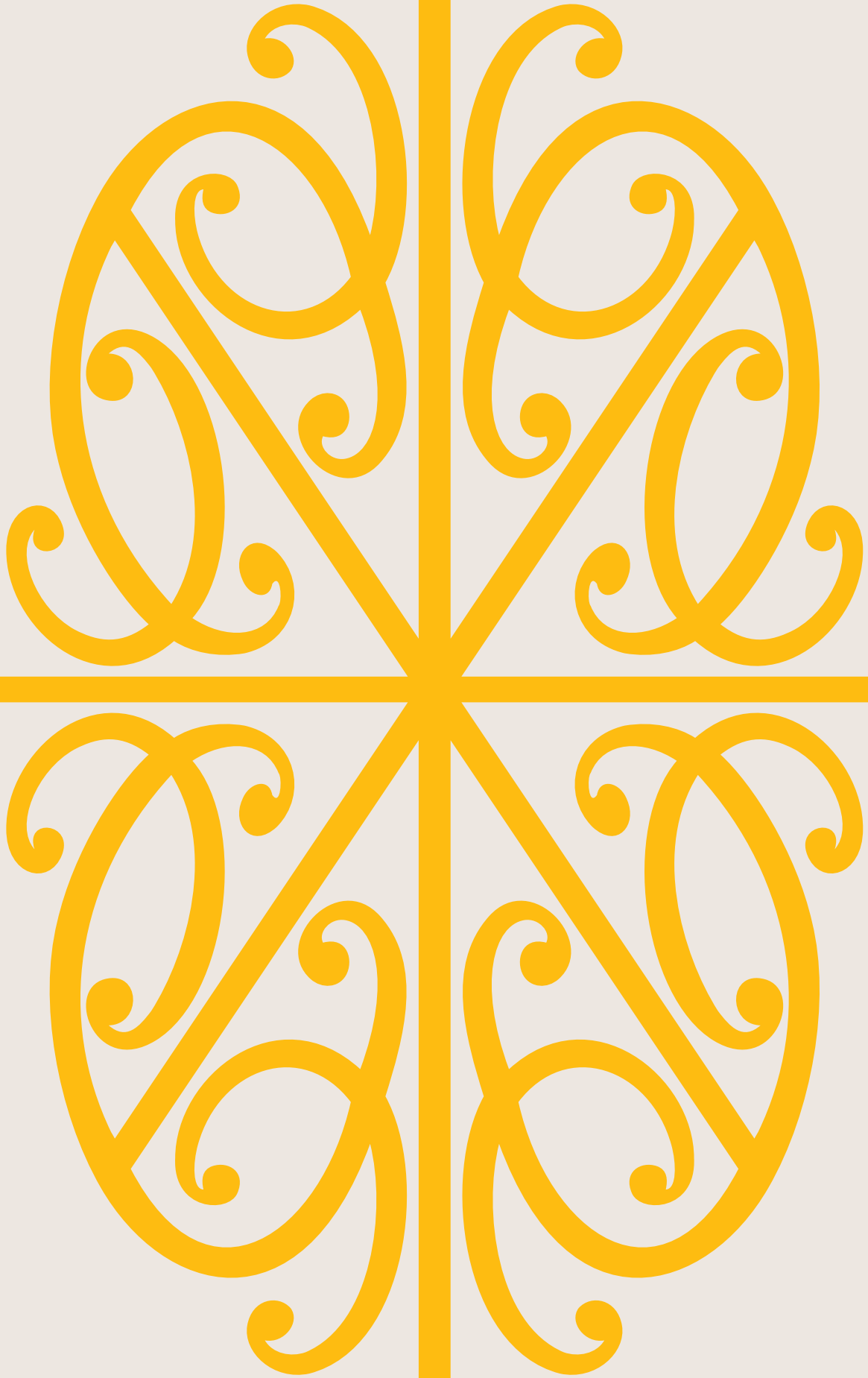
RQ 4. How can I use Māori words and names in ways that reflect a realistic experience of being Māori?

RQ 5. How will the text reflect that tikanga Māori evolves over time and can still be relevant today? If so, have I used present tense where appropriate?

RQ 6. What can I learn about diverse Māori realities and contexts as I create this text?

RQ7. Can I refer to people and their roles more specifically than using the nouns “Māori” or “non-Māori?”

RQ 8. Is the text about Māori, or is it about particular actions that occur within a Māori context? Have I got the balance right?



5. Te reo Māori

Things to think about

How will the text promote te reo Māori and enhance learning?

Some reflective questions

RQ = reflective question

RQ 1. What are the opportunities to use te reo Māori in the text?

RQ 2. How can I include te reo Māori authentically and naturally in the text?

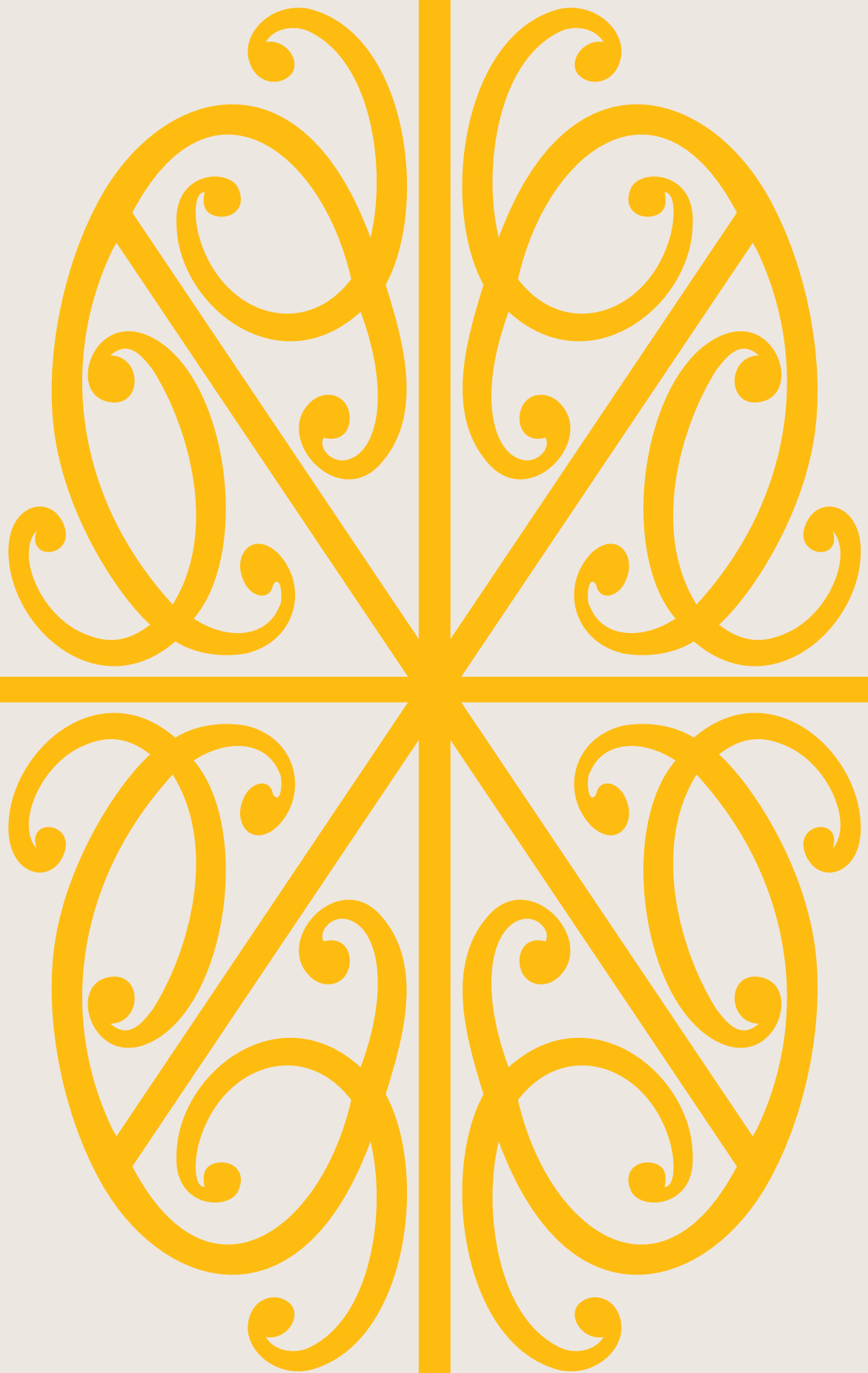
RQ 3. How will the value of te reo Māori be reflected in this text?

RQ 4. How can I reflect best practice for language learning in the text?

RQ 5. Can parallel resources be developed in both languages?

RQ 6. What reo Māori can I learn by including it in this text?





6. New Zealand English and Māori English

Things to think about

How could New Zealand English¹ and/or Māori English² be included to help support ākonga Māori access this text?

Some reflective questions

RQ = reflective question

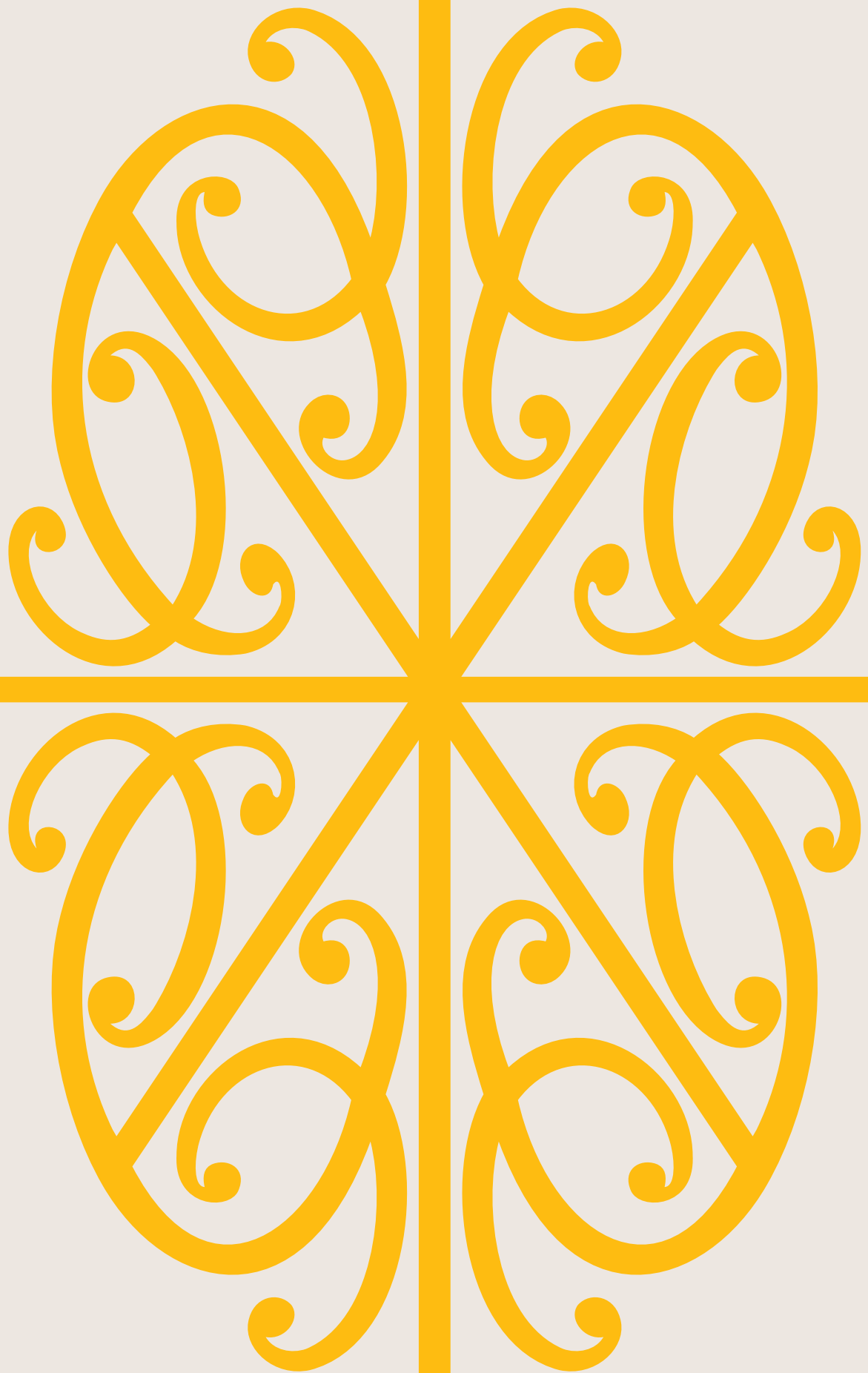
RQ 1. What are the opportunities to include New Zealand English and Māori English vocabulary in this text?

RQ 2. How can I use New Zealand English and Māori English vocabulary authentically in this text?

RQ 3. How will the value of New Zealand English and Māori English be reflected in this text?

RQ 4. What can I learn about New Zealand English and Māori English by including it in this text?

1. New Zealand English (NZE) has been defined as a distinct variety of English spoken mainly by European New Zealanders. However, that variety “is probably better labelled as Pākehā English” and NZE encompasses “many varieties, including both Pākehā English and Māori English (Szakay, 2007, p. 9). For a clear discussion of New Zealand vocabulary and discourse features see Hay, Maclagan, & Gordon (2008).
2. Māori English is a distinctive variety of English that expresses ethnic identity and positive attitudes toward Māori culture (Holmes 2005). Māori English is used for forming group identities through whakawhanaungatanga (Maclagan, King, & Gillon, 2008). “Māori English is not restricted to ethnically Māori speakers, but is also used by some Pākehā who either grew up or identify with Māori peer groups. It is also the case that not all ethnically Māori speak Māori English” (Szakay, 2007, p. 9).



7. Images and symbols

Things to think about

How will the text include images and symbols that reflect the previous six lenses?

Some reflective questions

RQ = reflective question

RQ 1. What are the opportunities to include images and symbols and signs that reflect the previous six lenses?

RQ 2. How can the images and symbols be included in this text in ways that are authentic and respectful?

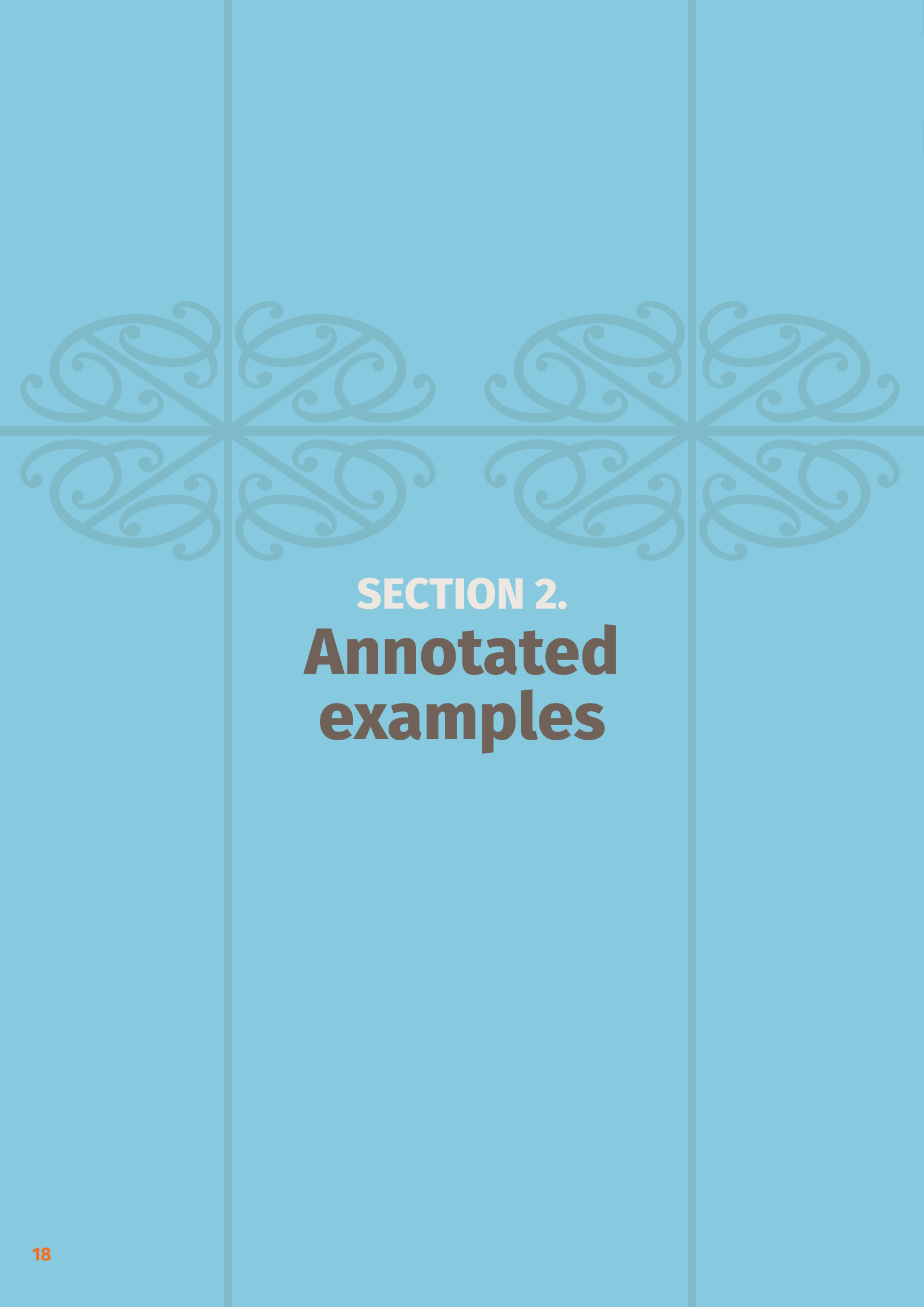
RQ 3. If using an image of a taonga, have I acknowledged the artist and iwi/hapū connected with the taonga?

RQ 4. Do the images and symbols in the text have the same meaning to students as we intend?

RQ 5. Do images depict a Māori reality, including real people doing everyday things?

RQ 6. Has the copyright owner of the image given me written permission for its use as part of a text? Have I treated the intellectual property (IP) of images and subject matter ethically as well as legally (i.e., have I sought permission from the appropriate sources)?

³ Note that, generally, images of taonga will not be under a Creative Commons license and permission needs to be sought from the artist, iwi/hapū, or holding institution which has connections with creators.

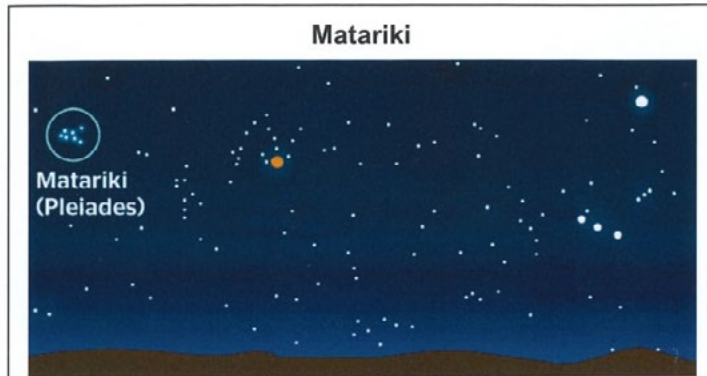


SECTION 2.
**Annotated
examples**

1. Matariki

BEFORE

Section 1



Matariki is a group of stars. They can't be seen in the dawn sky during April and most of May. In late May or early June they appear in the sky again just before the sun rises. This is the time of year when some Māori celebrate their New Year, and begin to get ready to plant their crops.

Handwritten notes: NZ New Zealand, Matariki, not always, Māori (tribe) groups, that it is time to plant the crops?

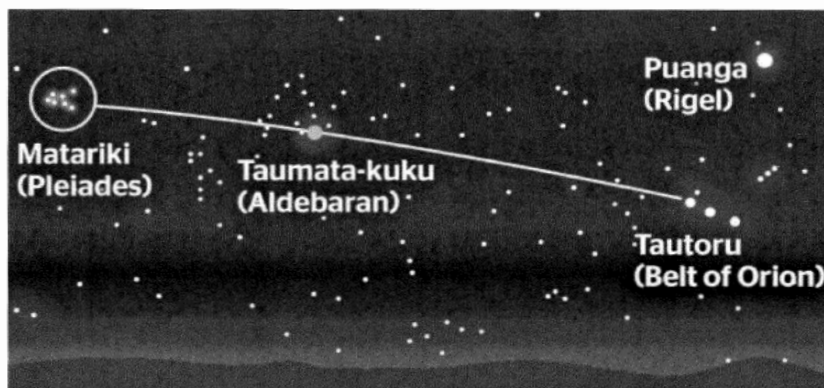
1 Why is Matariki used to decide when the Maori New Year begins?

- A Māori noticed that Matariki signals that it is summer in New Zealand.
- B Matariki always returns to the dawn sky when the season changes to winter.
- C Māori noticed that Matariki isn't always in the same place in the night sky.

Handwritten notes: Matariki signals that it is time to prepare the soil for planting food. link to planting?! Prepare gardens - important Matariki signals when to start preparations for the new planting year.

MODIFIED

4. Matariki



Matariki is a group of stars in New Zealand. Matariki can't be seen in the night sky during April and most of May. In late May or early June Matariki appears in the sky again just before the sun rises. This is the time of year when some Māori celebrate their New Year and begin to get ready to plant their crops.

1 Why are the star groups like Matariki used to make decisions about the timing of important activities like growing food?

- A We can always see them if it is not cloudy.
- B Their movement seems to change with the seasons.
- C They are used to navigate on the oceans.
- D Their names and stories make them easy to recognise.

Matariki

Learning area: Science

Contextual strand: Planet Earth and Beyond

Nature of science substrand: Understanding about science

Reflective questions

Mātauranga Māori

RQ 1. What are the opportunities to include mātauranga Māori in this text?

RQ 3. How will I represent traditional and/or contemporary mātauranga Māori authentically in this text?

RQ 4. How will the value of mātauranga Māori be reflected in this text?

Diverse Māori realities and contexts

RQ 8. Is the text about Māori, or is it about particular actions that occur within a Māori context? Have I got the balance right?

Every year the star group Matariki sets in Paengawhāwhā (April/May) and rises in Pipiri (June/July). For some iwi the rising of Matariki is a sign of the Māori new year. Knowledge about Matariki is being revitalised, and many New Zealanders' awareness of Matariki is increasing. Matariki provides a good way of exploring how science and mātauranga Māori can be related.

1. About the item

What are the opportunities to include mātauranga Māori in this text?

This item uses Matariki as a way of showing understandings that patterns are produced by the position of the stars at different times of the year. As Earth rotates on its axis, so the same star patterns occur at certain times every year. The star patterns correlate with the changing seasons. Here, the science concept is noticing star patterns. Māori and European⁴ astronomical systems both draw on this concept by using star patterns to signal time divisions.

⁴ Here, "European" describes astronomical knowledge systems founded in Europe, i.e., about the skies of the Northern Hemisphere

How will I represent traditional and/or contemporary mātauranga Māori authentically in this text?

How will the value of mātauranga Māori be reflected in this text?

Time divisions are aligned with seasonal activities such as preparing crops for planting, and enjoying stored kai safe in the knowledge that it will be replenished. The rising of Matariki signals to some iwi that the time to prepare for the new planting year has arrived. Since time divisions are based on localised conditions and star patterns, southern hemispheric patterns and divisions are appropriate for our resources. Through this item we are mindful to make sure we value mātauranga Māori.

Is the text about Māori, or is it about particular actions that occur within a Māori context? Have I got the balance right?

In the modified item, the noun *Māori* appears less frequently. A broad focus on an entire people (“Maori”) is tightened in the modified item which focuses on the act of scientific thinking within a context of mātauranga Māori. By shifting the item focus to acts (seeing, using, recognising) rather than a group of people using past tense (e.g., “Māori noticed”) the text avoids “othering”.

In addition, consider the likely broad readership of Māori ākonga, some of whom have not had the privilege of being raised in a whānau where knowledge of Matariki has continued through the generations. The original item’s wording using the collective term *Māori* in the past tense could have the unintended effect of foregrounding loss, difference, and disconnection.

2. What more could we do?

- Fix the typo in the modified text, which should read as follows: “Matariki is a group of stars. In Aotearoa New Zealand, Matariki can’t be seen in the night sky during April and most of May.”
- Consider whether the text has a good balance between Māori and particular actions that occur within a mātauranga Māori context.
- If the item is about Matariki, focus the question on Matariki, not on “star groups like Matariki”.



2. Kūmara

BEFORE

Section 1

Soil for kūmara

Fact file

- It is colder in New Zealand than in ^{many other Pacific Islands.} ~~Polynesia~~.
- Kūmara grow best in light, sandy, well-drained soils. ⁰
- When ancestors ~~of~~ Māori came to New Zealand ~~from Polynesia~~, they brought kūmara with them to plant for food.
- ^{They} Māori made changes to the soil so kūmara would grow in New Zealand.



A traditional kūmara garden



A traditional type of kūmara

1 If the soil was heavy clay, Māori added sand. How would this help kūmara to grow better?

- A Sand drains water better than clay.
- B Sand holds water better than clay.
- C Sand adds compost to the clay.
- D Sand is easier to dig than clay.

2 Māori also mixed stones with the soil. Some people think this could have been to make the soil warmer. Use your ideas about heat to explain how this could have worked.

BEING MODIFIED

5. Soil for kūmara

Fact file

- It is colder in New Zealand than in many other Pacific Islands.
- Kūmara is grown throughout the Pacific.
- Kūmara grow best in light, sandy, well-drained soils.
- When Māori ancestors came to New Zealand from the Pacific Islands, they brought kūmara with them to plant for food.
- The Māori ancestors made changes to the soil so kūmara would grow in New Zealand.



A traditional kūmara garden



A traditional type of kūmara

1 If the soil was heavy clay, Māori ancestors added sand. How would this help kūmara to grow better?

- A Sand drains water better than clay.
- B Sand holds water better than clay.
- C Sand adds compost to the clay.
- D Sand is easier to dig than clay.

2 The Māori ancestors also mixed stones with the soil. Some people think that adding stones makes the soil warmer. Use your ideas about heat to explain how this could work.

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Reflective questions

Mātauranga Māori

RQ 3. How will I represent traditional and/or contemporary mātauranga Māori authentically in this text?

RQ 4. How will the value of mātauranga Māori be reflected in this text?

Maori values

RQ 1. What are the opportunities to include Māori values in this text?

(There may be different sets of values across iwi.)

Mana Māori

Things to think about: Have I created a text that is mana sustaining or enhancing for Māori students?

RQ 1. What are the opportunities to:

- a. reflect mana Māori
- b. value mātauranga Māori and acknowledge its continuity?

RQ 3. What can I learn about mana Māori as I create this text?

Diverse Māori realities and contexts

RQ7. Can I refer to people and their roles more specifically than using the nouns *Māori* or *non-Māori*?

In times past kūmara were a staple food for many, and they are now a valued part of many New Zealanders' diet. For growers, kūmara present particular challenges. Kūmara don't like frost, and they prefer a warm climate and heaped soil.

1. About the item

How will I represent traditional and/or contemporary mātauranga Māori authentically in this text? How will the value of mātauranga Māori be reflected in this text?

This item is about the role of scientific thinking. The item uses mātauranga about kūmara-growing methods as a focus for scientific ideas about horticulture. These ideas include understandings about the properties of different types of soils for growing kūmara, and knowledge of heat conduction, e.g., retaining solar heat in stones.

What are the opportunities to include Māori values in this text?

Another strand of thought implicit in this text is to do with the role of kai in sustaining the people and expressing the values of manaakitanga and kaitiakitanga (hospitality, and guardianship).

Have I created a text that is mana enhancing for Māori students? What are the opportunities to a) reflect mana Māori; and b) value mātauranga Māori and acknowledge its continuity? What can I learn about mana Māori as I create this text?

Horticultural modification of soil has been going on over time in Aotearoa New Zealand. Some Māori grew kūmara and were gardeners. Others in colder climates tended and gathered kai in different ways (see, for example, Anderson, 1998, and the information on mahinga kai at <https://www.ecan.govt.nz/your-region/your-environment/our-natural-environment/mahinga-kai>). The texts we write need to leave space for regional differences between iwi, hapū, and whānau in practices of growing and gathering kai—kūmara were not grown by all Māori, in all places.

Referring to practices of “the Māori ancestors” places mātauranga Māori in the past, when soils are now still prepared for optimal kūmara growth.

Can I refer to people and their roles more specifically than using the nouns Māori or non-Māori?

Take two sentences in the original example: “The Māori ancestors mixed stones with the soil”, and “Some people think that adding stones makes the soil warmer”. Consider: Who does “Māori” refer to? Who does “people” refer to? Why are Māori differentiated from people? Can/should these referents be amended?

2. What more could we do?

When this item refers to people and their actions more specifically than using the noun *Māori*, it acknowledges the diversity of Māori ancestors.

Possible revisions could a) refer to agents or actors more specifically, such as “gardeners” and “archaeologists”, or b) use the passive voice or remove agents to avoid either accidentally differentiating between “Māori gardeners” and “people”, or privileging current thinking over scientifically valid mātauranga Māori.

Revision A: Māori gardeners mixed stones with the soil

Revision B: “Adding stones makes the soil warmer ..”, or, “It is thought ..”

Check consistency of textual and visual information. Kūmara were often stored in rua below ground. The kūmara garden featured in the item (Hamilton Gardens’ Te Parapara Garden (Kumara harvest reaps bounty, 2015)) includes a pātaka. Such storehouses were mainly used for storing taonga and some dried foods, such as the dried kūmara, kao. The item could include an image of a rua kūmara.

Consider making an explicit connection with the values of manaakitanga and kaitiakitanga.

Signal that there are differences between iwi, hapū, and whānau by adding a limiting clause, such as “Some iwi ...”, or, “In warmer parts of Aotearoa ...”.

3. Waka images



BEFORE

MODIFIED (with permission given from iwi who had gifted the waka to museum)



Totara trees are used to build waka taua (war canoes).



Totara trees are used to build waka taua (war canoes).

Learning area: Science

Nature of Science substrand: Investigating in science

Contextual strand: Material World

Learning area: Science

Learning strand: Material World/ Nature of Science

Reflective questions

Images and symbols

RQ 2. How can the images and symbols be included in this text in ways that are authentic and respectful?

RQ 3. If using an image of a taonga, have I acknowledged the artist and iwi/hapū connected with the taonga?

RQ 6. Has the copyright owner of the image given me written permission for its use as part of a text? Has intellectual property (IP) of images and subject matter been treated ethically as well as legally (i.e., permission is sought from the appropriate sources)?

Note that generally images of taonga will not have a Creative Commons license and permission needs to be sought from artist, iwi/hapū, or institution which has connections with creators.

1. About the item

Commentary 1: Images and symbols

Material taonga made by Māori heritage artists include works of weaving, carving, marae-based arts, and tārai waka. When we use images of material taonga to create new texts, we need to think about ethical treatment as well as statutory copyright obligations. Generally, iwi or hapū will not authorise images of their taonga to be used under a Creative Commons license, so we need to be wary when this license is offered, and seek further advice. When using an image of a taonga it is good practice to seek consent from the artist, iwi/hapū, or conserving institution. Having this conversation will also provide the benefits of making sure that images are accurately used in a culturally appropriate way. For example, in Sandy's story we can see how the image depicts the complete waka and is culturally appropriate. See also Johnsen (2020).

Commentary 2: Sandy's story

"As is usual practice, we went in search for the owner of the image to ask permission to use it, and found ourselves here: https://en.wikipedia.org/wiki/Otago_Museum

"Although many images found on Wikipedia are under the Creative Commons license and free to use if they are correctly attributed to the owner of the image, our search for whom to attribute uncovered some important issues.

“When I contacted Otago Museum about the use of the image they had no knowledge that the photograph was posted on the internet. Someone had gone to the museum, photographed the waka taua, and posted it on Wikipedia. This, I found, is common practice, especially for the purposes of tourism advertising.

“Otago museum was very helpful. I completed the form explaining our intended use of a photograph. The museum contacted the iwi who owned and had gifted the waka taua to the museum. On our behalf, they obtained permission to take appropriate photographs [which depicted the waka in its entirety, including the taurapa], checked on required attribution protocols, and then made the image available to NZCER.”

2. What more could we do?

Consider using images of real waka on the water, if available, rather than museum exhibits.



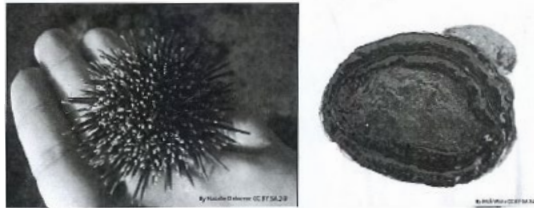
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4. Kaimoana



BEFORE

Māori have always taught their tamariki (children) how to make sure there will be kaimoana (shellfish) for people in the future. One practice was for adults to inspect the kaimoana gathered by the tamariki. Different hapū (groups) had different ideas about what size kaimoana to gather and which ones to put back in the water. Some hapū would put the small ones back while other hapū would put the big ones back.



Which statement best supports the idea that by **putting the small ones back** the paua and kina would not die out.

- Small kaimoana need to be left to breed.
- Small kaimoana only give a small amount of food.
- Big kaimoana are already breeding.
- Big kaimoana taste better.

MODIFIED

Kaimoana

Different people have different ideas about what size kaimoana (seafood) to gather to make sure there will be kaimoana for people in the future. Some groups think it's better to put the small ones back while other groups think it is better to put the big ones back.



Which statement best supports the idea that by **taking the big ones and putting the small ones back** the pāua would not die out?

- If small pāua are left they will grow to breed.
- If you take small pāua you only get a small amount of food.
- The big pāua don't look after their young.
- The big pāua taste better.

Learning area: Science

Learning strand: Living World/ Nature of Science

Substrand: Participating and Contributing

Mātauranga Māori

RQ 3. How will I represent traditional and/or contemporary mātauranga Māori authentically in this text?

RQ 4. How will the value of mātauranga Māori be reflected in this text?

In an overview of the relationship between Muriwhenua peoples and their land and sea resources, Waerete Norman writes, “Kaimoana is considered to be the wairua food of the Māori, the soul food” (Norman, 1989, p. 206). Norman mentions some types of kaimoana: toheroa, pipi, huawai (cockles), karahū (mud snails), tio mānawa (mangrove oysters), tuatua, pūpū (periwinkles), and kōtore moana (sea anenomes). But to avoid generalisations bear in mind that not all Māori enjoy all kaimoana.

1. About the item

How will I represent traditional and/or contemporary mātauranga Māori authentically in this text?

How will the value of mātauranga Māori be reflected in this text?

This item shows two differing yet valid views about conserving the kaimoana, pāua. Both views show a complete understanding of reproduction. The tikanga value of kaitiakitanga connects the item with mātauranga Māori.

Only one kaimoana conservation position is currently legal, which restricts the harvest of undersize kaimoana. For further reading on kaitiakitanga see Waitangi Tribunal (2011, pp. 22–23), and for living by Māori values see, for example, Mead (2003).

Note that kina and pāua are just two food items in the broad category of kaimoana, and the revised item correctly glosses kaimoana as seafood (not just shellfish).

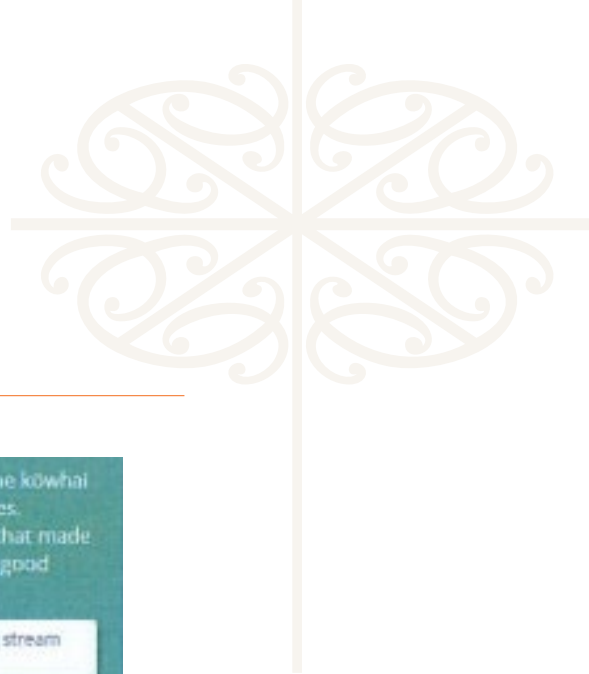
2. What more could we do?

Adjust the focus of kaimoana to include other seafoods.

Add a linking sentence such as “Pāua are a type of kaimoana”.



5. Kōwhai



BEFORE



▼ 87 Māori used parts of the kōwhai tree to make medicines. What did they notice that made them think this was a good idea?

- Kōwhai trees grow well along stream and river banks.
- Wounds heal quickly when kōwhai bark is put on them.
- Drinking kōwhai bark juice gives you stomach cramps.
- Kōwhai trees are often found around Māori pas and sacred areas.

MODIFIED

▼ Parts of the kōwhai tree are used to make rongoā (medicine). Which of these observations suggests the kōwhai tree could be used in this way.

- Kōwhai trees grow well beside streams and stop the banks falling in.
- Tui and other birds collect sugar-rich nectar from the kōwhai flowers.
- Kōwhai bark placed on cuts and bruises makes them heal quickly.
- The kōwhai tree flowers in early spring when it's time to plant kūmara.

Learning area: Science

Learning strand: Living World/ Nature of Science

Substrand: Understanding about science

Mātauranga Māori

RQ 3. How will I represent traditional and/or contemporary mātauranga Māori authentically in this text.

RQ 4. How will the value of mātauranga Māori be reflected in this text

Mana Māori

RQ 1. What are the opportunities to:

- b. value mātauranga Māori and acknowledge its continuity

Diverse Māori realities and contexts

RQ 5. How will the text reflect that tikanga Māori evolves over time and can still be relevant today? If so, have I used present tense?

RQ7. Can I refer to people and their roles more specifically than using the nouns *Māori* or *non-Māori*?

RQ 8. Is the text about Māori, or is it about particular actions that occur within a Māori context? Have I got the balance right?

Plants and trees in Aotearoa New Zealand can provide benefits for people. Kōwhai, for example, may be processed and used as medicine.

1. About the item

How will the value of mātauranga Māori be reflected in this text?

This item shows how science methodology has been used for some time. Healers used close observation and testing of kōwhai properties to make medicine. (See Rongoā Māori, n.d.)

What are the opportunities to b) value mātauranga Māori and acknowledge its continuity?

How will I represent traditional and/or contemporary mātauranga Māori authentically in this text?

How will the text reflect that tikanga Māori evolves over time and can still be relevant today? If so, have I used present tense?

The original text did not allow for continuity between past and present practices. Stating that “Māori used parts of the kōwhai tree to make medicines” used the past tense for acts which are still carried out (Rongoā Māori, n.d.).

Can I refer to people and their roles more specifically than using the nouns Māori or non-Māori?

*Is the text about Māori, or is it about particular actions that occur within a Māori context?
Have I got the balance right?*

In the original item the noun *Māori* was used: “Māori used parts of the kōwhai ...”. The modified item focuses on the practice itself, rather than the people performing the act: “Parts of the **kōwhai tree are used to make medicine.**” The modified item addresses the issues of tense and the balance between Maori and Maori contexts.

What more could we do?

It is possible to use alternatives that could help to balance past and present practice, and ascribe practice more specifically. Perhaps try rephrasing by being specific, and using either active or passive voice. For example:

“Kōwhai may be used by healers to make medicine.” [passive]

“Healers use kōwhai to make medicine.” [active]

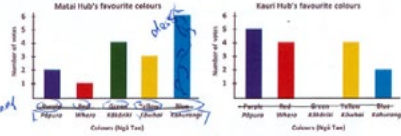


6. Maths

ORIGINAL

Talking about graphs

This task is about information in graphs.



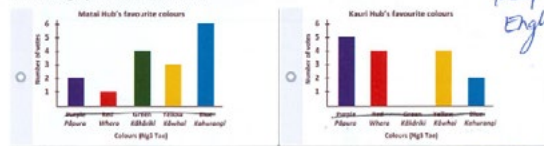
Students in the Matai and Kauri Hubs voted for their favourite colour. These graphs show how each Hub voted.

a) Aroha says,



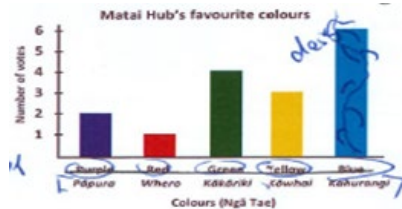
The colour Purple:
Kahurangi has the most votes in this Hub.

Select the graph which shows this.



Keep in English
Kōwhiriwhiri
raftera

Parallel
resource
in te reo?

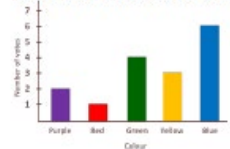


MODIFIED

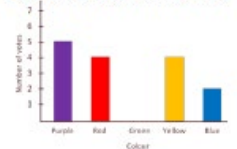
Talking about graphs

This task is about information in graphs.

Matai Hub's favourite colours



Kauri Hub's favourite colours



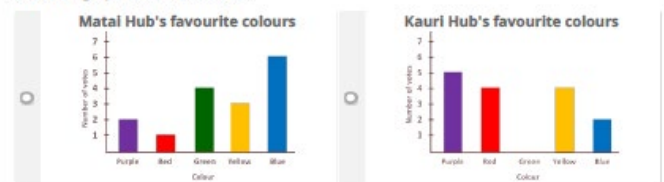
Students in the Matai and Kauri Hubs voted for their favourite colour. These graphs show how each Hub voted.

a) Aroha says,



The colour blue has the most votes in this Hub.

Select the graph which shows this.



Learning area: Maths

Strand: Statistics

Substrand: Statistical literacy

Mātauranga Māori

RQ 1. What are the opportunities to include mātauranga Māori in this text?

RQ 2. How can I include mātauranga Māori in this text?

RQ 4. How will the value of mātauranga Māori be reflected in this text?

Te reo Māori

Things to think about : *How will the text promote te reo Māori and enhance learning?*

RQ 4. How can I reflect best practice for language learning in the text?

Images and symbols

RQ 2. How can the images and symbols be included in this text in ways that are authentic and respectful?

1. About the item

This annotated example initially stood as a very Western-style item, with elements added to try and make it more engaging for Māori students. The dominant knowledge is Western, and the Māori components (names and colours and clipart) are superimposed.

How can I reflect best practice for language learning in the text?

The added elements are not best practice for language learning, as

learning groups of vocabulary (e.g., colours) or opposites (e.g., up and down) together is confusing when out of context—which is the case in an item promoting statistical literacy.

How can the images and symbols be included in this text in ways that are authentic and respectful?

Aroha is a disembodied and isolated cartoon head—caricatures could work if they are used consistently, and is she in balance with other children caricatured in the resource.

2. What more could we do?

What are the opportunities to include mātauranga Māori in this text?

How can I include mātauranga Māori in this text?

How will the value of mātauranga Māori be reflected in this text?

Using the *Ready for Partnership* lenses when beginning item development could give ideas when building from the ground up. Mātauranga Māori may be deeply included and valued in the texts we make. For example, kōwhaiwhai patterns in wharehau can illustrate transformation in maths. See:

<https://nzmaths.co.nz/resource/k-whaiwhai>

https://nzmaths.co.nz/sites/default/files/images/uploads/users/3/Maori_02Kowhaiwhai_1_.pdf

How can we keep improving?

Concluding comments

In this section we will explore some possible ways in which the seven lenses may give cultural focus to our texts.

What can a pīpīwharauoa tell us? Mātauranga Māori

When reflecting on RQ 4. *How will the value of mātauranga Māori be reflected in this text?* we could consider values and actions. What is valued? What actions involve mātauranga Māori?

First, a resource addressing the relationship between humanity and climate change could incorporate Māori values such as whanaungatanga, kaitiakitanga, utu, and ea. Secondly, actions in a context provided by mātauranga Māori could be explored. For example, a resource on navigation could discuss the migratory pīpīwharauoa and navigating and exploring (see Skerrett, 2018, p. 6). For other environmental/ecological navigation techniques (such as using knowledge of stars, clouds, currents, wind and wave patterns, whale migratory paths etc.) see Waitangi Tribunal (2011, pp. 1–7). Across the breadth of such a resource, practices of navigating by compass and sextant could also be included (see for example Waitangi Tribunal, 2011, pp. 7–14).

How can I know which Māori values to use?

Tikanga Māori are manifold, so you will have great scope when writing texts. Think how you could include values from hospitality, relationships, seniors mentoring juniors, practising compassion, and finding balance.

When asking “Am I creating a text that includes Māori values, such as manaakitanga, whanaungatanga, ako, whakapapa, kaitiakitanga, tuakana-teina, aroha, and utu and ea?”, one base for answering is given by *Tikanga Māori: Living by Māori Values* (Mead, 2003) which is a key text, and recommended reading, while Chapter 1 of *Ko Aotearoa Tēnei* (Waitangi Tribunal, 2011) also gives a useful overview of tikanga and mātauranga Māori. For whanaungatanga—relationships; and whakapapa—genealogy see Mead (2003), and Waitangi Tribunal (2011, pp. 22–23). For utu—payment, retribution, and ea—to be satisfied, fulfilled, gratified, see Mead (2003). For a discussion of ako as a component of culturally responsive pedagogy see Saunders, Averill, and McRae (2018).

The teacher and child conversing in Patricia Grace’s amusing and illuminating short story, “Butterflies”, uses a contrast between values, and a contrast between Māori English and New Zealand English, to explore differing modes of interpreting the world.

Parallel tracks and direct equivalents? Mana Māori

RQ 1. What are the opportunities to:

- a. reflect mana Māori
- b. value mātauranga Māori and acknowledge its continuity.

To reflect mana Māori, we could include historical figures—both Māori and non-Māori—in contexts that respect separate mana and do not establish them as neat parallels or direct equivalents. For example:

- **Exploration, discovery**

Context 1: Kupe, Hau, Tamatea Pōkai Whenua. Context 2: James Cook, D’Urville.

- **Humans and mountains**

Context 1: Ngatoroirangi. Context 2: Edmund Hillary.

- **Mana wāhine**

Context 1: Kate Shepherd. Context 2: Niniwa i Te Rangi, Te Puea Herangi.

- **Statecraft**

Context 1: George Grey. Context 2: Wiremu Tamihana Tarapipipi Te Waharoa.

But generic will cover all? Diverse Māori realities and contexts

RQ 1. What opportunities will there be in the text for ākongā to recognise:

- themselves
- their hapū or iwi
- their tūpuna
- their diverse appearances
- their diverse names
- diverse genders
- their worlds?

When creating texts we need to be mindful of the balance between including our diversity and speaking broadly. An important principle here is to respect diversity when representing Māori in your texts. That is, don’t rely solely on well-used markers of place or identity, such as generic marae or kapa haka performance. View whānau members, whether urban or rural, as ranging in age from pēpi through rangatahi and pakeke to kaumātua, including students, tradies, professionals, those who are not in education, employment, or training, or farmers/fishers/technical, IT, and transport infrastructure workers. Try to avoid representing any group by selecting certain attributes held by some (for example, generalisations, cultural essentialism, or stereotyping such as: all Māori enjoy kūmara and kina). For diverse appearances of tamariki and rangatahi Māori, see for example the ākongā from Te Kura Kaupapa Māori o Ōtepoti visiting a lab, under the heading “Dental outreach: Sugar in your diet - kino te pai” (Department of Health Sciences, 2017), and see also pics of taiohi on an overseas trip (Revington, n.d.).

Use a broad variety of names for Māori, beyond transliterations such as Hone or Mere. Consider using names such as Frederick, Chris, Angel, Te Rangikawehea, Lockyer, Tahī, Wei Lan, and Leilani, and work with kapapa Māori researchers or developers.

Take a broad overview across a whole resource: are diverse groups represented equitably over a set of texts?

When asking RQ 3. *How can the text accurately reflect diverse Māori realities?* be wary of texts that refer to absurdities, for example, waka being rowed across the Pacific Ocean, when tūpuna sailed across the Pacific in ocean-going waka hourua.

Use appropriate sources, for example, *Te Ara Online Encyclopedia* or more recent scholarship (post-1990). As writers, we charge our batteries with other texts, and therefore reading or viewing diverse texts by Māori artists (e.g., illustrators, authors) may spark ways of taking more readers along with you. See, for example, texts by writers such as Patricia Grace, Paula Morris, Maraea Rakuraku, Hinemoana Baker, Keri Hulme, Whiti Hereaka, James George, Phil Kawana, Robert Sullivan, Talia Marshall, Nadine Anne Hura, and Rachel Buchanan, or illustrators/artists such as Brian Gunson, Ali Teo, Josh Morgan ...

When considering RQ7. *Can I refer to people and their roles more specifically than using the nouns “Māori” or “non-Māori?”* we can think about *who* is doing *what*. Uses could be quite specific, such as “Carvers use tōtara” or “Tōtara is used by carvers”, not “Māori used tōtara”; and “A tohunga opens a meeting house by using karakia” or “Karakia are used by a tohunga to open a new meeting house”, not “Māori use karakia to open a meeting house”.

How does an official language affect a text? Te reo Māori

We create texts for students who have different capabilities, and our texts must meet those capabilities. That said, remember that te reo Māori is an official New Zealand language. Non-specialised or common Māori words in general use do not need to be glossed immediately, for example all those in *The New Zealand Oxford Dictionary* (Deverson & Kennedy (Eds.), 2005). If useful, add a glossary.

When reflecting on “RQ 2. How can I include te reo Māori authentically and naturally in the text?”, a key safeguard is to use a reo Māori quality-assurance process such as input or review by a qualified reo Māori expert, such as a registered translator (see Process Chart in Cultural Perspectives Review).

If your the text offers an opportunity to implement RQ 4 “best practice for language learning in the text”, see Nation (2014).

What English is that? New Zealand English and Māori English

When thinking about the question of *How could New Zealand English and/or Māori English be included to help support ākongā Māori access this text?*, consider using common New Zealand English, Māori English, and Māori words which can welcome ākongā to your text. Think of words which New Zealanders use which originate in Māori,

such as mana, marae, rāhui, whānau, whakapapa, moko, kuia, kaimoana, kai, hāngi, waiata (see *The New Zealand Oxford Dictionary*, Deverson & Kennedy (2005). For a overview of New Zealand English see Hay, Maclagan, & Gordon (2008)).

For New Zealand English and Māori English watch Taika Waititi-directed films, or Māori Television. See also, for example, the register of children’s literature (e.g., Sacha Cotter, *The Bomb*). You will also need to guide your text through the choppy meeting of fast-changing informal language (which risks early redundancy) and slow-moving, sedate formality (which risks disengaging readers).

The classroom conversation between child and teacher in Patricia Grace’s illuminating short story, “Butterflies”, uses a contrast between values, and a contrast between Māori English and New Zealand English, to explore differing modes of interpreting the world.

Maclagan, King, and Gillon observe that a key role played by the the use of Māori English is to establish group bonds through whakawhanaungatanga. They discuss Māori English in terms of phonology, pragmatics, lexis, and stress/rhythm. Of these areas, lexis is directly relevant to our texts: “Maori words in sentences with English syntax are common, as are kinship terms like *bro* (brother), *sis* (sister), or *cuz* (cousin), which are not derived from the Maori language” (2008, p. 664). If whakawhanaungatanga occurs through the language of a text, it is likely that readers who are familiar with the language are welcomed. However, it is likely that in your text creation you’ll need to manage the tensions between formality and informality, and between current and outmoded ways of speaking.

But I didn’t mean that! Using images and symbols

When reflecting on your use of images and symbols, you may like to consider RQ 4. *Do the images and symbols in the text have the same meaning to students as we intend?* Symbols have different meanings in different cultures: will a hand gesture or an emoji depicted in an image mean the same thing to all readers? For example some hand signals and colours (yellow, blue, red, black) have gang associations in certain contexts.

Another question to reflect on is RQ 5. *Do images depict a Māori reality, including real people doing everyday things?* This question challenges you to show diverse family models, e.g., single, multigenerational, single-sex, same-sex parents (see,for example illustrations by Robyn Kahukiwa, Brian Gunson, Zac Waipara). It also asks you to treat people sensitively (e.g., headshots are not cropped), and depict tikanga Māori visually (e.g., people sit on chairs not tables; images of marae reflect marae protocols).



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TE WĀHANGA
HE WHĀNAU MĀTAU HE WHĀNAU ORA
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