

Auckland Museum

HE TAONGA MAORI

*e*ducation *k*it

*Te Papa Whakahiku*



YEARS 1 - 13

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## ABOUT THIS RESOURCE:

This resource is designed to provide an overview of the taonga housed in Auckland Museum and thus an overview of traditional Maori life. It highlights some of the icons of the collection, while providing insight into aspects of traditional Maori life.

The resource is designed to support Social Studies classes of all levels, and may also be used by teachers of science, history and technology.

Further resources are available, dealing with:

- Te Mahi Kai (Maori Foodgathering)*
- Te Ao Kohatu O Te Maori (Maori Technology)*
- Te Ao Turoa (Maori Natural History)*
- Whakaraka (traditional Maori games and pastimes)*
- Whakairo Tuturu Maori (carving)*
- Tukutuku Tuturu Maori*
- Kowhaiwhai Tuturu Maori*
- Raranga Tuturu Maori (weaving)*

Adult/child interaction is important to maximise your museum experience. Group leaders need to have some background knowledge of what the students are expected to cover and they are advised to participate in the introduction on arrival.

## BOOKING INFORMATION:

All school visits to the museum must be booked. We advise booking 2-3 months in advance.

### *Numbers:*

**He Taonga Maori Galleries**  
90 maximum (including adults)

### **Whakaraka Hands-On**

36 maximum (including adults)

Adult/child ratio:

Y 1-4	1:6
Y 5-6	1:7
Y 7-8	1:10
Y 9-10	1:30

### *Booking:*

Contact the Museum School Bookings Officer at:  
Private Bag 92018 Auckland  
Phone: (09) 306 7040  
Fax: (09) 306 7075

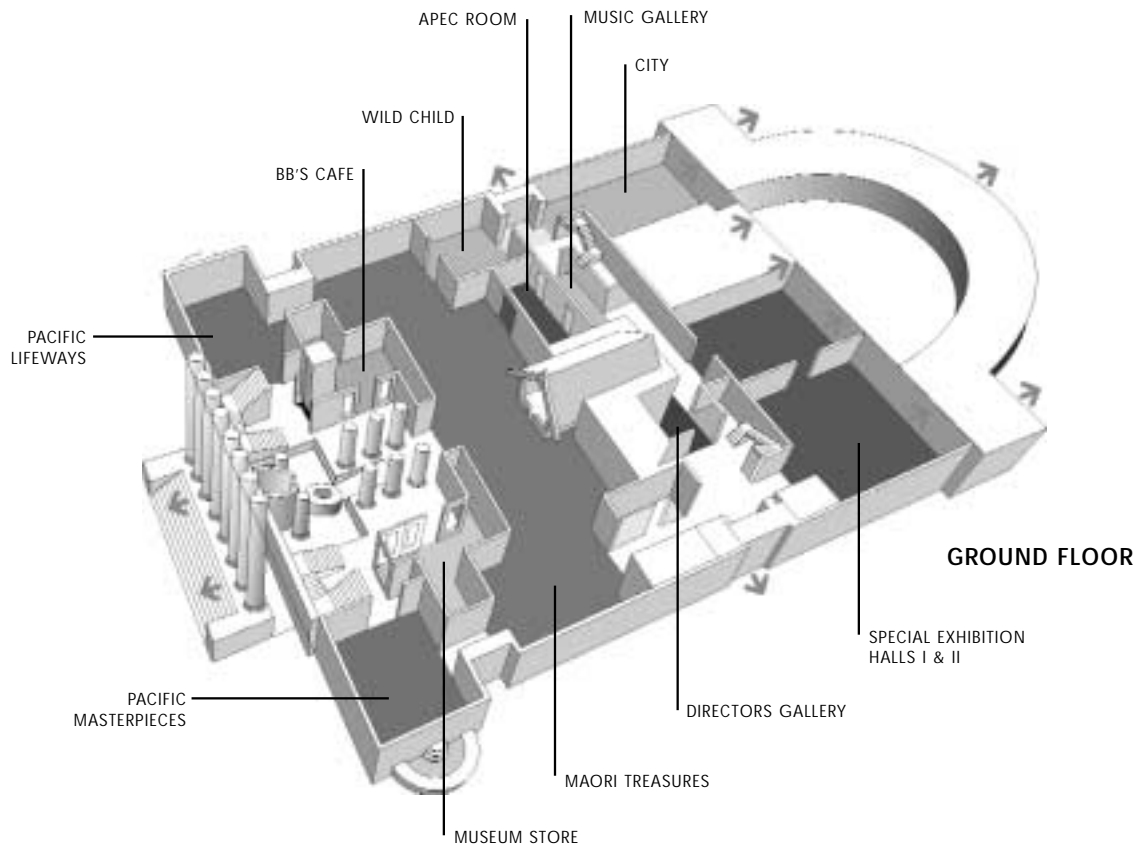
*Introductions and Hands-on Sessions facilitated by Education Staff are available. Please ask the School Bookings Officer for more information.*

Auckland Museum Education kits may be downloaded free at [www.akmuseum.org.nz](http://www.akmuseum.org.nz)

# *Introduction*

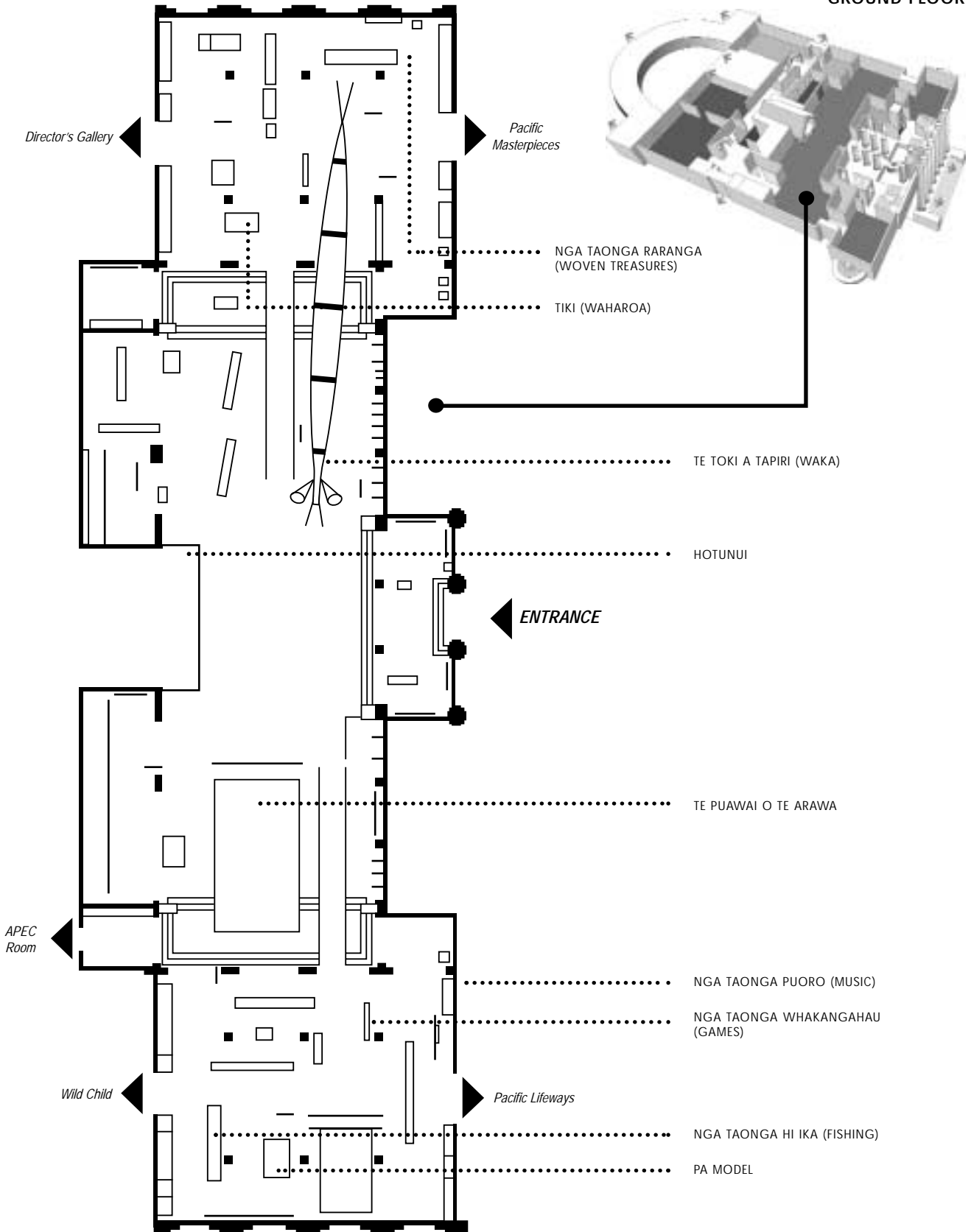
## AN INTRODUCTION TO HE TAONGA MAORI GALLERIES

**I**n 'He Taonga Maori', Maori history is explored through taonga - ancestral treasures of the Maori. Personal stories, accounts and myths cloak the taonga. The wairua (spirituality) of taonga Maori is joyously acknowledged; Maori are promoted as a living people - past, present and future.



# gallery floorplan

GROUND FLOOR



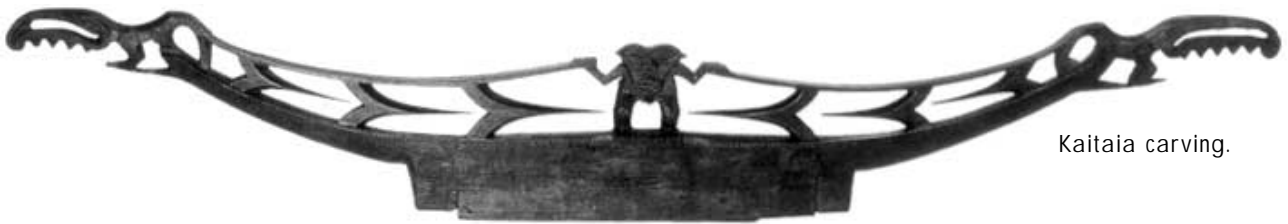
# *teacher background*

He Taonga Maori

## NGA TAONGA WHAKAIRO - CARVED TREASURES

### *Te Toi Whakairo - The Art of Carving*

**T**he development of Maori carving out of earlier Polynesian art owes much to the availability of easily worked, straight-grained timber, especially totara, and of high quality stone such as pounamu (jade), argillite and basalt for wood working tools. New Zealand's large size and the independence of tribes led to the many different carving styles.



Kaitaia carving.

Carving has always been a specialist occupation, carried out by craftsmen who operated under the lore of tapu (restriction). Carvers used adzes to dress the timber slabs and shape the major features of the work, while surface decoration was achieved by a chisel (whao) and mallet (kuru). Waste materials were always carefully disposed of in a manner that ensured that the tapu was not broken, in case of offense to the ancestors.

### *Te Taonga O Kaitaia (Kaitaia Carving)*

This ancient carving was found in 1920 at the now drained Lake Tangonge, near Kaitaia. The angular forms, chevrons, decorative notching and the character of the central figure all suggest that it is an early development of Maori art from older Polynesian models. These features are also seen on early pendants. The Kaitaia carving is

carved from totara and may date from the 14th-16th century. The design structure, with its central figure and outward facing manaia motifs at each end is like later pare or door lintels. In the Kaitaia carving, both sides are fully carved which suggests it may have stood over a gateway.

### *Pare (Door Lintel)*

Probably carved in the early part of the 19th century with stone tools, this door lintel belonged to a house that stood on a small island pa, at Patetonga in the great swamp of the Hauraki Plains. Carved in classic sinuous western North Island style, it is unusually large for a stone-tool carving of the period. The central figure may represent Hine-nui-te-po, the goddess of death, or the earth mother Papatuanuku giving birth to the gods.



Pare.



Tiki.

### *Tiki (Waharoa)*

This waharoa (gateway) is named Tiki after an ancestor of the Ngati Tunohopu people of Rotorua. In the 1830's the people of Ohinemutu fortified Pukeroa Pa - on the hill now surrounded by the town of Rotorua - in preparation for an attack by Te Waharoa and his Ngati Haua warriors. Three entrances were left in the stockade that surrounded the hill, each guarded by an ancestor carried on a gateway. Tiki was on the north side facing Utuhina Stream. Later Tiki was moved down to Ohinemutu village on the lake shore.



Hotunui.

### *Hotunui - Whare Whakairo*

Hotunui belongs to the Ngati Maru people of the Thames area. Hotunui was built in 1878 by the Ngati Awa people of Whakatane as a wedding present for Mereana Mokomoko from her father. The meeting house takes its name from Hotunui, the celebrated tupuna (ancestor) of Ngati Maru. The pou inside Hotunui commemorate other ancestors of the Ngati Maru people. One is unusual in that it portrays Ureia, a marakihau (sea monster) who warned the Ngati Maru of impending storms and the approach of enemies.

### *Te Puawai o Te Arawa - Pataka, The Flower of the Arawa*

This pataka (raised storehouse) was the property of Te Pokiha Taranui, the leading chief of the Ngati Pikiiao. Pataka were used to store food and treasures and were raised off the ground to be free from rats and dampness.

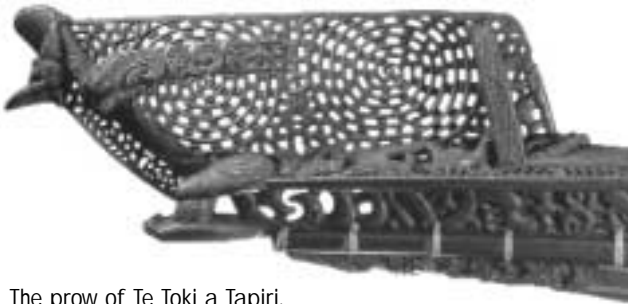
Te Puawai was completed in the early 1870s and stood at Maketu in the Bay of Plenty. Apart from its use as a storehouse, the pataka was built to symbolise the power of Te Pokiha. Carved ancestral figures illustrate his genealogy, the large figure over the door being Tama-te Kapua, the captain of the Arawa waka.

### *Te Toki a Tapiri (Waka)*

Te Toki a Tapiri is the last of the great Maori war canoes. With the hull adzed out of a single huge totara log, the canoe is 25m long and can carry 100 warriors. It was built about 1836 for Te Waka Tarakau of Ngati Kahungunu, who lived near Wairoa in Hawkes Bay. Its name commemorates Tapiri, a famous ancestor of Tarakau. Before it was finished, the canoe was presented



Te Puawai o Te Arawa.



The prow of Te Toki a Tapiri.

by Tarakau to Te Waka Perohuka of the Rongowhakaata people of Poverty Bay, Tarakau receiving in exchange a famous cloak. Perohuka and others of Rongowhakaata then carved the prow, stern and side strakes near Manutuke on the Waipaoa River. In 1853 Perohuka presented the canoe to Tamati Waka Nene and his brother Patuone of Ngapuhi, to commemorate the end of the northern tribe's musket raids on the East Coast.

Te Toki a Tapiri was then brought to Auckland and subsequently sold to Kaihau and Te Katipa of Ngati Te Ata at Waiuku. In 1863, following the outbreak of war in the Waikato, Government forces seized the waka, even though Ngati Te Ata had not taken part in the fighting. Ngati Te Ata accepted crown compensation for this transgression.

A British sailor made an unsuccessful attempt to blow up the canoe while it lay on a beach at Onehunga. In 1869 the canoe was restored, and became the highlight of a regatta on the Waitemata Harbour organised for the visit of Prince Alfred, Duke of Edinburgh.

Ngati Whatua of Orakei later looked after the canoe until it was presented to Auckland Museum by the New Zealand Government in 1885.

### TA MOKO - THE ART OF TATTOO

Ta Moko was a unique form of tattooing involving marking of the body and the shedding of blood. It was highly tapu (sacred) and was accompanied by extensive rituals and karakia. When

people were being tattooed they were tapu and so were not able to touch food. They were therefore fed by attendants with finely prepared food put through a funnel (korere) when the face was too painful for chewing. The process involved the carving of the skin with a sharp straight edged uhi (chisel). A toothed uhi would be used to insert the pigment. Uhi were initially made from bones of large sea birds such as albatross or gannets. Gradually bone was replaced by metal and needles. Pigment was obtained by burning kauri gum, heartwood of kahikatea and vegetable caterpillar.

### NGA TAONGA RARANGA - WOVEN TREASURES

New Zealand is cooler than the tropical Pacific homelands of its first settlers. The people who came here had to develop new skills to make warm clothes from local raw materials. Ti (cabbage tree) was familiar to Maori as ti pore (pacific cabbage tree) had been brought from Polynesia. The leaves of the native ti kouka were used for thatching, ropes, net and baskets. Fibres from this were strong and used for cordage, ropes and sandals.

The most important new fibre was harakeke - flax. Harakeke is considered a taonga because of its central role in Maori life. Clothing, cordage, nets, whariki (mats) and containers are made from the leaves and muka (fibres from the leaves). Kiekie was and is still sometimes used. Kiekie is related to the Pandanus plant of the Pacific. Its strong leaves are used for making mats, baskets and tukutuku panels, while the fibres can be used in rain capes. The roots were used as lashings.

Most kete are crafted from harakeke, others may be made of kiekie, kuta (rush), pingao, ti, toetoe and houhere (lacebark).

Natural dyes produced the colours black, brown and yellow.

Making clothes is a time-consuming and highly skilled craft, carried out mostly by women. As in any culture, fashions in Maori clothing respond to new influences and materials. In the early 19th century, kaitaka with patterned taniko borders were most in evidence. Since then black-tagged korowai and kakahu huruhuru (feathered cloaks) have gained in popularity.

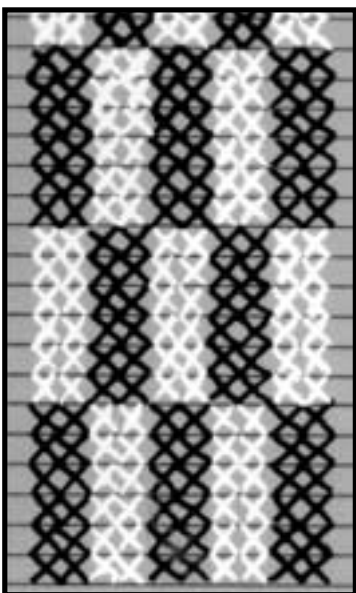
Prestige cloaks such as kahu kiwi (kiwi feather) and topuni (dog skin) cloaks rank among the highest achievements of Maori art.

### ***Kahu Kiwi - Kiwi Feather Cloak***

In the late 19th century, kiwi feather cloaks became the most prestigious of all fine cloaks. In these cloaks, the feathers are separately incorporated in the muka (flax fibre) base as weaving proceeds. In the cloak on display in the Museum, the edges are finished in red and black wool. King Tawhiao was photographed in this kahu kiwi during his visit to England in 1884.

### ***Tukutuku -***

Tukutuku patterns are an integral part of the storytelling of a whare (house) and add beauty to the interior of the house. The traditional tukutuku panel is a lattice-like frame made up of vertical stakes (usually toetoe stalks) forming the unseen back layer and visible horizontal wooden rods.



Roimata Toroa Tukutuku Pattern.

The flexible material making up the pattern is pingao grass or the leaves of the epiphytic plant kiekie. Kiekie leaves are gathered and bleached white by stripping, boiling and hanging to dry in the sun. Strips are also dyed when the pattern requires the addition of colours.

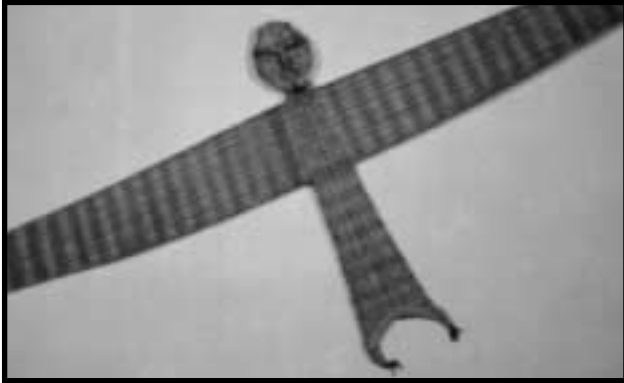
Pingao, a sand dune plant, is used for its golden colour. It is gathered and sized into lengths, then hung in a shady spot and later stripped. Today, dyed raffia and fibre plastics are often used instead of traditional materials.

### ***Roimata Toroa Tukutuku Pattern (Tears of the Albatross)***

The albatross is a rare visitor to northern New Zealand and was revered by pre-European Maori. The story attached to the Roimata Toroa design tells of the introduction of the kumara plant and the significance of the albatross.

Pourangahua was a chief scientist sent from Hawaiiki to report on conditions in Aotearoa. He and his wife, Kaniowai and others, surveyed the east coast and ascertained that spring was imminent. He returned in haste to Hawaiiki and reported this to his chief Ruakapanga. Ruakapanga urged him to return to Aotearoa with kumara tipu (shoots) and sent him on his giant albatrosses, to speed up the journey to ensure that they were not too late for the planting season. Ruakapanga instructed Pourangahua to stick to the route and care well for the birds, and entrusted him with two sacred ko (digging tools). Thus the first trans-Pacific air crossing took place, but sadly Pou forgot in his excitement to care for the birds and neglected them shamefully. When too late, he remembered his instructions, he found the birds weeping tears of weariness and sorrow. He tried to make amends and sent the birds on their journey home.

On their way home, the birds were beset by evil-doers so that their physical condition revealed the whole sorry tale of neglect to Rua. For Pou's crime and for the tears the albatrosses shed, Rua caused pests, including the sphinx moth -hihue (its caterpillar is called anuhe) to attack the kumara. To this day, the kumara plant is still ravaged by these pests. Thus it is the roimata (tears) pattern - memorial to the tears of the toroa (Albatross) that is selected when disaster or death is to be depicted.



Manu Aute - Kite.

### ***Manu Aute -Kite***

Kites were flown both for amusement and for more serious purposes. When a war party was about to attack a pa of an enemy, a kite was flown. Only a tohunga or a man of high rank could fly a kite, reciting a karakia when the kite was ascending. The kite's flying pattern would indicate certain omens to the tohunga.

### **NGA TAONGA WHAKANGAHAU/ TAONGA PUORO- GAMES/ MUSIC**

Many of the Maori pastimes and games of pre-European times have been lost through time. Those that have survived closely resemble pastimes of other cultures such as potaka (spinning tops) and whai (string games). In former times Maori traditionally participated in pastimes at night or in intervals between work, depending on the season. During the periods of crop planting and harvesting, there was little leisure time. Pakiwaitara were commonly sung or recited as each game was played.

### ***Karetao - Jumping Jacks***

Karetao were manipulated in much the same way as puppets and were used to help tell stories. Songs accompanied each set of actions. The karetao is held in an upright position with one hand at its base and the other holding the cord. By alternately pulling and slackening the cord, the arms assume different positions. At the same time, by shaking the karetao at the base, the arms are made to quiver and imitate a person doing a haka.

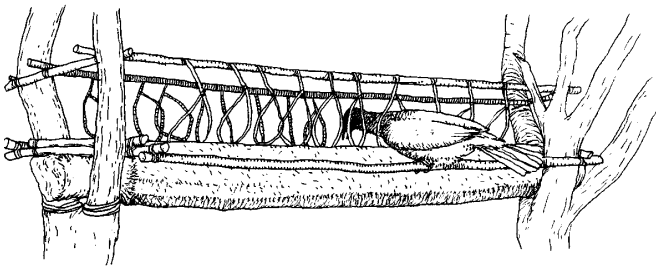
### ***Koauau - Flutes***

Koauau are traditional instruments, one of a number of types of flute.

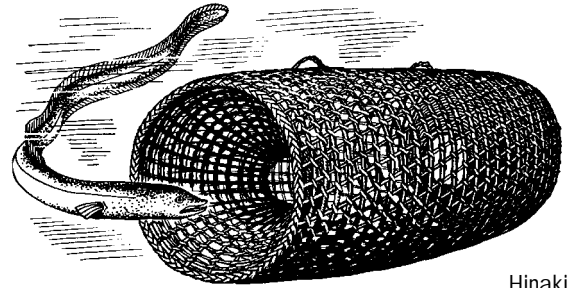
Traditionally koauau were made from human thigh and arm bones, or from wood. Trees favoured for this purpose were poroporo, tutu and neinei which have a soft pith and are easily hollowed. However, matai, maire, rimu and totara which have no pith were also used. Koauau are played with the mouth, although some were played through the nose, similar to nguru (nose flutes).



Koauau (left), Karetao (right).



Waka Kereru.



Hinaki.

## TE MAHI KAI - FOOD GATHERING

### *Pa Model*

The pa model shows a Maori settlement somewhere on the east coast of Northland. It is not an actual place but is based on the evidence of historic landscapes and sites. The way of life of these people is closely linked to land and sea. The headland occupies a strong defensive position, protected by earthworks and stockades. Inside are cooking areas and low dwelling houses. Roofed pits and raised platforms are used for food storage. Leading chiefs live in decorated houses on the highest terraces.

Many different activities are shown in this model. In fact, working together in groups was an important part of Maori life. The kumara gardens, for example, might engage a whole community at certain times in spring and summer. In early winter the men hunted pigeons when the birds were fat on ripe miro berries. Activities such as stone working, fishing, birding and canoe building are likely to have taken people far along the coast or into the mountains.

### *Mahi Kai - Gardening*

Maori tupuna (ancestors) brought their traditional cultivated plants from a tropical environment. The food plants that survived the change to temperate New Zealand were kumara, taro, hue (gourd) and uwahi (yam). New opportunities required new skills and knowledge. In the gardens, these plants were planted in spring and regularly harvested at the end of summer. The root of aruhe (bracken fern) was a basic food for communities throughout Aotearoa. To prepare an area for cultivation the scrub was first burnt and

the ashes used as fertilizer. The ground was loosened and sand and gravel scattered over heavy soils to break it up. Stone images of Rongo, god of the moon and agriculture were placed near kumara cultivations to ensure a good crop. Correct karakia and rituals were essential for a successful and abundant crop.

### *Ko - Digging Stick*

In the preparation of gardens, soil was broken up by a ko made from a stem of small hardwood tree such as manuka. They were usually 2-3 metres long. A teka (footrest) near the digging end enabled the user to push the point into the ground.

Ko were the most widely used agricultural tools, although a number of other tools existed for other purposes.

### *Hi Ika - Fishing*

Maori were already skilled fishermen when they came to Aotearoa. In New Zealand, fishing methods and gear gradually changed to suit new circumstances. Hook and line fishing was carried out to troll for surface feeders such as kahawai, and bottom feeders such as tamure (snapper) and hapuku (groper). Hooks (matau) were made from wood or bone and the lines from flax.

Fish were also caught in huge seine nets and small scoop bags and set nets. Nets were weighted using mahe,



Ko.

stone sinkers and often floats made of pumice or corky wood such as whau wood, marked the place of the net.

Fishing was considered a tapu occupation. It was done only by men and food was not eaten while fishing. The prow of the fishing canoes often had a head with an outthrust tongue to warn Tangaroa, god of the sea, that men were entering his domain.

### ***Hinaki***

Hinaki or eel pots are made of finely woven plant stems such as from *Muehlenbeckia*. They can be used attached to a net as part of a weir where they catch eels migrating down the river to the ocean to give birth, or in open waters using bait. They were placed in rivers in such a way that eels entered the larger opening with the flow of the current. Sometimes eels were kept alive in hinaki until they were needed as food.

### ***Nga Mahi Whakahuahua Manu- Bird Hunting***

In pre-European times the forests of New Zealand teemed with bird life. Many methods were used to catch them, including spears, snares and decoys. The main forest birds sought for food were the kereru (wood pigeon), kaka, tui, kakariki (parakeet), korimako (bellbird), weka and kiwi. The feathers from many of these birds were used as adornments on cloaks, dwellings, pataka and war canoes. Often birding parties would set out when particular berries that the birds ate were in season. Snares were not put in kowhai trees as the leaves made the birds thin and the flesh distasteful.

### ***Waka Kereru***

Waka kereru were filled with water and set out to catch kereru when the miro berries were in season. The berries made the birds very thirsty and they were attracted to the troughs of water. If they put their head through a noose, it tightened when the bird attempted to fly away.

### ***He Mahi Ki Te Kohatu - Stone Technology***

For Maori, stone was an important raw material, from which tools, weapons and ornaments were made. New Zealand has a wide range of sedimentary, metamorphic and volcanic rock, which was quickly discovered as the first settlers explored the new land. Techniques were developed for making tools from different rocks.

Adzes were crafted from fine-grained rock such as argillite, basalt and greywacke. These tools were used for cutting wood and took several months to make. They were first roughly cut using other stone implements and then smoothed by sanding against sandstone. The finished tool was polished by rubbing against skin, a favourite occupation of the old. When bound to a wooden handle and thus making an axe, the adze blade was called a toki. Ready made knives were struck from blocks of chert and volcanic obsidian.

Holes were made using a drill (tuwiri) that was manipulated with two cords. A hard sharpened stone was used as a drill tip with sand and water being used as an abrasive to aid the process.

New cutting and grinding skills were developed for working tough pounamu (jade) into weapons, wood-working tools and prized ornaments. These were most treasured and gained value through the contact with the great ones of the past.

When iron tools and new weapons were acquired in the early 19th century the old stone-working skills were soon lost. Today, craftsmen are reviving the ancient art of carving wood with stone tools.

### ***Hoanga -Grindstone***

Because the adze was central to survival, materials used to make and enhance its performance were highly valued. Sandstone hoanga were used to smooth and grind adzes to the desired shape. Different grit-size could be used to achieve a rough or fine finish and small files of sandstone were used to smooth fine details.

## *glossary of Maori terms*

### **GLOSSARY OF MAORI TERMS**

Aruhe - fernroot  
Harakeke - flax  
Hinaki - eelpot  
Hoanga - grindstone  
Hue - gourd  
Kai - food  
Kakahu huruhuru - feathered cloaks  
Karakia - prayer  
Karetao - jumping jack/ puppet  
Kete - plaited flax basket  
Koauau - flute  
Kohatu - stone  
Korere - funnel  
Korowai - tagged cloak  
Kumara - sweet potato  
Kuru - mallet  
Mahe - fishing net sinker  
Mahi - work  
Marakihau - sea monster  
Marae - meetingplace in front of whare  
Matau - fishing hook  
Moko - tattoo  
Muka - flax fibre  
Nguru - nose flute  
Pakiwaitara - story  
Pare - door lintel  
Pataka - storehouse  
Potaka - top  
Pounamu - greenstone (jade)  
Puoro - music  
Taonga - treasures  
Tapu - sacred  
Tekā - footrest on ko  
Ti ti torea - stick game  
Tipu - shoots  
Toki - axe  
Topuni - dogskin cloak  
Tukutuku - woven lattice panels  
Tupuna (Tipuna) \_ ancestor  
Tuwiri - drill  
Uhi - tattoo chisel  
Waharoa - gateway  
Waiata - song  
Waka - canoe  
Waka kereru - birdtrap with noose and trough

Whai - string game  
Whai korero - speech  
Whakairo - carving  
Whao - chisel  
Whare - house  
Whare whakairo - carved house

# Curriculum links

He Taonga Maori

## LEVEL 1

### *Social Studies*

Culture and Heritage - AO 1 and 2

Place and Environment - AO 1

Time, Continuity and Change - AO 1

### *Science*

Material World - AO 2

Planet Earth and Beyond - AO 1 /4 and 3

Physical World - AO 1/2/3

## LEVEL 2

### *Social Studies*

Culture and Heritage - AO 1 and 2

Place and Environment - AO 1 and 2

Time, Continuity and Change - AO 1 and 2

### *Science*

Nature of Science and Technology - AO 2 and 3

Material World - AO 2

Planet Earth and Beyond - AO 1 /4

## LEVEL 3

### *Social Studies*

Culture and Heritage - AO 1 and 2

Place and Environment - AO 1 and 2

Time, Continuity and Change - AO 1 and 2

### *Science*

Nature of Science and Technology - AO 3

Material World - AO 2

Planet Earth and Beyond - AO 1 and 4

## LEVEL 4

### *Social Studies*

Culture and Heritage - AO 1 and 2

Place and Environment - AO 1 and 2

Time, Continuity and Change - AO 1

### *Science*

Nature of Science and Technology - AO 2

Material World - AO 2

Physical World - AO 1/2

## LEVEL 5

### *Social Studies*

Culture and Heritage - AO 2

Place and Environment - AO 1 and 2

Time, Continuity and Change - AO 2

### *Science*

Nature of Science and Technology - AO 1b

Material World - AO 2 and 4

## LEVEL 6

### *Science*

Material World - AO 2 and 4

Planet Earth and Beyond - AO 1 /2

## LEVEL 7

### *Science*

Planet Earth and Beyond - AO 1 /2

## LEVEL 8

### *History*

New Zealand in the Nineteenth Century - Maori/  
Pakeha Relations

### *Science*

Making Sense of the Material World - AO 1

Planet Earth and Beyond - AO 1 /4

## *Pre and Post-Visit Activities*

### YEAR 1-3

- Greet each other in Maori. Find out what your name in Maori is. Use Maori names for colours and numbers.
- Try basic whakairo (carving) using inexpensive bars of soap which can be carved using sharp pencils. Design your own whakairo pattern.
- Brainstorm some of the games and pastimes that the children like playing now. Consider what Maori may have played traditionally. Older students may be able to research this themselves. Introduce ideas of poi and ti ti torea (sticks) if this isn't discussed. Have they seen any of these still being played today? Have they tried them before? Make a class display of their own toys and games (named!) including those which are similar to traditional Maori activities. How do they play them? What makes them work? Find about toys from other cultures by using resource people in the community, or books etc.
- Choose any song that the group is familiar with and let them 'play' with poi or ti ti torea in order to become familiar with what they can do with them. This works for any age child. Do 'aerobics' with poi (refer Whakaraka Kit [[www.akmuseum.org.nz](http://www.akmuseum.org.nz)]).
- Visit a local marae. Before the visit, ensure that children understand some of the basic protocol, e.g. taking off your shoes, what the whare represents, who will speak to them. Ensure that you have someone who can take you on and someone who can respond to the whai korero on your behalf. Learn a range of waiata so that the children can participate. (Refer to Te Marae by Hiwi and Pat Tauroa.)
- Use the 'Tangata Whenua' activity sheet to encourage children to think about how early Maori used the land.
- Read a Maori legend which the children can then illustrate.

### YEAR 4-6

- Greet each other in Maori. Find out what your name in Maori is. Use Maori names for colours and numbers.
- Invite a story teller to school to tell a Maori legend. Children could then write and enact their own stories.
- Try basic whakairo (carving) using inexpensive bars of soap which can be carved using sharp pencils. Design your own whakairo pattern.
- Brainstorm some of the games and pastimes that the children like playing now. Consider what Maori may have played traditionally. Older students may be able to research this themselves. Introduce ideas of poi and ti ti torea (sticks) if this isn't discussed. Have they seen any of these still being played today? Have they tried them before? Make a class display of their own toys and games (named!) including those which are similar to traditional Maori activities. How do they play them? What makes them work? Find about toys from other cultures by using resource people in the community, or books etc.
- Choose any song that the group is familiar with and learn some poi or ti ti torea actions (refer Whakaraka Kit [[www.akmuseum.org.nz](http://www.akmuseum.org.nz)]).
- Invite an elder or someone with knowledge to talk about the protocol of flax collection and demonstrate weaving and stripping of flax leaves and muka. Children could try some basic weaving techniques. (Refer Fun with Flax by Mick Pendergrast).
- Visit a local marae. Before the visit, ensure that children understand some of the basic protocol, e.g. taking off your shoes, what the whare represents, who will speak to them. Ensure that you have someone who can take you on and someone who can respond to the whai korero on your behalf. Learn a range of waiata so that the children can participate. (Refer to Te Marae by Hiwi and Pat Tauroa.)
- Use the 'Tangata Whenua' activity sheet to encourage children to think about how early Maori used the land.
- Look at pou at the museum, or in photos and identify the characters and figures on them. Children could design and construct their own pou at school.

### YEAR 7-10

- Invite a story teller to school to tell a Maori legend. Children could then write and enact their own stories.
- Students could design their own whakairo pattern and make own lino cuts or carve their own koauau (flute) - refer Whakaraka kit.
- Invite an elder or someone with knowledge to talk about the protocol of flax collecting and demonstrate weaving and stripping of flax leaves. Students could try weaving techniques. (Refer Fun with Flax by Mick Pendergrast). Investigate the traditional methods of dyeing muka (flax fibres) and make your own dyes using a variety of native plants and mud.
- Visit a local marae. Before the visit ensure that students' understand some of the basic protocol, e.g. taking of your shoes, what the whare represents, who will speak to them. Ensure that you have someone who can you take you on and someone who can respond on your behalf to the whai korero. Learn a range of waiata so that the students' can respond. ( Refer to Te Marae by Hiwi and Pat Tauroa.)
- In small groups or as a class construct a model pa showing specific areas and tasks necessary for everyday life e.g. forest and bird hunting, rocks and tool-making etc Use the 'Tangata Whenua' activity sheet to encourage students to think about how early Maori used the land.
- Investigate the purpose of and materials used in Maori kites. Make your own out of natural materials, modifying if necessary to get the best flight. Have a flying competition!

### YEAR 11-13

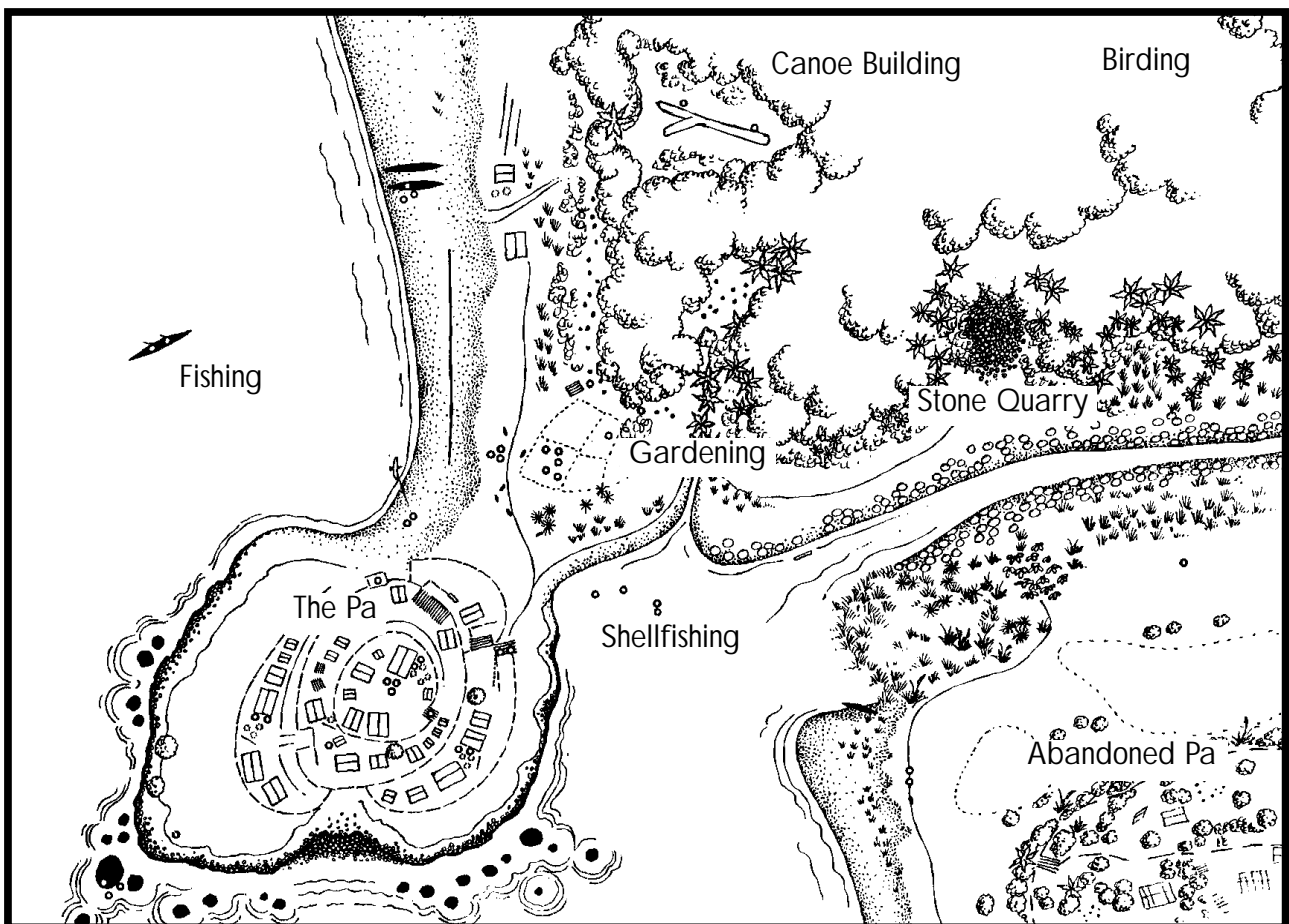
- Research the purpose and significance of selected whakairo seen in the museum or in photos and make observational studies which record details of surface design, form and construction.
- Investigate the tradition of Ta Moko, the materials and associated protocols.
- Construct a tool or weapon based on traditional Maori design, using materials collected from nature. Include lashings and bindings where appropriate. Consider how tradition was combined with new materials brought by Pakeha.
- Write and illustrate a children's story about a particular whare or taonga.
- Research the history of the local iwi, or the tribe to which the individual student belongs. Identify any land which has significance to these people and any stories associated with it. When at the museum, try and find any taonga that belongs to this tribe.
- Investigate the techniques of cutting and stripping flax to obtain muka (fibres) and the traditional methods of dyeing it. Make your own dyes using a variety of native plants and mud.

**TANGATA WHENUA - PEOPLE OF THE LAND**

The information in this activity can be used by teachers and students to provide an idea of what life was like for early Maori.

Students could be divided into groups and given the notes and picture for one specific aspect of life e.g. fishing or canoe building from which they could design a book, model, poster, oral presentation etc, or contribute to the making of a class model of a pa.

The map itself is based on the model which the students will view at the museum.



This map shows a Maori settlement somewhere on the east coast of Northland. It is not an actual place but is based on the evidence of historic landscapes and sites.

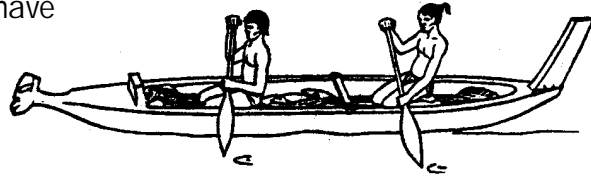
It is summer, in the middle of the 18th century. People have been living in Aotearoa for perhaps 800 years. They know their land and its resources. Their way of life and seasonal round are closely linked to land and sea.

Many different activities are shown in this model. In fact, working together in groups was an important part of Maori life. The kumara gardens, for example, might engage the whole community at certain times in spring and summer. In early winter, men hunted for pigeons when the birds were fat on ripe miro berries.

The model shows only a small part of a coastal landscape. Activities such as stone working, fishing, birding and canoe building are likely to have taken people far along the coast or into the mountains.

### **Fishing**

Fishermen are returning in their canoe. They have been fishing for snapper. People gather on the beach to help land the catch. Close to the beach are huts used by the fishermen, with fish being dried for winter food nearby.



On the beach, a large seine net is hung out for repairs. Fishing camps such as this are usually some distance from the pa. People stay at them at times during the summer, living off the land and on kai moana (sea food) and preserving fish for winter.

### **Gardening**

Gardens are prepared in good soil close to the pa. Bush and scrub have been cleared and stones removed from the soil and piled up to form low walls.

The most important cultivated plant is the kumara. Here women weed the carefully arranged plots. The harvest is two or three months away. The crop will be stored over winter within the pa, where the delicate kumara is protected from the cold and damp in low-roofed storage pits.



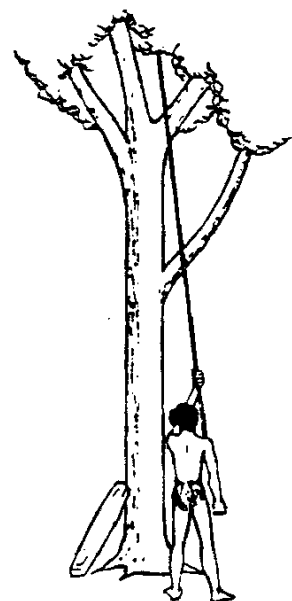
Nearby bush is felled for palisade posts and other uses at the pa. Men are now gathering the rubbish for burning. Next year the garden will be extended in this area. Taro is growing in damp ground near the stream. Hue (gourd) are growing over whare (houses) where they can develop into good shapes for making containers.

### **Birding**

The long spear is for taking kereru (wood pigeon) and other birds perched in the trees. Nearby, a waka kereru (pigeon trough) will have its snares set in early winter when kereru feed on red miro berries.

Birding parties camp for weeks at favoured locations in the bush, where they catch and preserve birds for future consumption.

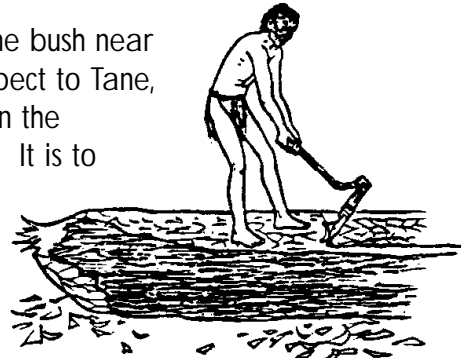
The birds are preserved in their own fat in gourds or totara bark baskets. These are brought back to the pa where they are kept in raised storehouses (pataka).



## *He Taonga Maori* Y 3-10

### Canoe Building

A canoe is being made from a giant totara growing in the bush near the pa. The proper karakia have been said to show respect to Tane, god of the forest, before taking one of his children. Then the ancient tree was felled. Craftsmen begin to trim the log. It is to be a war canoe.

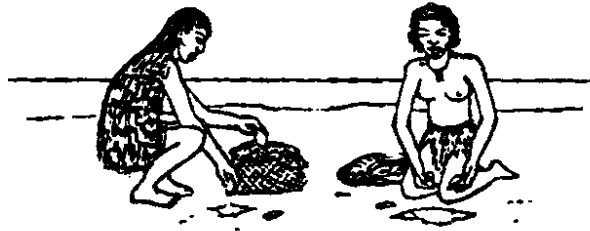


### Shellfishing

The tide is out. Women gather shellfish from tidal flats at the mouth of the stream and from rocks below the pa.

Scallops, pipi and cockles are collected from the sheltered estuary. Pua, pupu, mussels and crayfish are gathered from among the rocks.

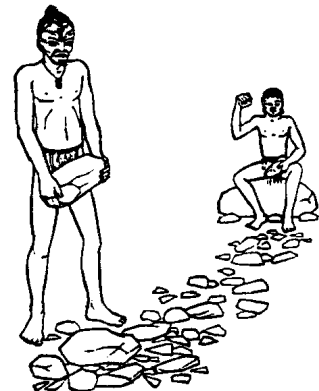
Shellfish are an important food and large quantities are eaten. Waste shells are dumped within the pa and near the fishing huts at the beach.



### Stone Quarry

Stone adzes were a basic tool of the Maori. Here, good adze-making rock is located close to the pa. The stone is basalt. Adzes are roughly shaped at the quarry and are carried back to the pa for later polishing and sharpening.

If suitable rock were not available nearby, the men of this pa would travel some distance, perhaps for weeks, to a source of good raw material, or they might trade for finished or roughly shaped adzes with groups that had access to good stone.



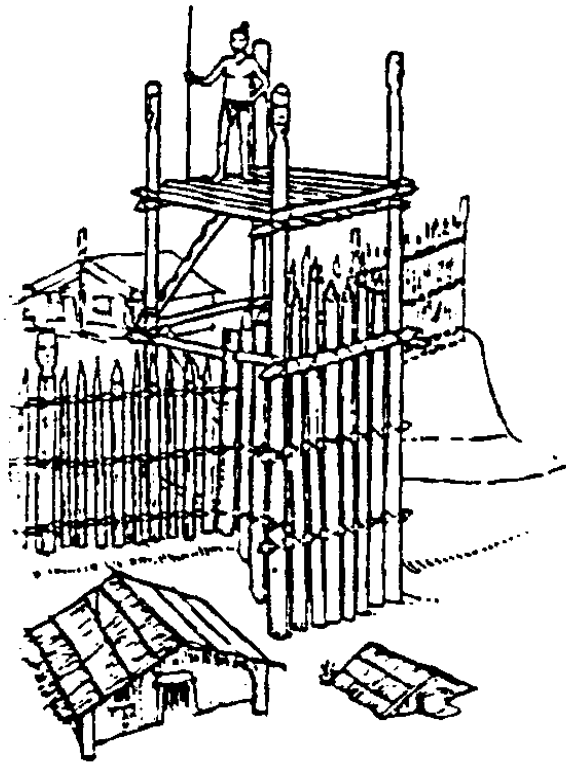
### **The Pa**

Warfare was an important part of Maori life. To protect themselves people built strong fortifications defended by earthworks and wooden palisades. The site was carefully chosen to give every advantage to those defending the pa.

Inside the pa are cooking areas and low dwelling houses. Roofed pits and raised platforms are used for food storage. Leading chiefs live in decorated houses on the highest terraces.

At times during the year people leave for fishing camps or for birding in the bush.

Sometimes visits will be made to relatives far along the coast, but there will always be some people living in the pa. Old people who cannot travel look after the kumara gardens while the others are away.



The tribe gathers in the pa when enemies threaten. Weapons are brought out and lookouts and fighting platforms manned.

### **Abandoned Pa**

The old pa was abandoned when its senior chief died in his whare a few years ago. The place was then tapu and the people moved out to build their new pa on the point.

On the slopes below the pa are abandoned gardens. These are now overgrown with bracken fern - the roots (or rhizomes) of which are an important food. In the fern are small stone mounds which were heaped up when the land was first cleared for cultivation.



*He Taonga Maori* Y1-3

# Gallery Activity Sheet

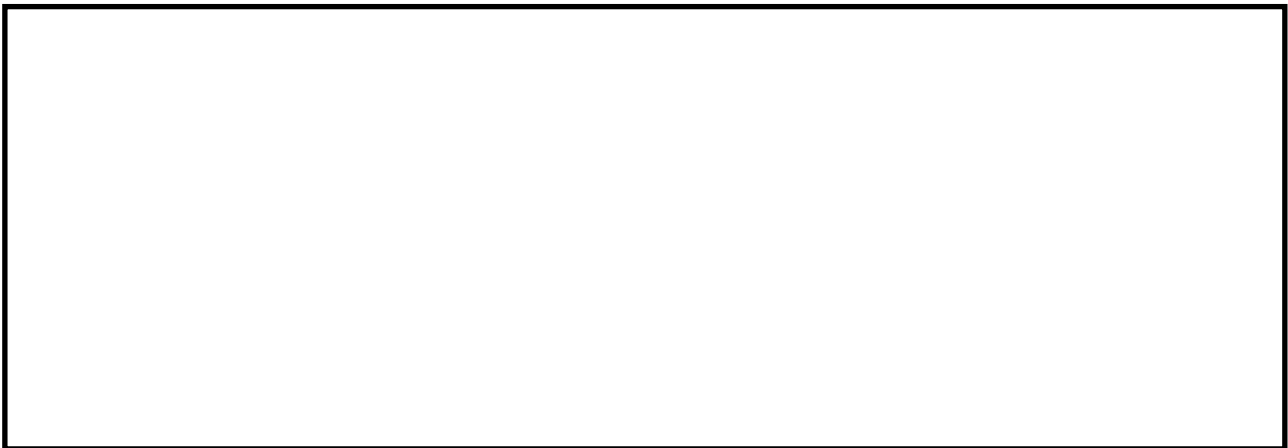
**Teacher Instruction:** *Groups should start at different points to avoid overcrowding.*

**1. Find Hotunui the carved meeting house.** This building is like the body of a relative of the Ngati Maru tribe. The relative lived long ago and was called Hotunui.

- Can you find Hotunui's head?

*Take your shoes off and go inside the meeting house.*

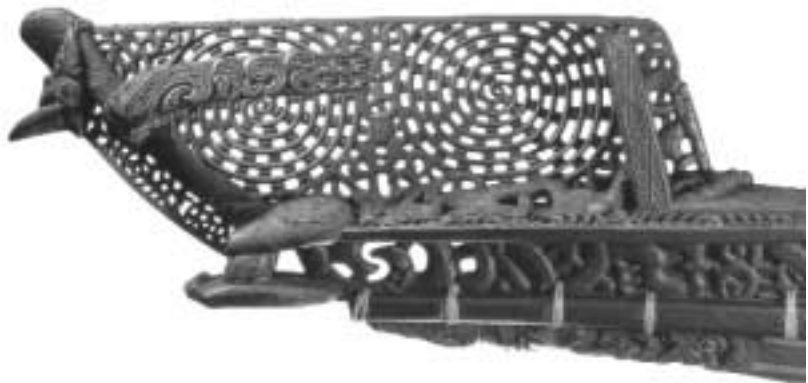
- Can you find a woven tukutuku panel that looks like stairs? Draw some of the pattern in this box.

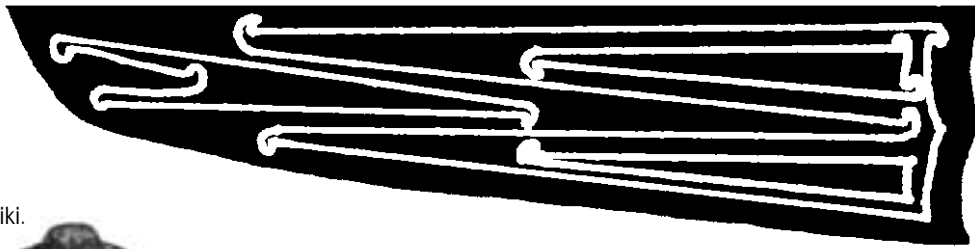


- What are the eyes of the carvings made from?
- Try and find the carving of Ureia the taniwha. He has a forked tongue and a curly tail. What is he eating?

**2. Find Te Toki a Tapiri waka.**  
**(Canoe)**

This canoe can hold 100 men.  
It is the last war canoe made in New Zealand.





· This pattern was often painted on things that moved fast. Can you find it on the waka?

Tiki.



**3. Tiki (Waharoa or gateway)**

This gateway came from Rotorua. Can you find the weapon he is holding?

**4. Find a Kahu Kiwi (Kiwi feather cloak in Nga Taonga Raranga - woven treasures case)**

· What other cloaks can you find?

· Find a kete (basket). What is it made of?

**5. Find Te Puawai o Te Arawa (Pataka or store house)**

This building was used to keep food and treasures in.

· Can you find the little doorway? Why is it so small?

· Why do you think this building is high off the ground? ( Hint to stop something getting the food).

Pataka.



**6. Find the Nga Taonga Whakangahau Case (behind and beside the big pataka store house).**

· Find a karetao ( puppet). What makes the puppets arms move?

· Look in the case near the video and find a koauau (flute). How do you think a sound is made?

Karetao.



**7. Find the tools in the case behind the small pataka -storehouse .**

· Can you see one that could be used to chop down a tree? What is it made of?

*He Taonga Maori* Y1-3

**8. Find the big pa model.**

Can you see any children? What are they doing? Find the people who are:

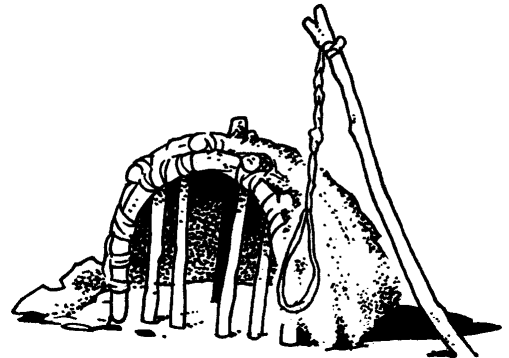
- Flying a kite
- Fishing in a waka (canoe)
- Working in the gardens

**9. Go to the hunting and fishing displays by the pa model.**

- Find the Pokipoki or rat trap in the hunting area.

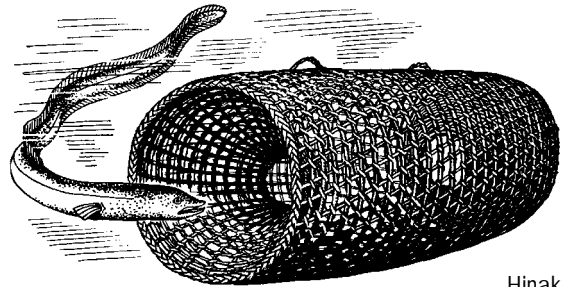
Berries were put in the rat trap to make the rat feel hungry. Can you see how the rat would get caught?

- Try and find three different ways to catch birds. Choose one way and see if you can work out how the birds were caught.



Pokipoki.

- Find the biggest hinaki or eel trap. What do you think it is made of? How do you think the eels would get caught?



Hinaki.

- Try and find a hook that could be used to catch a shark. What is it made out of? What are the other fish hooks made of?

# Gallery Activity Sheet

He Taonga Maori Y 4-6

**Teacher Instruction:** Groups should start at different points to avoid overcrowding.

1. Find Hotunui the carved meeting house.  
This building is in the shape of an important ancestor of the Ngati Maru tribe. The ancestor was called Hotunui.

· Can you find Hotunui's head?

Take your shoes off and go inside the meeting house.

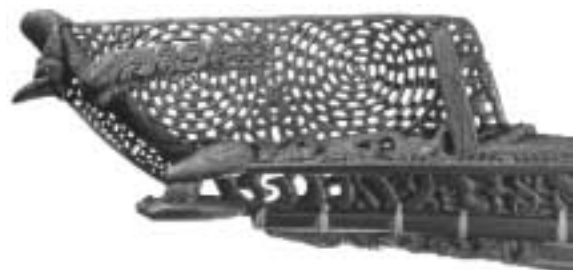
· Can you find a woven tukutuku panel that looks like stairs? Draw some of the pattern in this box.



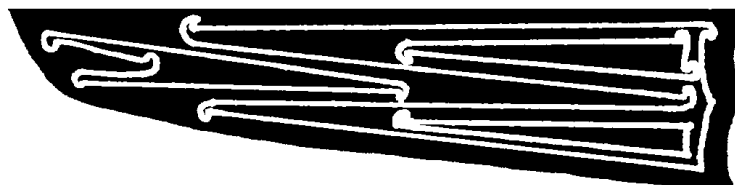
· What are the eyes of the carvings made from? \_\_\_\_\_  
Why did they use this? \_\_\_\_\_

· Try and find the carving of Ureia the taniwha. He has a forked tongue and a curly tail. What grows along his back?

2. Find Te Toki a Tapiri waka. (Canoe)  
This canoe can hold 100 men. It is the last of the war canoes (waka taua) made in New Zealand. At one point it was exchanged for a famous cloak. How do you think it was moved?



· This pattern was often painted on things that moved fast. Can you find it on the waka?



## He Taonga Maori Y 4-6

### 3. Tiki (Waharoa or gateway)

This gateway came from Rotorua. Why do you think there are parts of the carving painted green? Hint: look at the weapon he is holding and the tiki around his neck - what would they be made of?

Tiki.



### 4. Find a Kahu Kiwi (Kiwi feather cloak in Nga Taonga Raranga -woven treasures case)

· What materials were used to decorate the other cloaks here?

· Find a kete (basket). What is it made of?

### 5. Find Te Puawai o Te Arawa (Pataka or store house)

This building was used to keep food and treasures in.

Pataka.



· Can you find the little doorway? Why is it so small?

· Why do you think this building is high off the ground? (Hint to stop something getting in).

· How would you get in if you needed to? \_\_\_\_\_

Karetao.



### 6. Find the Nga Taonga Whakangahau Case (behind and beside the big pataka store house).

· Find a karetao ( puppet). What makes the puppets arms move?

· What sort of stories and games do you think the karetao might have helped tell?

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· Look in the case near the video and find a koauau (flute). How do you think a sound is made?

### 7. Find the tools in the case behind the small pataka -storehouse .

· Can you see one that could be used to chop down a tree? What is it made of?

· Find the hoanga, or grindstone used to sharpen stone adzes. Can you see any grooves where tools might have been sharpened? Which part of the adze would need to be sharp?

· Find a tool that would make holes. How do you think it worked?

Koauau.

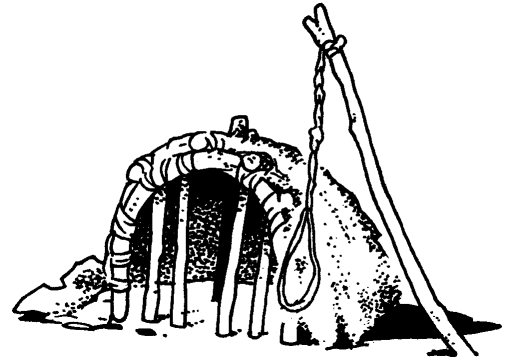


**8. Find the big pa model.**

- Find the people who are:
  - Flying a kite
  - Fishing in a waka
  - Working in the gardens
  - Collecting rocks to make into tools

**9. Go to the hunting and fishing displays by the pa model.**

- Find the Pokipoki or rat trap in the hunting area. Berries were put in the rat trap to make the rat feel hungry. Can you see how the rat would get caught?



Pokipoki.

- Try and find three different ways to catch birds. Choose one way and see if you can work out how the birds were caught. Draw it in the box, name it and write down how it worked.

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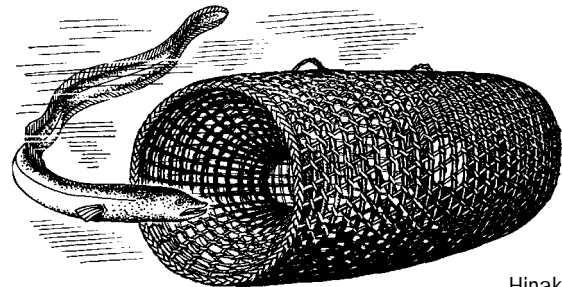
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- Find the biggest hinaki or eel trap. What do you think it is made of? How would the eel be caught in the trap?



Hinaki.

Try and find a hook that could be used to catch a shark. Why do you think this one is made out of wood and not bone?

- Go to the gardening case. Find a tool that could be used for gardening with. Draw it. What is it called? How does it work?

**10. Flax**

Flax was and still is very important to Maori and has many uses.

- Find these items that are made from flax (you might need to have a look around the whole gallery)
  - a raincape
  - a net
  - a rope
  - a man's belt

He Taonga Maori Y 7-10

# Gallery Activity Sheet

**Teacher Instruction:** Groups should start at different points to avoid overcrowding.

1. Find Hotunui the carved meeting house.  
This building is in the shape of an important ancestor of the Ngati Maru tribe. The ancestor was called Hotunui.

- Find Hotunui's head and arms.

Take your shoes off and go inside the meeting house.

- Find a tukutuku panel that looks like stairs (poutama) and one that looks like stars in the sky (purapura whetu). Draw one of these patterns in the box.



- Try and find the carving of Ureia the taniwha. He has a forked tongue and a curly tail. What proves that he was a water creature?

- Each of the carvings around the whare represent other ancestors. Why do you think this is important?

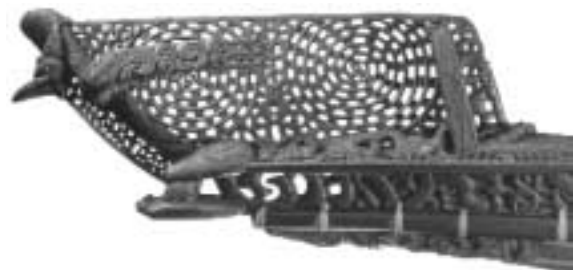
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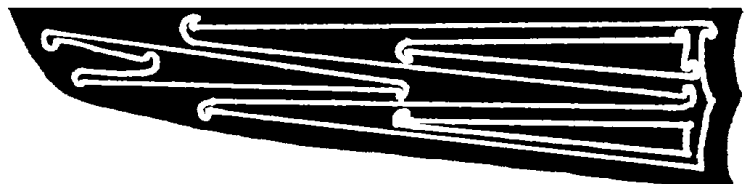


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2. Find Te Toki a Tapiri waka. (Canoe)  
This canoe can hold 100 men. It is the last of the great war canoes (waka taua) made in New Zealand. At one point it was exchanged for a famous cloak.

- This pattern was often painted on things that moved fast. Can you find it on the waka?



*He Taonga Maori* Y 7-10

**3. Tiki (Waharoa or gateway)**

This gateway came from Rotorua. In what ways is it different from other carvings in the gallery? \_\_\_\_\_

Tiki.



**4. Find a Kahu Kiwi (Kiwi feather cloak in Nga Taonga Raranga -woven treasures case)**

· Write the name of a cloak you particularly like and write a short description of it. Draw some of it in the box.



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· Find 2 kete (baskets) used for different purposes. What are they made of? How are they different?

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**5. Find Te Puawai o Te Arawa (Pataka or store house)**

This building was used to keep food and treasures in.

Pataka.



Karetao.

· Find the little doorway. Why is it so small?

\_\_\_\_\_

\_\_\_\_\_

· Why do you think this building is high off the ground? \_\_\_\_\_

· Find the whales that are carved on the maihi (arms) of the pataka. Why do you think whales have been carved on a food store?

**6. Find the Nga Taonga Whakangahau Case (behind and beside the big pataka store house).**

· Find a karetao ( puppet). What makes the puppets arms move?

· Look at the other games in the case. Which ones are still played today? Give examples of cultures that play them.

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## He Taonga Maori Y 7-10

· Look in the case near the video and find a koauau (flute). What materials are the koauau made from? \_\_\_\_\_

· Choose a carved koauau and draw some of the pattern in the box.



Koauau.



7. Find the Kaitaia carving.

· What clues indicate that this carving is much older than other carvings in the museum? (Hint look at the pattern of the carving and read the label).

\_\_\_\_\_

8. Find the tools in the case behind the small pataka -storehouse .

· Can you see one that could be used to chop down a tree? What is it made of? How is it held together?

· Find the hoanga, or grindstone used to sharpen stone adzes. Can you see any grooves where tools might have been sharpened? Why does sandstone make a good grindstone?

\_\_\_\_\_

\_\_\_\_\_

· Find a tool that would make holes. How do you think it worked?

· How do you think knives might have been made?

\_\_\_\_\_

9. Find the big pa model.

· Find the people who are:

- Flying a kite

- Fishing in a waka

- Working in the gardens

- Collecting rocks to make into tools

- Spearing birds

· What other activities can you see happening?

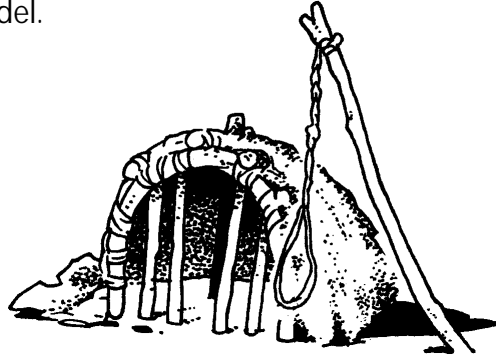
· Why has this pa site been built where it is?

\_\_\_\_\_

10. Go to the hunting and fishing displays by the pa model.

· Find the Pokipoki or rat trap in the hunting area. Berries were put in the rat trap to make the rat feel hungry. Can you see how the rat would get caught?

· Try and find three different ways to catch birds. Choose one way and see if you can work out how the birds were caught. Draw it in the box, name it and write down how it worked.



Pokipoki.

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· Find the hinaki or eel traps. What are they made of? How do they work?

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· Try and find a hook that could be used to catch a shark. What is it made out of?

· Go to the gardening case. Find a tool that could be used for gardening with. Draw it. What is it called? How does it work?

**11. Flax**

Flax was and still is very important to Maori and has many uses.

· Find these items that are made from flax ( you might need to have a look around the whole gallery)

- a raincape
- a fishing net
- a rope
- a man's belt

He Taonga Maori Y 11-13

# Gallery Activity Sheet

**Teacher Instruction:** Groups should start at different points to avoid overcrowding.

1. Find Hotunui the carved meeting house.  
This building is in the shape of an important ancestor of the Ngati Maru tribe. The ancestor was called Hotunui.

- Find Hotunui's head and arms.

Take your shoes off and go inside the meeting house.

- Find the woven tukutuku panel that looks like stairs. This represents the hero Tawhaki's ascent into the heavens. Draw some of the pattern in this box.



- Try and find the carving of Ureia the taniwha. He has a forked tongue and a curly tail.
- Each of the carvings around the whare represent other ancestors. Why do you think this is important?

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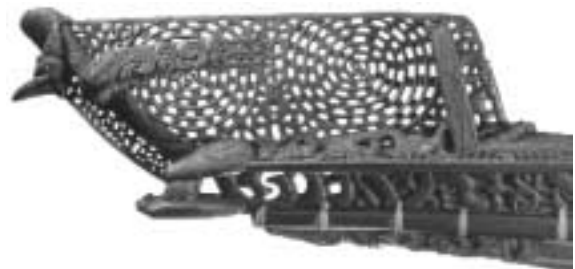
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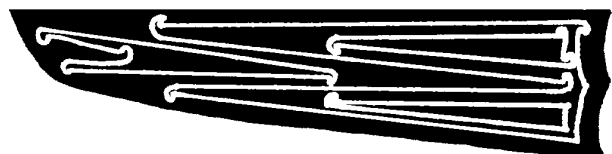


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2. Find Te Toki a Tapiri waka. (Canoe)  
This canoe can hold 100 men. It is the last of the great war canoes made in New Zealand. At one point it was exchanged for a famous cloak.

- Find this pattern on the waka. It was often painted on things that moved fast.



- Before pakeha arrival, Maori did not use nails. How were waka and buildings held together? \_\_\_\_\_

**3. Warfare and Weapons.**

Look at the range of weapons on display. Try and work out which are traditional and which show the influence of Pakeha technology. Make a general statement about changes in the style of fighting and type of weaponry as a result of pakeha arrival.

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**3. Tiki (Waharoa or gateway)**

This gateway came from Rotorua. In what ways is it different from other carvings in the gallery?

Tiki.



**4. Find a Kahu Kiwi (Kiwi feather cloak in Nga Taonga Raranga -woven treasures case)**

· Write the name of a cloak you particularly like and write a short description of it. Draw some of it in the box.

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· Find a kete (basket). What is it made of?

**5. Ta Moko**

· Find a korere. What was it used for? \_\_\_\_\_

· What were the uhi (chisels) made of? \_\_\_\_\_

· Why do you think pumice makes a good bowl for holding moko pigment?

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**6. Find Te Puawai o Te Arawa (Pataka or store house)**

This building was used to keep food and treasures in.

· Why is the doorway so small?

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· Why do you think this building is high off the ground?

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· Try and find the whales that are carved on the maihi (arms) of the pataka. What significance would whales have on a food store?

Pataka.



## He Taonga Maori Y 11-13

7. Find the Nga Taonga Whakangahau Case (behind and beside the big pataka store house).

Karetao.

- Find a karetao ( puppet). What makes the puppets arms move?
- Look at the other games in the case. Which ones are still played today? Give examples of cultures that play them.

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Koauau.



- Look in the case near the video and find a koauau (flute). What materials are the koauau made from?

- Choose a carved koauau and draw some of the pattern in the box.



8. Find the Kaitaia carving.

- What clues indicate that this carving is much older than other carvings in the museum? (Hint look at the pattern of the carving and read the label).

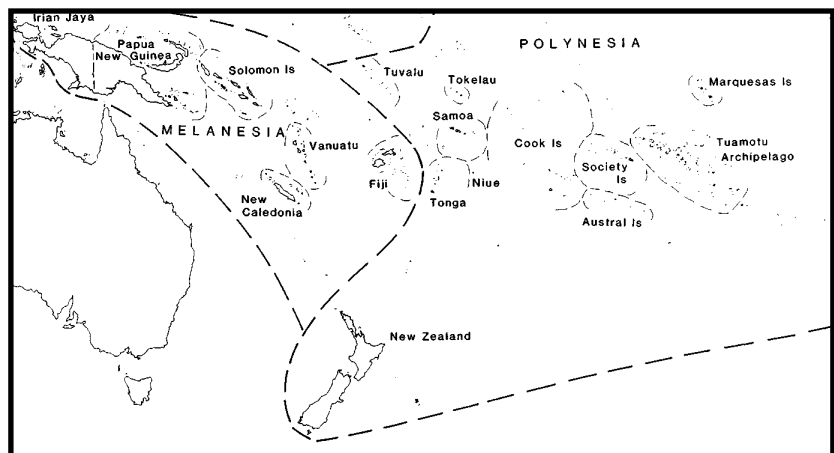
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Go through to the Pacific Lifeways gallery nearby and find the case about Pacific navigation (near the canoe in the middle).

- On this map draw the path that the ancestors of the Maori are thought to have taken on the long journey to Aotearoa.



· How does the appearance of the Kaitaia carving support this?

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· What techniques must have been used on these interisland crossings?

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**9.** Find the stone tools in the case on the wall near the Kaitaia carving.

· Find a tool for hollowing out log? What is it made of?

· What rocks are preferred for tool use? Why?

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· Find the hoanga, or grindstone used to sharpen stone adzes. Can you see any grooves where tools might have been sharpened? Why does sandstone make a good grindstone?

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· Find a tool that would make holes. How do you think it worked?

· How do you think knives might have been made?

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**10.** Find the big pa model.

· Find the people who are:

- Flying a kite

- Fishing in a waka

- Working in the gardens

- Collecting rocks to make into tools

· What other activities can you see happening?

- Why has this pa site been built where it is?

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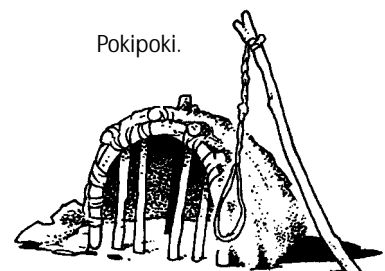
- Find the abandoned pa site. Why was it allowed to go to ruin?

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**11.** Go to the hunting and fishing displays by the pa model.

· Find the Pokipoki or rat trap in the hunting area. Berries were put in the rat trap to make the rat feel hungry. Can you see how the rat would get caught?



## He Taonga Maori Y 11-13

- Try and find three different ways to catch birds. Choose one way and see if you can work out how the birds were caught. Draw it in the box, name it and describe how it worked.

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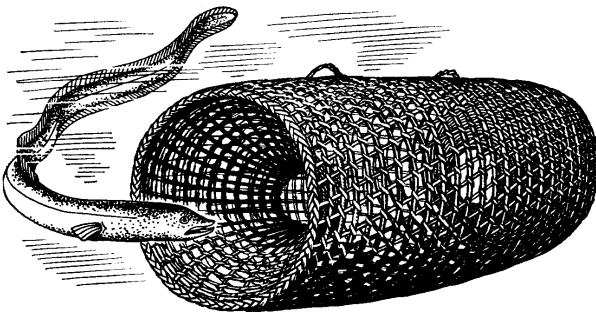
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- Find the hinaki or eel traps. What are they made of? How do they work?

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Hinaki.

- Try and find a hook that could be used to catch a shark. What is it made out of?
- What other materials are the fish hooks made out of? \_\_\_\_\_
- Go to the gardening case. Find a tool that could be used for gardening with. Draw it. What is it called? How does it work?

### 12. Flax

Flax was and still is very important to Maori and has many uses.

- Find these items that are made from flax ( you might need to have a look around the whole gallery)
  - a raincape
  - a net
  - a rope
  - a man's belt

AUCKLAND WAR MEMORIAL MUSEUM  
**The Domain Auckland**  
Private Bag 92018 Auckland New Zealand  
[www.akmuseum.org.nz](http://www.akmuseum.org.nz)

