The background of the slide is composed of several horizontal bands of color. At the top is a band of orange-red. Below this is a wide band of dark red. A horizontal band of black spans the width of the slide, containing the title. To the right of the black band is a vertical yellow rectangle. Below the black band is another band of dark red, and at the bottom is a final band of dark red.

# PIKIAOTANGA

He marau mo te kura o Whangamarino

# TE WHAKATAUKI

Proverb

- Kei te Ohautanga a Pōtakatawhiti, ko TE OHU
- Kei Motutawa, ko HAUKEKA
- Kei Atuareretahi, Ko TARANUI
- Kei Rāwāhirua, ko MOKAI
- Kei Pāteko, ko Pūwhakaoho
- Kei Tapaniao, ko URUTOHATOHA
- Kei Wharetaingamoko, ko PIKIAOWERA
- Kei Matawhaura, ko TE KOKAKO-PEKE-WERO-A-TE-WAHATUORO
- KO TĒNEKI TE TĀHŪHŪ O TE WHARE O KAWATAPUARANGI

# NGĀ POU O TE WHARE O KAWATAPUARANGI

The supporting posts of the house of Kawatapuarangi

- Kei te Ohautanga a Pōtakatawhiti, ko TE OHU
- *(Aspirations)*
- Kei Motutawa, ko HAUKEKA
- *(Identity)*
- Kei Atuareretahi, Ko TARANUI
- *(Culture)*
- Kei Rāwāhirua, ko MOKAI
- *(Language)*

# NGĀ POU O TE WHARE O KAWATAPUARANGI

The supporting posts of the house of Kawatapuarangi  
Cont.....

- Kei Pāteko, ko Pūwhakaoho
- *(Education)*
- Kei Tapaniao, ko URUTOHATOHA
- *(Non Negotiables)*
- Kei Wharetaingamoko, ko PIKIAOWERA
- *(Guardianship)*
- Kei Matawhaura, ko TE KOKAKO-PEKE-WERO-A-TE-WAHATUORO
- *(Leadership Building)*

# NGĀ ARIĀ MATUA KA WHAKAMAHIA E MĀTOU TE WHANAU RŪMAKI HEI MAHI WHAKARITE

The main concepts we use within our whanau Rūmaki to PLAN

- NGĀ WĀHI
- NGĀ RAUEMI
- KAWA
- TAPU
- KAUPAPA/KŌRERO

# NGĀ WĀHI

Places

## TE ROHE NUI O NGATI PIKIAO

Ngā Maunga	Ngā Moana	Ngā Marae	Ngā Urupa	Ngā Awa/Manga
Matawhaura Haumingi Ohau Taupiri	Rotoma Rotoehu Rotoiti Rotorua	Tapuaeharuru Te Waiiti Taurua Punawhakareia Waikohatu Ruato Tapuarkura Hohowai Waiatuhi Te Rāpaki a Tu.. Opatia Pounamunui Tokerau	Te Taiki Hinerangi Pukekui	Okere Ohau Te Whakaruru

# NGĀ RAUEMI

Resources

- Te Runanga o Ngati Pikiao
- Kōeke/Kaumatua/Kaiako
- Whanau
- Taiao - Ngahere/Moana
- Iwi/Hapu
- Wharepukapuka - Landmarks of Te Arawa / Te Arawa
- RTM (Nanny Hiro)
- Whare Taonga
- Waiata

# KAWA

## LORE

- Whakapapa
- Pepeha
- Karakia
- Marae
- Whaikorero
- Karanga

# TAPU

Sacredness

- Wahine
- Tāne
- Noa
- Karakia
- Tairongo

# KAUPAPA/KŌRERO

Topic study/Stories

- Tamatekapua
- Ngātororoirangi
- Ihenga
- Hinehopu
- Ngā Toitoi o Okere
- Waiata

# PIKIAOTANGA

NGĀ WĀHI	NGĀ RAUEMI	KAWA	TAPU	KAUPAPA/KORERO
<ul style="list-style-type: none"> <li>Ngā Maunga</li> <li>Ngā Moana</li> <li>Ngā Marae</li> <li>Ngā Awa/Manga</li> <li>Ngā Urupa</li> </ul>	<ul style="list-style-type: none"> <li>Te Runanga o Ngati Pikiāo</li> <li>Kōeke/Kaumātua/Kaiako</li> <li>Whanau</li> <li>Taiao - Ngahere/Moana</li> <li>Iwi/Hapu</li> <li>Wharepukapuka - Landmarks of Te Arawa / Te Arawa</li> <li>RTM (Nanny Hiro)</li> <li>Whare Taonga</li> <li>Waiata</li> </ul>	<ul style="list-style-type: none"> <li>Whakapapa</li> <li>Pepeha</li> <li>Karakia</li> <li>Marae</li> <li>Whaikorero</li> <li>Karanga</li> </ul>	<ul style="list-style-type: none"> <li>Wahine</li> <li>Tāne</li> <li>Noa</li> <li>Karakia</li> <li>Tairongo</li> </ul>	<ul style="list-style-type: none"> <li>Tamatekapua</li> <li>Ngātororoirangi</li> <li>Ihenga</li> <li>Hinehopu</li> <li>Ngā Toitoi o Okere</li> <li>Waiata</li> </ul>
HAUKEKA - Identity PIKIAOWERA - Guardianship	TEWAHATUORO - Leadership Building MOKAI - Language TE OHU - Aspirations	TARANUI - Culture HAUKEKA - Identity URUTOHATOHA - Non Negotiables TE OHU - Aspirations	URUTOHATOHA - Non Negotiables PUWHAKAOHO - Education	NGĀ POU KATOĀ
MANAAKITANGA	WHAKAWHANAUNGATANGA		AROHA	

# Ngāti Pikiao Traditional Rohe



# Ngā Marae o Ngāti Pikiao



Marae	Wharenui Meeting House	Wharekai Dining Room	Hapu
Otaramarae (Pounamunui)	Houmaitawhiti	Hinekukutirangi	Ngati Hinekura
Taheke (Opatia)	Rangitihi	Manawakotokoto	Ngati Hinerangi
Paruaharanui (Taupari)	Paruaharanui	Waiwaha	Ngati Paruaharanui
Hinetapaturangi (Waiatuhi)	Kahumatamoemoe	Hinetapaturangi	Ngati Paruaharanui
Te Takinga (Hohowai)	Te Takinga	Hineora	Ngati Te Takinga
Rakeiao (Tapuaekura)	Rakeiao	Maruahangaroa	Ngati Rongomai
Ruato (Te Huikura)	Ngapunamawa	Te Awaitakapuwhaia	Ngati Rongomai
Waikohatu	Tarawhai	Rangimaikuku-a-murimanu	Ngati Tarawhai
Punawhakareia	Uenukumairarotonga	Te Aokapurangi	Ngati Rangiuuora
Taurua	Te Rangiuuora	Wetengauru	Ngati Te Rangiuuora
Te Waiti	Hinekura	Niniurangi	Ngati Hinekura
Tapuaeharuru	Uruika	Kauiarangi	Ngati Tamateatutahikawiti

## URUIKA

- Tapuaeharuru Pa

This house Uruika stands at Tapuaeharuru on the Southern Shores of Lake Rotoiti. The house was erected by Whiti Wineti. The Master Carvers were Te Ngaru Junior and Te Nutana of Ngati Kawiti. Uruika was opened in 1908. In 1938, the poupu were added to the porch by the Rotorua Carving School under the guidance of Master Carver Pine Taiapa. The Wharekai is named **Kauiarangi**



## HINEKURA

- Tawhakarere Pa

This ancestral house is only partially carved and stands by the Waiiti Stream on the Haroharo Block. It dates from 1928. The original Hinekura is a descendant of Hatupatu who lived circa 1550. Hinekura is the second son of Pikiao II and Hinehopu. He was a renowned warrior and exponent of the weapons of warfare. Hinekura married Niniurangi of Ngati Rongomai. Other tribal affiliations are *Ngati Pikaorangi* and *Ngati Tamateatutahi*. The Wharekai is named **Niniurangi**.



## UENUKUMAIRAROTONGA

- Te Punawhakardai-Riikidao Pa

One of Te Arawa's older Wharenui which originally stood at Maketu around approximately the 1880's. Many Master Carvers were involved in the erection of Uenukumairarotonga including Wero, Te Ngaru Ranapia and others from Whanau-a-Apanui. The Kuia responsible for the rebuilding at Rotoiti was Rangipawa Pokiha, the third wife of Major Fox. The house was reopened in 1926. Renovations of the house have taken place in 1976 and the period 1991 - 1993. Uenukumairarotonga is the grandson of Kahumatamomoe and lived circa 1400. The Wharekai is Te Aokapurangi the wife of Uenuku mai Rarotonga



## TARAWHAI

- Te Waikohatu-a-teTaranui Pa

Tarawhai site is within the eastern junction of State highway 30 and Okataina Road at Ruato Bay, Lake Rotoiti. Tarawhai was opened in January 1984. The Master Carvers were Kaka Niao and the New Zealand Maori Arts and Crafts Institute Carving School. Other tribal affiliations are *Ngati Tamatera* and *Ngati Iwinokai*. The Wharekai is named **Te Rangimaikuku-a-Murimanu** wife of Tarawhai and granddaughter of Rakelao



This 'tekoteko' from this house is currently being restored

## TE RANGIUNUORA

- Taurua PA

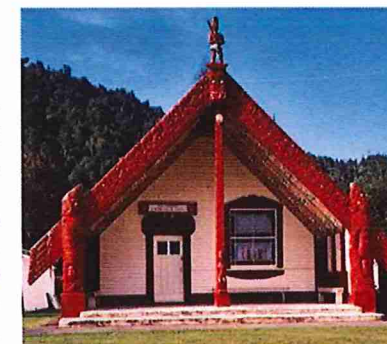
The present house is the second house of this name to be erected in the Ngati Pikaio region. The first house stood at Lake Okataina and was carved by Te Amo a Tai -Ngati Tarawhai Master Carver. The present Te Rangiunuora stands at Taurua, overlooking Lake Rotoiti. The Master Carvers were George Emery, Thompson Tahuriorangi, Kelvin Kereama, Kaka Niao and many apprentices. Work was overseen by Ruka Epapara. The Wharenui and Wharekai - **Te Wetenga-a-Uru**, granddaughter of Tarawhai and wife of Te Rangiunuora I, were opened 5/11/1960. Te Rangiunuora is a son of Pikiao II.



## NGAPUMANAWA E WARU O TE ARAWA

- Te Ruatokia-a-Ngamahanga te onepu ki te moana
- Te Hiurangi Pa

Ngā Pumanawa E Waru o Te Arawa was opened in 1941 by Kingi Koroki. The house was erected under the guidance of Hori Taia. The Master Carvers were Eramiha Kapua, Kaka Niao and Te Hutana Charles Apihai. Kereti of Ohinemutu designed the rafters/turapa and kowhaiwhai. Hori's wife Paretoa Ngataiawhio Taia and other local women completed the turapa/ tukutuku panels. The naming of this Wharenui was generated by the eight children of Rangitihī whom are collectively known as the "Eight Beating Hearts of Te Arawa", hence, "Ngā Pumanawa e Waru o Te Arawa" The Wharekai is named **Ko Te Awatakapuwhaia**



## RAKEIAO

- Te Tapuaekura-a-Hatupatu
- O Hatu Patu Pa

Rakeiao was built soon after the Mount Tarawera Eruption 10/6/1886. It was relocated from Paehinahina to the Southern shores of Lake Rotoiti. The principal Master Carvers were Te Ngaru Senior and Te Ipu Whakatara. Rakeiao is the fifth son of Rangitihī. He was a warrior with supernatural powers. At his command, dragon flies would visit neighbouring marauders and wreck havoc among their domiciles. Other tribal affiliations are Ngati Kahuupoko, Ngati Te Pikikotuku, Ngati Tukiterangi, Ngati Ngamahanga and Ngati Taramainuku. The wives of Rakeiao were Keapare & Maruahangaroa. The Wharekai is named Maruahangaroa and the Wharekarakia is Te Po formally Keapare



## TE TAKINGA

- Horowai Pa

Te Takinga as it stands is the second Wharenuī of that name to be situated at Hohowai, Mourea. The original Te Takinga was carved by Te Ngaru Senior approximately 1882. The doorposts from the original Te Takinga remain although the remaining carvings were produced and created by his son, Te Ngaru Junior, otherwise known as Ranapia Te Pakura. Te Takinga was a renowned Te Arawa warrior who lived a very long life. Who died around 1580? He is the son of Pikiao II. New carvings have since been created by Master Carver Tuta Tukaokao for Te Takinga's recent renovations. Other tribal affiliations are Ngati Kiore, Ngati Hikaawaru, Ngati Raruaharanui, Ngati Hineora, Ngati Awanui and Ngati Pikiao. The Wharekai is named Hineora



## PARUAHARANUI

- Te Rapaki-a-Tumatahi Pa

Paruarahanui was first opened around 1932 and contained some of the carvings from Te Takinga I at Mourea, which was carved by Te Ngaru Whakapuka. His son, Te Ngaru Ranapia carved the only new carvings for the house. In 1981, Paruarahanui was destroyed by fire. The house was rebuilt with carvings by Thompson Tahuriorangi and two assistants. It was reopened in February 1984. Paruarahanui is the son of Te Takinga and Hineora and lived at Rotoehu around 1580. Other tribal affiliations are Ngati Rangiwewehi, Ngati Tuhourangi and Ngati Pikiao. The Wharekai is named Waiwaha



## KAHUMATAMOMOE

- Waiatuhi Pa

Kahumatamomoe was built in 1914 utilising some of the timber of an older Ngati Pikiao house. When Kahumatamomoe was renovated the carvings were created by Minarapa Mitai-Ngatai and Peter Hemi. Kahumatamomoe was a member of the crew of the Arawa Waka. In his time he was a great explorer who travelled most of the North Island of Aotearoa and eventually settled at Maketu. He is a son to Tamatekapua, captain of the Arawa Waka. Other tribal affiliations are Ngati Pikiaorangi and Ngati Te Pikiaorangi. The Wharekai is named Hinatapaturangi



## RANGITIHI

- Opatia-o-Hinekiri Pa

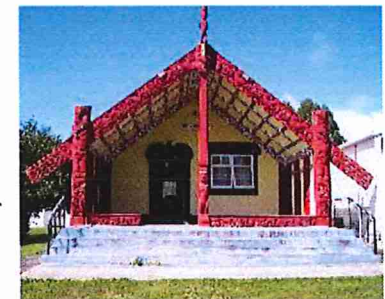
The original Rangitihī was built in 1860 and carved by Te Wero. According to Ta Maui Pomare and James Cowan, the original carvings were given to the Museum by Te Pokiha Taranui. The present Rangitihī was opened in 1951. Rangitihī was the fourth in descent from Tamatekapua. The children of Rangitihī are Ratorua, Taurua, Rangiaohia, Rangiwahakeau, Rakeiao, Kawatapurangi, Apumoana and Tuhourangi. Other tribal affiliations are Ngati Te Takinga, Ngati Tarawhai, Ngati Te Iwimokai and Ngati Pikiao. The Wharekai is named Manawakotokoto, third wife of Rangitihī



## HOUMAITAWHITI

- Otaramarae Pounamunui

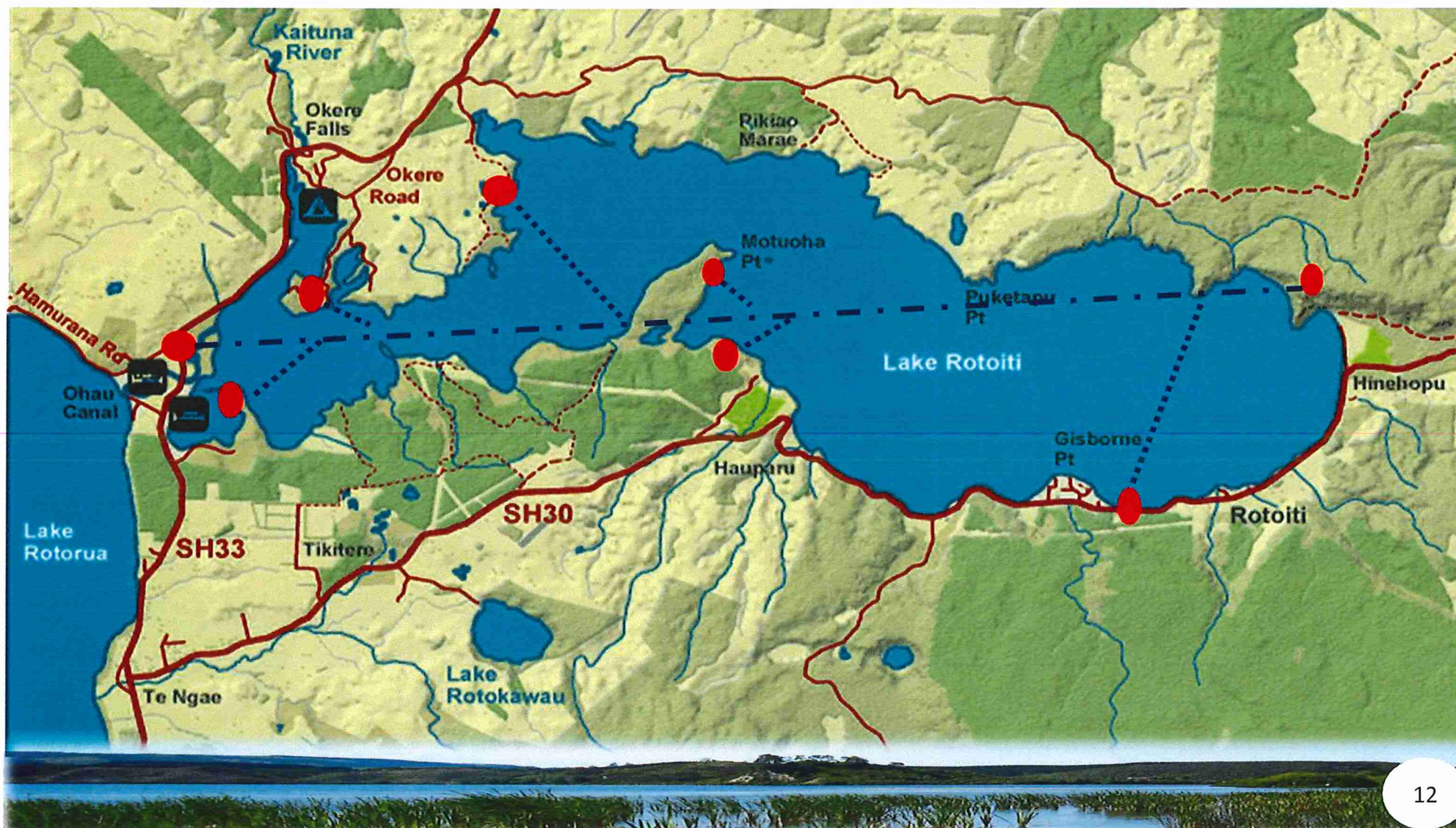
Houmaitawhiti is one of the oldest Wharenuī in the Te Arawa Rohe. The original house was built in the 1820's by Puwhakaoho and Te Ahoaho. The present Wharenuī was built around 1860 and was relocated at Maketu and then returned to its original site at Otaramarae in 1901 by Major R Vercoe. The carvings for this second house, constructed in 1970 were created by Wero and Pita Wharetoa - the son of Puwhakaoho, Ngati Tarawhai Carvers. Houmaitawhiti is the father of Tamatekapua, captain of Te Arawa Waka. Houmaitawhiti was a great rangatira from Hawaiki and remained there when Tamatekapua and others migrated to Aotearoa. The Wharekai is named Hinekukutirangi



# Ngāti Pikiao Mātauranga Construct

## Nga Pou O Kawa-tapu-a-rangi

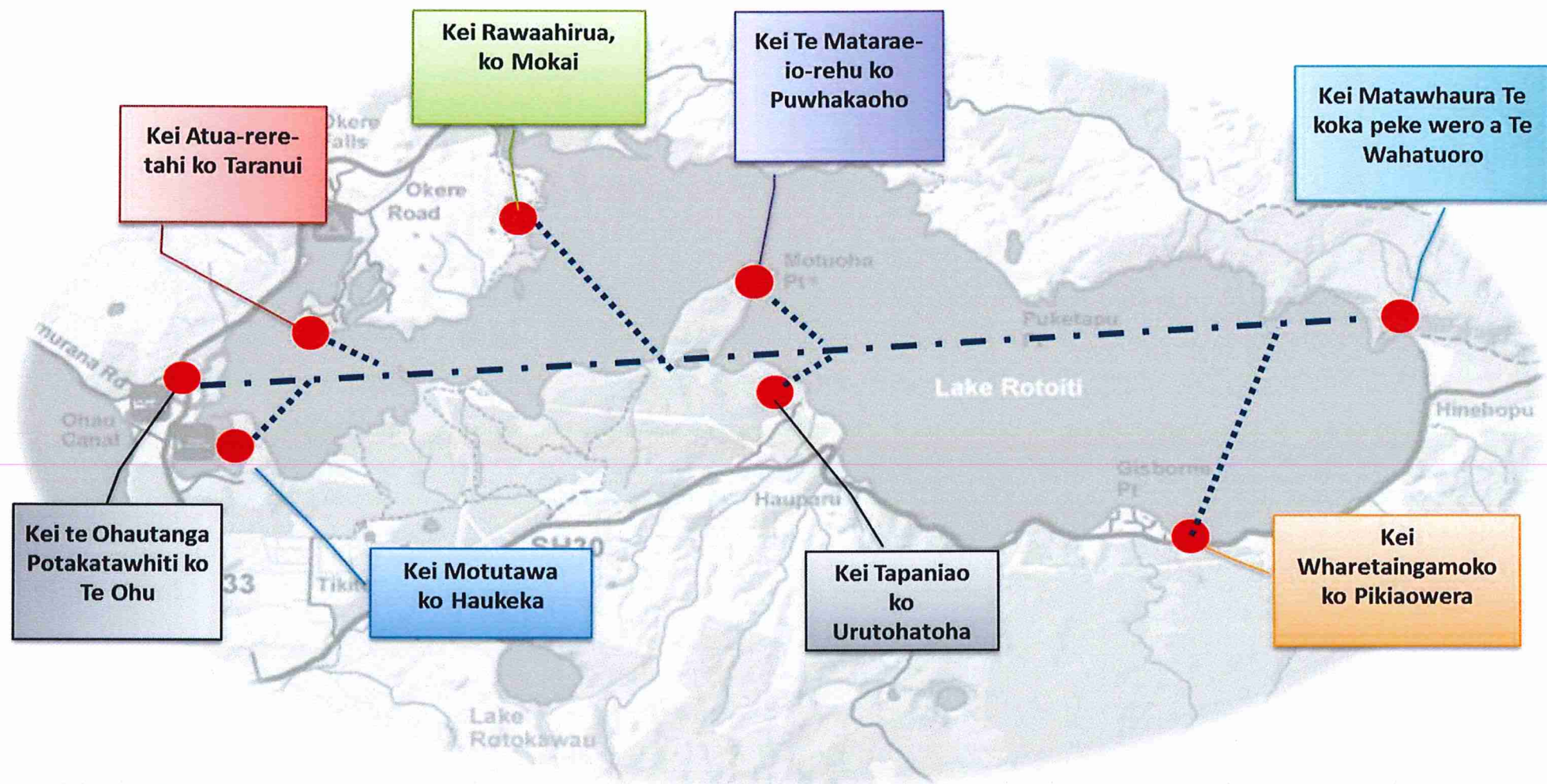
Kei te Ohautanga o Potakatawhiti, ko Te Ohu. Kei Motutawa, ko Haukeka. Kei Atuareretahi ko Taranui. Kei Rawaahirua, ko Mokai, Kei te Matarae-i-o-rehu, ko Puwhakaoho, Kei Tapaniao, ko Urutohatoha. Kei Wharetaingamoko, ko Pikiaowera. Kei Matawhaura ko Te Kokako Peke Wero a Te Wahatuoro, Ko nga pou enei o te Te Tauhu o te whare i a Kawa-tapu-a-rangi



In developing this Maturanga Plan Ngati Pikiao is guided by a unique Pikiao construct based on traditional and historical knowledge that continues to be applied today.

The Ngati Pikiao construct is modelled on an ancient chant that speaks about the connections to important land marks and noted ancestors, whose attributes and accomplishments influenced the shaping of the Ngati Pikiao identity.

The construct depicts the ancient house of our Paramount Chief Kawatapuārangi, the land marks and noted ancestors represent the main pillars. These pillars inform the key strategies of our Maturanga Plan.



**Kei Atua-rere-tahi ko Taranui**

Taranui was Paramount Chief of Ngati Pikiao, Atuareretahi is the highest land point over the mouth of the Okere river

**Kei Rawaahirua, ko Mokai**

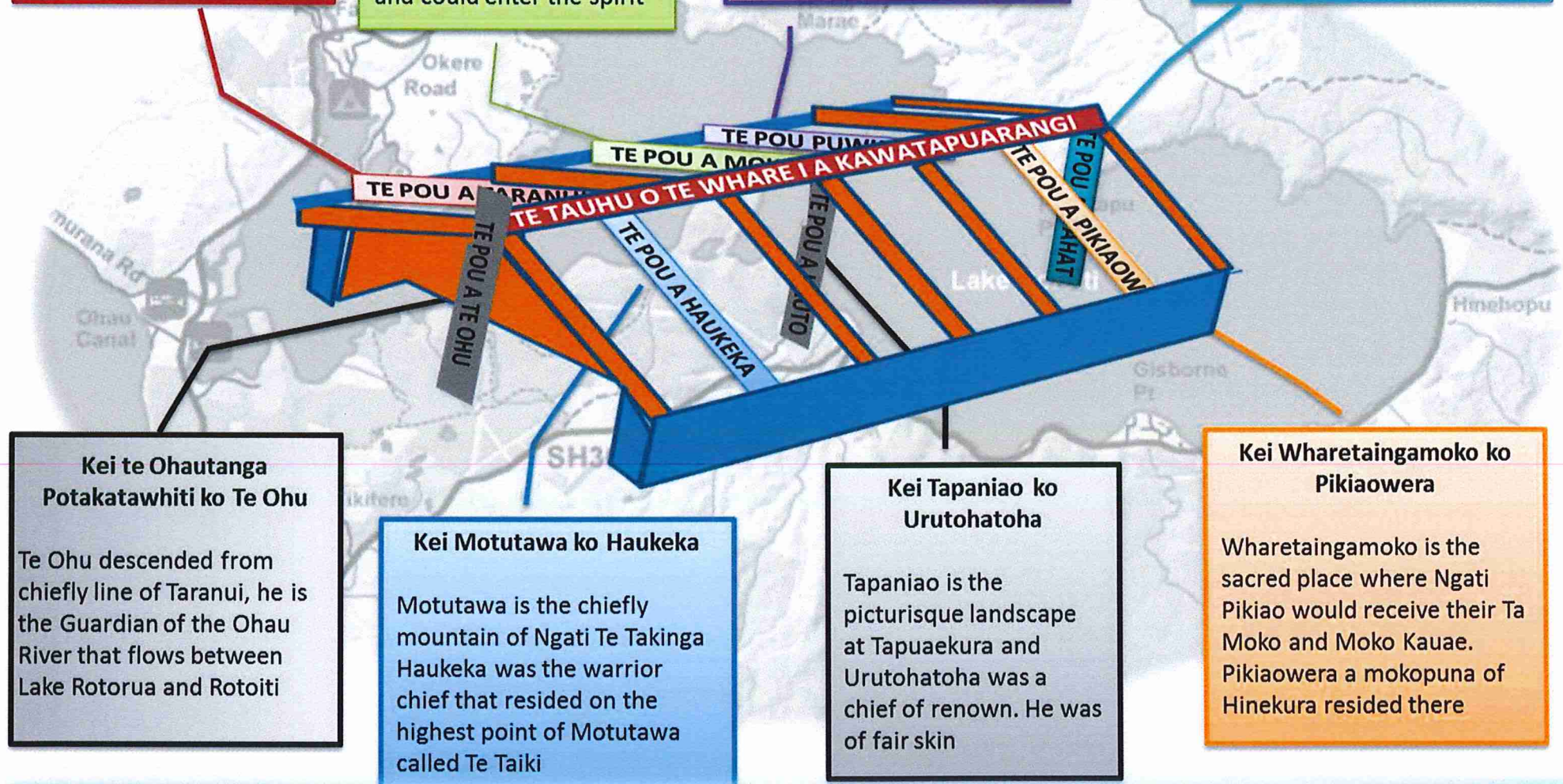
Rawaahirua is a prominent land mark and Urupa at Otaramarae. The chief was Mokai, this chief had a pet bird called Korotau that had the power of speech and could enter the spirit

**Kei Te Mata-rae-i-o-rehu ko Puwhakaoho**

Te Mata-rae-i-o-rehu is a prominent land mark of Ngati Pikiao and Rongomai, Puwhakaoho is the Chief that resided both there and Pateko

**Kei Matawhaura Te koka peke wero a Te Wahatuoro**

Matawhaura is the sacred mountain of Ngati Pikiao and Te Wahatuoro was the fighting crow (Warrior chief) that protected the mountain



**Kei te Ohautanga Potakatawhiti ko Te Ohu**

Te Ohu descended from chiefly line of Taranui, he is the Guardian of the Ohau River that flows between Lake Rotorua and Rotoiti

**Kei Motutawa ko Haukeka**

Motutawa is the chiefly mountain of Ngati Te Takinga Haukeka was the warrior chief that resided on the highest point of Motutawa called Te Taiki

**Kei Tapaniao ko Urutohatoha**

Tapaniao is the picturesque landscape at Tapuaekura and Urutohatoha was a chief of renown. He was of fair skin

**Kei Wharetaingamoko ko Pikiaowera**

Wharetaingamoko is the sacred place where Ngati Pikiao would receive their Ta Moko and Moko Kauae. Pikiaowera a mokopuna of Hinekura resided there



## Ako, Tairongo, and Aromatawai

This section introduces ako, tairongo and aromatawai as a foundation for understanding the interconnected nature of learning and teaching within the Māori-medium education context.

### Ako

Dr Rangimarie Turuki Pere described ako as the interaction between key concepts in tikanga Māori, explaining this interaction as “multi-formed and indicating customs as appropriate to a given context” or “customs that are seen to be right for a particular occasion”.<sup>9</sup> For teachers, being adept in the craft of teaching, and being knowledgeable about learning and ākonga is necessary if they are to adapt customs that are right for a particular occasion. Ako is multi-dimensional, that is, it can transform lives, it can build communities, it uses insight as a way of knowing, and it flows most naturally when learning is purposeful.

*“Terā hiahia ki te whai atu i te māramatanga.”<sup>10</sup>*

Ako is naturally occurring in all humans, that is, we are born with a natural instinct of how and what to learn. For teachers capturing the essence of what triggers a student’s natural inclinations is important. However, triggering a student’s desire to learn requires teachers to be ever mindful of how their practice and persona as teachers impact on the learner. Being conscious of a student’s interests and needs as a learner, and being willing to adapt learning to their interests and needs underpins the intent of ako. These behaviours can be fostered through meaningful learning and teaching interactions, which include active and cooperative learning experiences, and involve learners in decision making. Finally, teaching with passion and compassion are integral to fully embracing the intent of ako.

*“Kotahi tonu te hiriunga i kake ai a Tāne ki Tikiiki o Rangī.”<sup>11</sup>*

Ako has relevance in both traditional and non-traditional contexts, in earlier times and contemporary times, and is founded in the narratives of Tāne/Tāwhaki that express the quality inherent in human nature to seek knowledge. Kaiako and kura are encouraged to make learning accessible to all students by opening their minds to the endless possibilities and truths in life which will help them achieve their full potential.

*“He mātauranga abau, e tika ana kia tino mātauranga abau, he momoho abau.”<sup>12</sup>*

Ako can be described as a process for learning that starts from the womb, and carries on throughout life. Whānau are the natural first teachers and by the time children arrive at school they come with already existing patterns of beliefs, knowledge, skills, experiences, attitudes, and motivations. Building upon, or working with, these already developed patterns of learning behaviours provides the foundation from which learners start their schooling journey. This will mean recognising each child’s starting points and working collaboratively with them to scaffold them into their schooling experience successfully, by using ako (learner as teacher, teacher as learner) as their anchor point for learning.

Teaching using the concept of ako as a way of framing how to teach and what to teach is sharply focused on learners, their desires, inclinations, dispositions and motivations. For kaiako this means knowing their learners in quite intimate ways, for example, who they are, their whānau, their interests, their desires, their dreams, their passions, their learning needs, and their natural talents. It makes sense that if kaiako know all or at least some of the above they will know how to engage learners in ways that are personal to them. If planning for learners is truly based on “who they are” the practice of aromatawai will occur naturally as an integral part of teaching. The practice of ako in the classroom<sup>13</sup> is as much about the detail of learning to read, write, and do maths, as it is about transforming and inspiring generations of Māori to enjoy life as Māori. Developing an understanding of ako, in particular, involves using it as a tool for reflection and to act upon. Reflection and use of ako is one of the hallmarks of a teacher who understands what ako means in practise.

9. Rangimarie Turuki Pere, 1991.

10. Rutukia Rarangahia group summary statement.

11. Ako as a metaphor for learning has been described in two narratives of how Tāne/Tāwhaki set out to seek knowledge.

12. Verbal quote from Renae Savage.

13. The classroom is not confined to four walls, but includes outside of the physical classroom as well.

## Ngā horopaki ako

Creative and stimulating learning environments and contexts are key to supporting student achievement, and kaiako, kura, whānau, and ākonga are encouraged to participate in creating learning contexts that are:

- inviting and stimulating, where ākonga feel they belong
- cognisant that learning happens both inside and outside the classroom
- authentic and aligned to ākonga – clearly defined goals and strategies for learning are shared with students
- fostering all dimensions of human intelligence (that is, social, academic, spiritual, and cultural) and one is not favoured over others
- engaging students actively in learning
- based on mutual respect between students and kaiako, students and students, kura and whānau
- designed so that ākonga understand that they have a responsibility for their learning
- using a common language between students, kaiako, and communities for talking about learning.

Appropriate learning conditions include consideration of the purpose of the learning, and the selection of appropriate and relevant learning experiences, activities, and teaching focus – what has been learnt and how one knows that, how the information will be used, and crucially what impact it has on ākonga learning.

*Whakaohohobia te wairua – kia rongu, kia matara  
Whakaioia ngā tairongo ki te whakano  
Whakaikia te ngākau – kia mārama ki ngā hua o te  
aromatatwai ka manakohia e te ākonga.*

*Awaken the spirit to be observant and alert so that we  
sharpen the senses to think.*

*Thus prompting one's soul to understand the intended  
outcomes of aromatatwai for our learners.*

## What is tairongo?

The word tairongo refers to a part of the human body that is able to sense something, either by listening, looking, touching, tasting, smelling, or feeling. While the first five senses are physical and are associated with particular organs, such as ears for hearing and eyes for sight, the sixth sense is more related to a feeling sense, sometimes referred to as intuition. Some would argue that feelings or intuition are connected to the heart, whereas others believe that intuition is extra sensory, where the reception of information is sensed with the mind. Whichever part of our body or mind, our understanding of tairongo is important in that tairongo contribute to our feelings of being in the world, and to our ability to function in it. What is more, tairongo can affect our understanding of the world and ourselves within it.<sup>14</sup> This is an important idea for teachers because their understanding of themselves and their role as teacher also relies on their ability to hear, see, touch, taste, smell, and feel the world as their ākonga might. Perceiving the world through ākonga lenses is a useful tool to develop because it can give kaiako insights into ākonga learning different to that acquired from a piece of work for example.

In developing a teaching practice that acknowledges the use of tairongo as valid ways of perceiving learning, it will be necessary for teachers to have well developed observation, listening, and communication skills, along with an increased ability to relate to learners, in ways that are sometimes intuitive and sometimes reasoned. Within the teaching culture, we have learned to believe that rationality is what should prevail when making decisions about learning and ākonga, from what we should teach next, to why it is important to learn. But what of that “inner voice”, that gut feeling, that little something instinctual from within that tells us how we feel beneath those layers of logic?<sup>15</sup>

<sup>14</sup>. Parts of this paragraph have been paraphrased from Ken Robinson, 2009, p. 31 - 33.

<sup>15</sup>. <http://www.psychologytoday.com/blog/the-intuitive-compass/201108/what-is-intuition-and-how-do-we-use-it>

More so, how do we include intuition in teaching, since it has been largely ignored and dismissed as irrelevant in determining learning, which is now mostly scientifically created and managed. Teachers who teach intuitively, think and act in special ways. For example, they are aware of their conscious thoughts and use them expertly, whilst at the same time being aware of their unconscious mind, and how to connect with hunches and feelings that help them understand a situation more widely. While this process may feel cryptic to the logical mind, it does not make it less important. Developing one's instinctual awareness as a teacher starts with oneself and the inner voice that first drew one to teaching, and which continues to guide daily interactions and which continues to guide daily interactions with ākonga. As mentioned before we don't have to reject scientific logic in order to benefit from instinct because we can use both in complementary and balanced ways. For example, in making teacher judgments we can call on the tools that have been developed to identify the level an ākonga is at in their learning, or we can make a judgment that reflects more precisely where the ākonga is at by using intuition as a guide.

By developing all aspects of using tairongo for teaching purposes, along with honing an acute sense of ākonga presence in learning, teachers will be in a stronger position to support ākonga in the many varied ways that they require. Here are six ways kaiako can help ākonga. Be aware these descriptors reflect more the intent of tairongo, and an interpretation that manifests from the actions themselves.

#### **āta titiro**

*Look for ākonga learning by watching their growth.*

#### **āta whakarongo**

*Listen for ākonga learning by hearing their growth.*

#### **āta hi**

*Be sensitive of ākonga development.*

#### **whakamātauhia**

*Use scientifically developed tools as well as the tools of intuition to help understand ākonga learning.*

#### **te whāwhā atu**

*Touch ākonga and whānau in ways that embrace who they are.*

#### **whakamanahia te tairongo wairua**

*Listen to the inner voice that speaks from the heart and is filled with passion for learning and compassion for ākonga.*

By incorporating tairongo as a way to support ākonga more fully kaiako can perhaps pick up on other important cues in the learning and teaching environment. For instance, how well ākonga are catered for in the learning programme in relation to ākonga engagement and motivation, and whether teaching practices are appropriate for ākonga. In this way not only will kaiako gain an increased understanding of themselves as kaiako, but ākonga can develop an understanding of themselves as learners. Finally, information about the following is an important addition to using tairongo as an approach to understanding learning and ākonga:

- the impact of the physical classroom environment on ākonga (for example, is it inviting?)
- the emotional climate of the classroom (for example, is it ākonga friendly?)
- language is not a barrier to learning
- ākonga-based inquiry is promoted
- potential learning opportunities and experiences are explored from ākonga perspectives too
- ākonga engagement and/or disengagement is understood.

## Aromatawai

The term aromatawai is derived from two words that convey its special nature, that is, its role in learning and teaching. Aro, is “to take notice of”, or “pay attention to”, and matawai is “to examine closely”. Within the learning context aromatawai is literally a way of focussing on the learner, what they can do, their learning journey and experience, the relationship between kaiako and ākonga, and how that information can support learning, instantly, and over time. Knowledge of the purpose of aromatawai, and how to examine, appropriately and in connected ways for learners and their learning, underpins the intention of what using an aromatawai approach is.

Within the Māori-medium education context the role of aromatawai serves two purposes:

1. within the school aromatawai can be used to determine how well students are learning
2. within the wider community aromatawai can be used to determine how well the school is supporting community aspirations.

This information is valuable in that it can support students having access to an education that fulfils both individual and collective aspirations and expectations. However this undertaking implies that aromatawai is not based on the exclusive determination of the teacher, but also allows for significant others, such as whānau, to have a say about what learning experiences might be and how they might be understood in terms of ākonga achievement.

If ako is about learning meaning, aromatawai is a way of understanding how well that meaning has been learnt. An effective aromatawai approach utilises both tangible and intangible processes, by incorporating the use of tairongo to understand what, how, and why learning has occurred.

Added to this are the practices of aromatawai which recognise that each learner is unique and brings their own interests and motivations to the learning. Sometimes these are accommodated in the way in which the learning and teaching has been scaffolded, and sometimes through an enquiry approach to

learning. Being sensitive to ākonga and their learning needs, and how they learn best, is important, not just after the learning, but before and during the learning as well.

The key features of aromatawai are:

- it is an *integral part of ako*
- learning is not just about *learners learning from teachers but teachers learning from learners too*
- *learning is focused on learners*
- it *validates the use of tairongo*
- it *illuminates student achievement and how it is described*

## **Whangamarino School**

### **Local Curriculum**

**Our Local School Curriculum will enable us to use  
the local resources for ideas, stories, crafts,  
technologies, people & resources.**

### **Nga Taonga o Ngati Pikiao**

**The gift of Te Reo**

**The gift of Tikanga**

**The gift of Taonga**

**The gift of Tangata**

**The gift of Our Whenua**

### Weaving

Resource Persons

Harakeke  
Growth  
Cutting  
Preparing  
Making – poro, headbands, flowers, kete  
Links to kaupapa

### Matawhaura - Maunga

Children visit & climb the Maunga. Hikoi to land sites on the Maunga. Draw it, paint it, make a model of it. Get an aerial picture. History, Stories etc.

### Farming / Dairy

Resource Persons – Ngati Pikiao Trusts  
Land – Pikiao - Whanau  
The stock  
Beef, Horses, Sheep  
Visit the farm when shearing is happening  
Saleyards  
  
What happens to stock?  
Breeding – the works  
Supermarket etc.  
Locate farms on map

### Fishing

Have a fishing day at Maketu or Cut  
At the beginning of the year and at the end  
  
Make hooks  
Create artworks  
Storytelling  
MAUI –  
Dissect a fish  
Name the parts of the fish  
\*Kite fishing  
\*Netting  
\*History about the Lakes, fishing stories  
\*Water purity  
Keeping the Beach clean and safe  
Commercial  
Rama Koura

### Trout Farming

Resource Persons

- (1) Trip to Trout Hatchery
- (2) Work experience on a Trout Hatchery
- (3) Spawning
- (4) Cleaning Equipment

### Science

Dissect a Trout

Learn about the life cycle  
Seasons

Business processes  
Packaging  
Farming  
Selling  
Processing  
Prices  
Market

Co-operatives  
Who manages the overall operation?

Water conservation  
Protection of clean water

Map  
Locate farms on the map

### Horses

Resource Persons

Horse ride  
Horse management  
Drenching  
Combing  
Cleaning – hooves

Business – horse trekking

Catching horses  
Breeding

Care for bridles, saddles

Clothing (cowboy attire)  
Horse trucks  
Rodeos

### Forestry

Resource Persons

Business processes  
Packaging  
Farming  
Selling  
Processing  
Prices  
Market  
Personnel

Co-operatives  
Who manages the overall operation?

## Tourism

Kayaking  
Helicopter rides  
Sight seeing  
Horse Trekking  
Fishing  
Tramping  
Camping Grounds  
Campervans  
Maketu Beach  
Food

Design a tourist attraction

\*classroom/school  
- learning experience  
- do the work  
\*maori village  
- do the work  
Overnight stays  
marae style backpackers  
Art gallery – NZ ARTIST  
MAORI & PAKEHA

Souvenirs

Kite  
Maps  
Books

Taonga  
Clothing – Maori designs  
A café like Okere Falls  
“Flash and fantastic”

Have the building designed by a Maori architect

Connect all these buildings by wide decking  
Garden in between to separate buildings

Museum – the flora and fauna on display  
Google – telling the story about  
Pikiao/Te Arawa  
Haraakeke, etc  
Taniwha

Film room about  
Hikoi  
The Treaty of Waitangi, etc

Library Area  
Video Screen  
Stories about people from the past in Pikiao/Te Arawa  
Maori

## Mau Rakau/Kapa Haka Resource Persons

## Conservation – Geothermal Activity

DOC  
Personnel  
Trips to Conservation Areas  
Clean up the Land / Rubbish Collection / Tree Planting  
Plants

1. helped rescue
2. propagation – seedlings
3. Wormfarm
4. Waste management
5. Planting around the school identifying trees (NZ)

Looking after them  
Owning them  
Makes them look after them more if they own them.

## Kaitiakitanga

Responsibilities to all Maori  
The pathway  
Mihi –  
Matawhaura  
Know about this place  
School – Whenua  
Sports – Rotoiti/Pikiao  
Special Events – Poukai, Ahurei, Koroneihana  
Marae – Respect of wharennui, wharekai, marae atea, kaumatua, tikanga/kawa

Key stories:

Retell  
Make books  
Record  
Make art pieces  
Re-enact  
Have story sharing with the community getting all the ideas out/sharing

Immerse the children in their own culture Learn about their whenua.  
The names of places. Why they have the names etc.  
Where the names originated from – Whakapapa.

Te Ara  
History – Marae / Lakes  
ANZAC's