



Weaving Mātauranga Māori into authentic learning for ākonga.

Explore how ka hikitia frames Mana ōrite mō te Mātauranga Māori.

Gain understanding of kupu in technology, design tikanga, and what this looks like in ākonga outcomes.

Explore how to weave local curriculum into authentic Mātauranga Māori teaching and learning programmes.



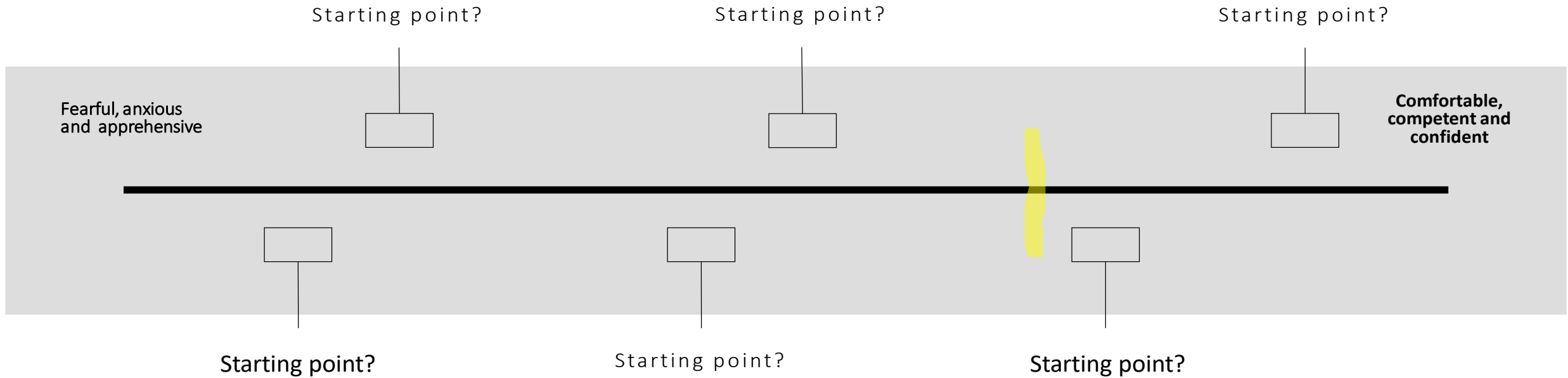
POIPOIA TE KAKANO KIA PUAWAI

Nurture the seed

AND IT WILL BLOSSOM

Mātauranga Māori journey

- it doesn't matter where we start it's first step that matters



Ka Hikitia...framing our purpose

Māori are enjoying and achieving education success as Māori, as they develop the skills to participate in te ao Māori, Aotearoa and the wider world

Measures of Success:

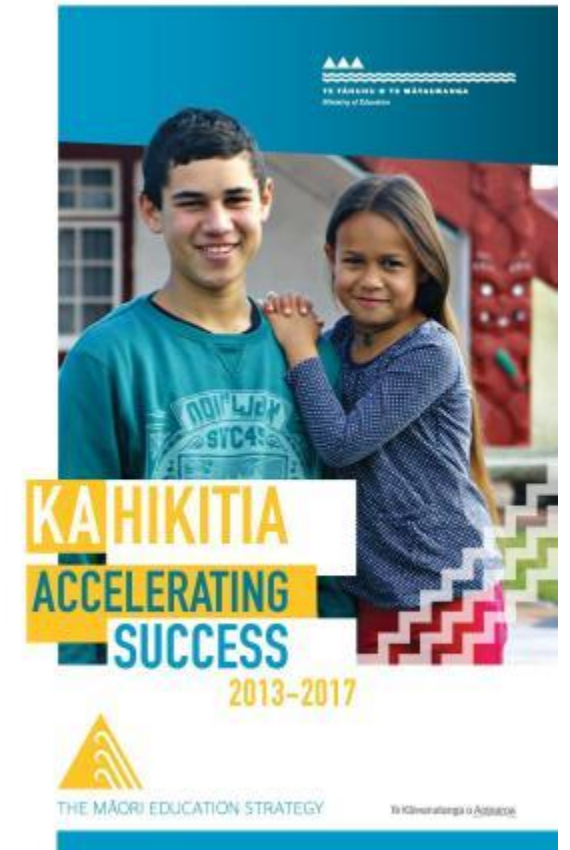
- Māori learners are engaged and achieving excellent education outcomes
- Māori whānau, hapū and iwi are active partners with our education services in defining and supporting excellent outcomes for Māori learners

Effectiveness in the sector:

- Culturally responsive effective teaching for Māori learners

Key Question:

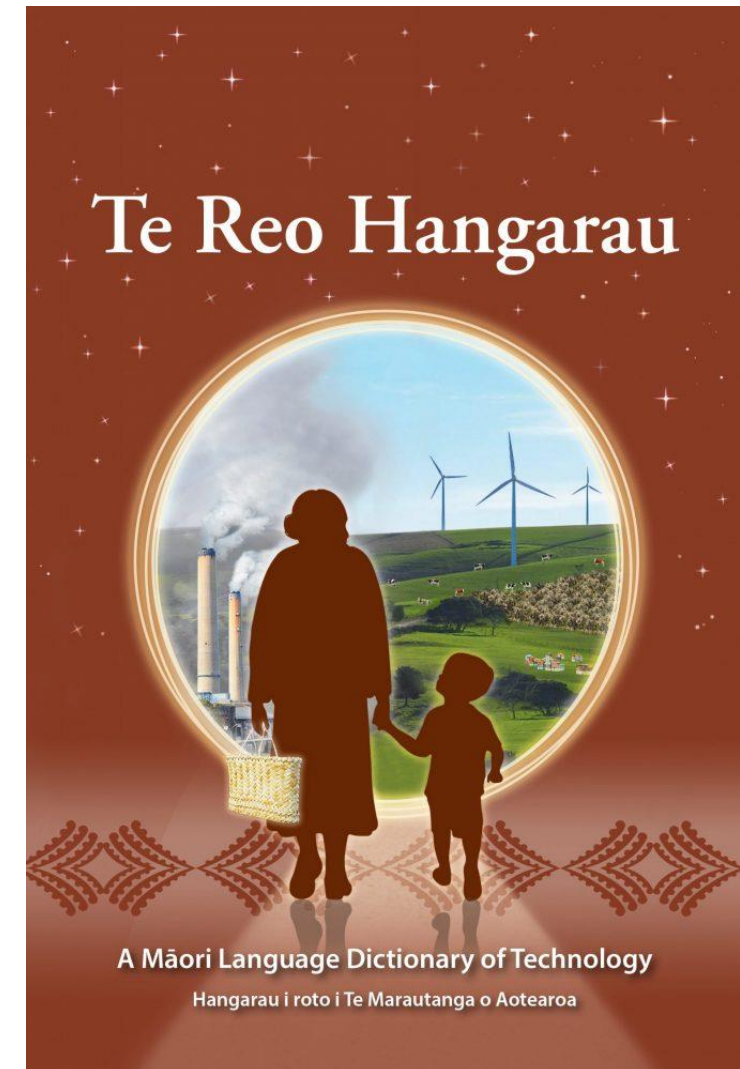
- To what extent is there evidence of highly effective, culturally responsive teaching practices for Māori learners?



Activity

- Explore the connection between kupu Māori their meaning and the Teaching/Learning within your own context.

- One Māori kupu per sheet
- 2 – 3 minutes per group unpacking the kupu
- Pass the sheet to the next table
- Spend 2-3 minutes unpacking the kupu
- Feedback from groups
- Take some photos!



Sharing experiences

- Explorations in Mātauranga Māori.



“You can take inspiration from a culture, or you can just take from a culture”

Dr Johnson Witehira

E Hina e! E Hine e! Mana Waahine Maaori/Maoli of Past, Present and Future



14 September 2019 - 10 November 2021

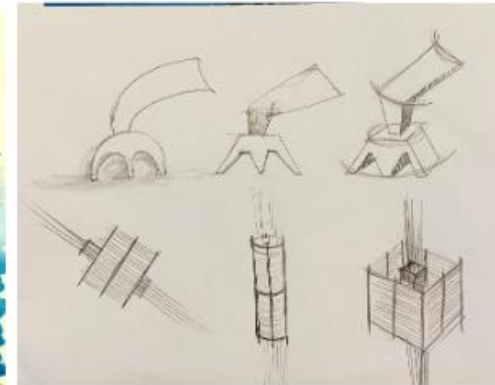
Free entry

E Hina e! E Hine e! explores the contemporary relevance of female Maaori and Kanaka Maoli (Native Hawaiian) akua/atua (ancestors). Focusing on our profound connections, and told through contemporary and traditional taonga (treasures), oratory, and visual storytelling, this exhibition celebrates the female essence.

We honour ngaa atua/akua waahine, the divine feminine, embodied in whenua/āina (land), moana (ocean), wai (water), and ngaai tipu, ngaai kiirehe (flora and fauna), to emphasize the importance of mana waahine from time immemorial. Featuring female voices (koorero/mo'olelo) of waahine whom anthropologists and historians omitted from mainstream texts and resources, we seek to restore gender complementarity and balance. The reclamation of the centrality of waahine/women is timely, because presenting (her) stories that manifest in our natural environment illuminates a pathway toward a more sustainable future, imbued with relationship.

design brief furniture design

“Students visited Waikato Museum exhibition in Māori legends and imagery”



brief

You are required to design a piece of furniture for your Tiny House inspired by the work of an influential designer with your design idea starting from Maaori myth or Local iwi korero.



PAIKEA - The Original Whale Rider

According to legend, Paikē came to New Zealand from the Pacific Islands on the back of a whale many centuries ago...

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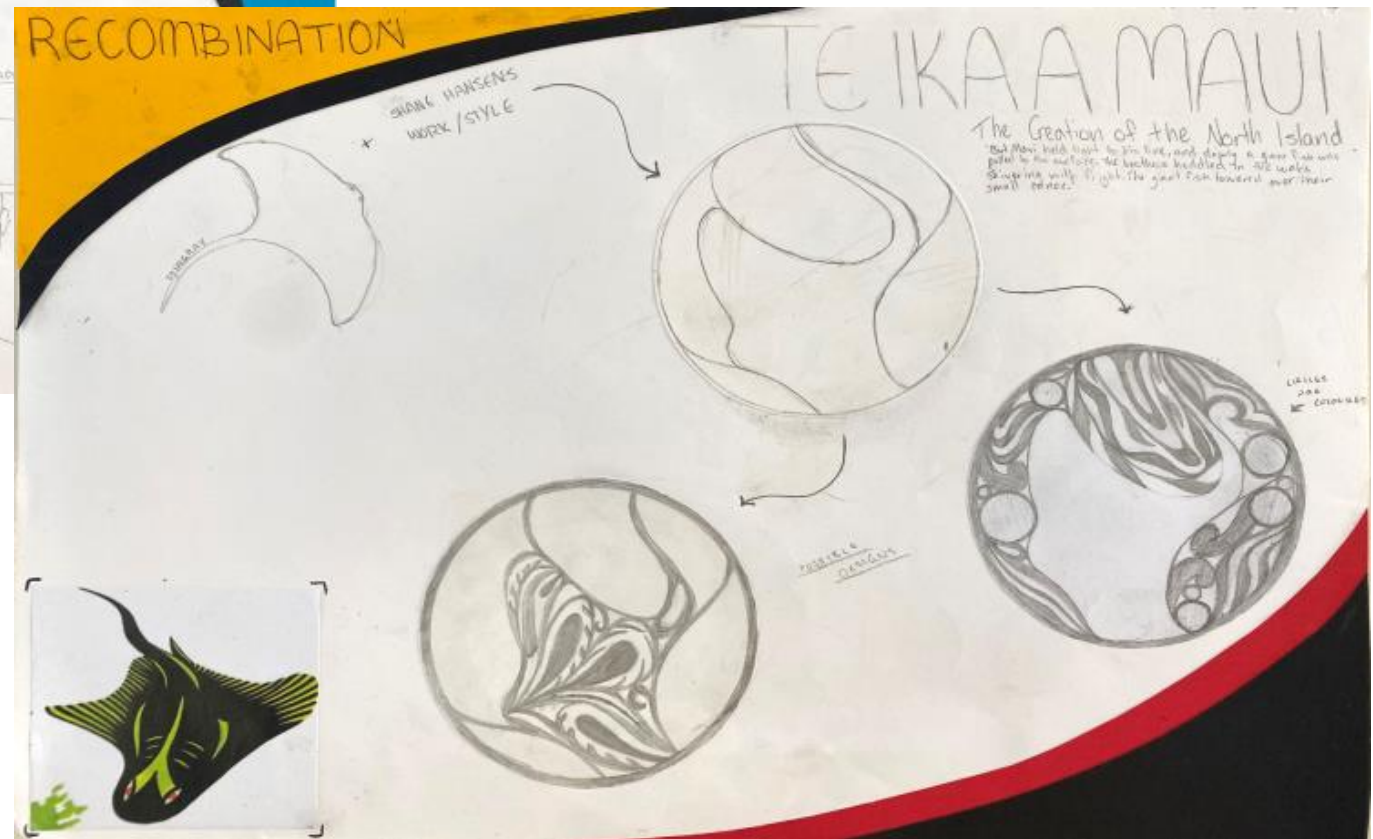
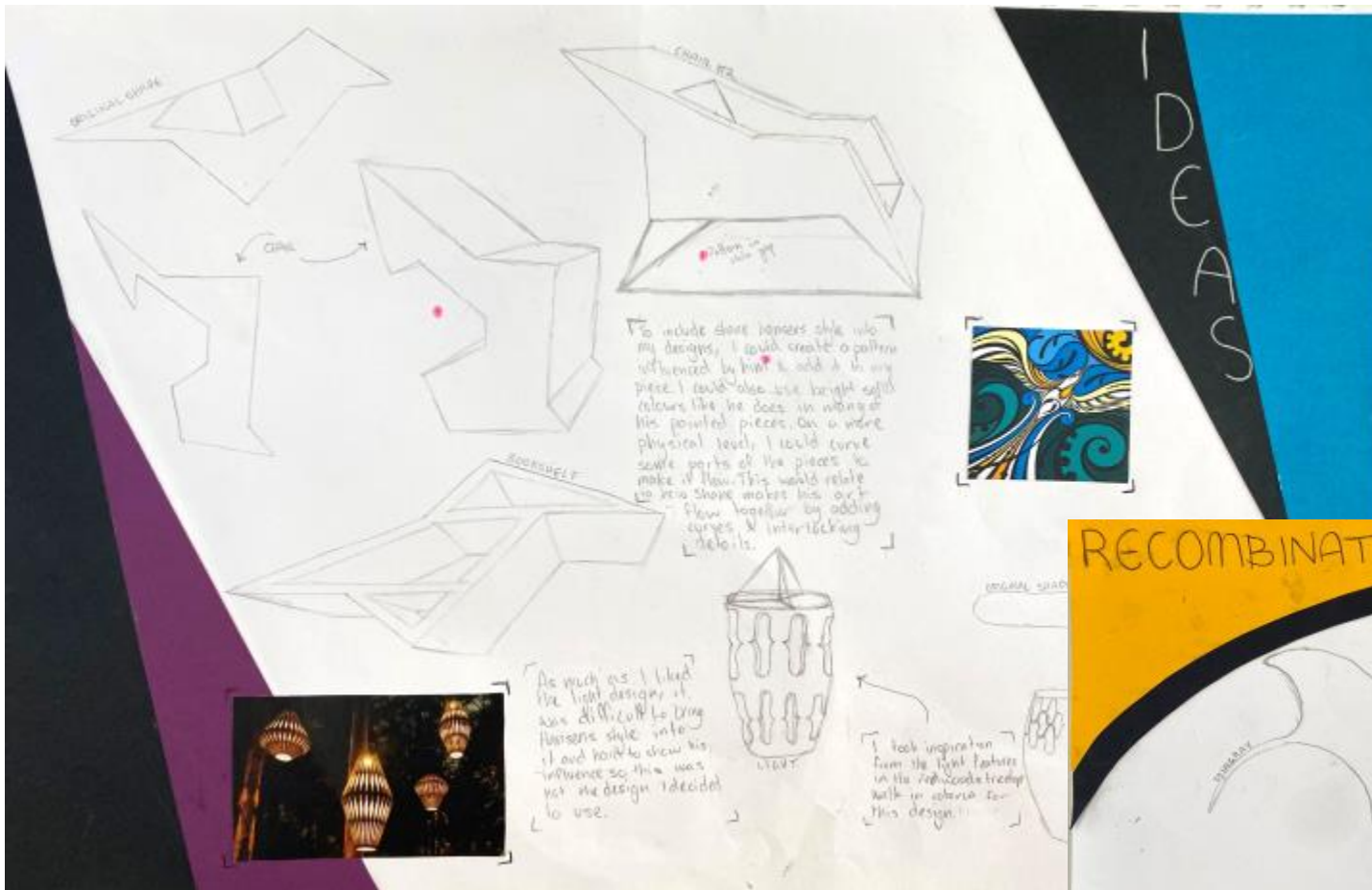
TIEKE - Harnessing the Sun

Māui's hair was beginning to melt in the hot sun, his skin was blistering & still Tieke would not go home, so Māui grabbed the bird with his bare hands & threw him down to earth.

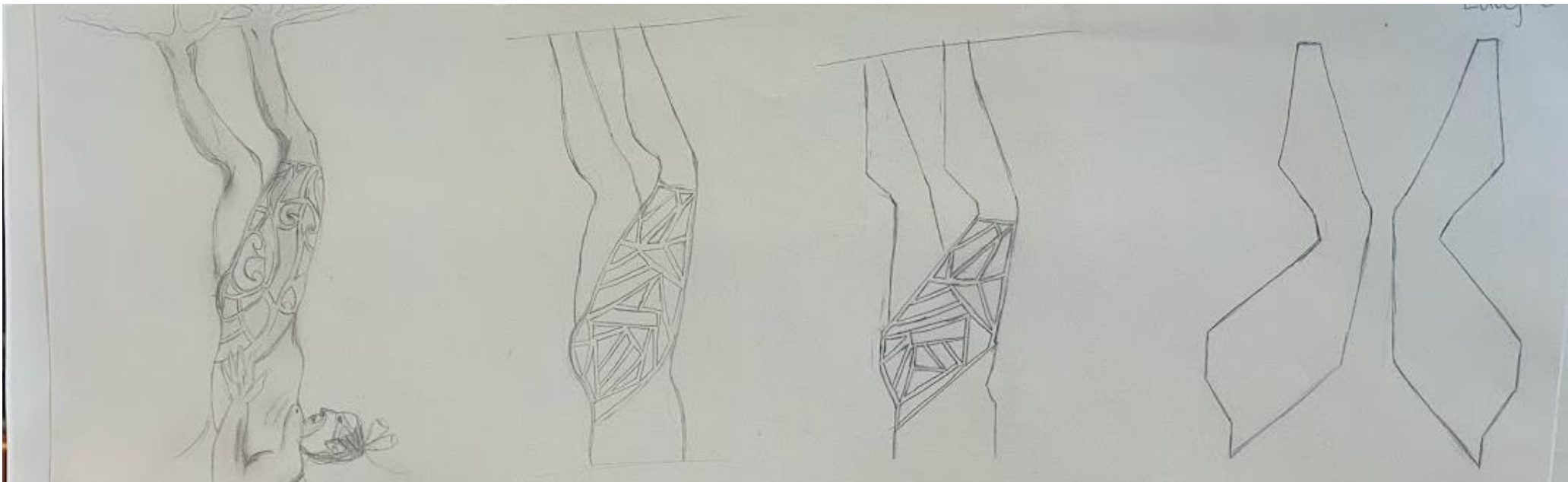
GEOMETRIC

TRANSFORMATION

- Student exploration of ideas**
- Tessellation
 - Geometric conversion
 - recombination



Student combined ideas from NZ Maori Designers like Shane Cotton

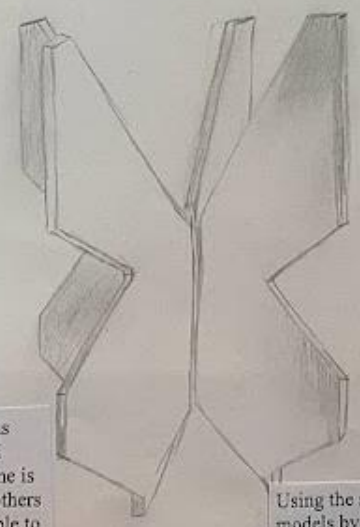


Design ideas – Māori Legend

Tane – Separates the earth and the sky



Tāne-mahuta is the god of the forest and all that lives within it, especially the birds. He is also known as Tāne, Tāne-nui-a-Rangi and is very important in Māori mythology. He is the guardian of the forest and birds, however because of this, there is a rift between him and his brother Tangaroa, god of the sea. Tāne is one of the sons of Papatūānuku and Rangiūi. He was able to separate his parents after many of his brothers unsuccessfully tried to set them apart. Tāne, lying on his back and pushing up against his father, was able to separate his parents apart breaking their embrace.



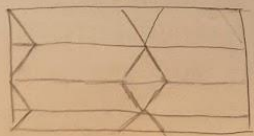
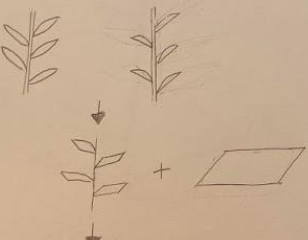
Using the simplified leg shape, I duplicated it then cut it out of balsa wood to make 3D models. I made the models by stacking and arranging them in different ways until I found two designs that worked and could have the potential to evolve into something else.

GEOMETRIC

WHALE / PAIKEA



SEAWEED

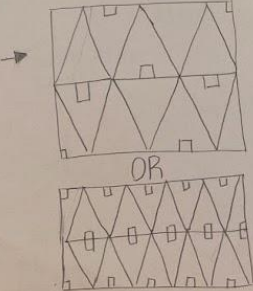
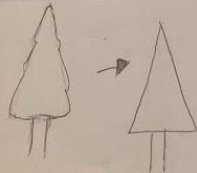


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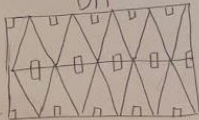


TESSELLATION CAN BE TRANSLATED TO MIMIC DAVID TRUBRIDGE MAIN ASPECTS OF DESIGN

KAUARI TREE



OR



What is the myth of Paikea?

Paikea was the youngest and favourite son of the chief Uenuku from the island of Mangala in the present day Cook Islands. This favouritism made Paikea's elder brothers extremely jealous. They conspired to kill Paikea while fishing offshore and tell Uenuku he drowned. But the night before the trip Paikea feigned sleep and overheard his brothers plotting. When far out to sea Paikea foiled their plan by deliberately sinking the canoe and drowning his brothers.

WHALE DEPTER TA NIHI



SOUTHERN HUMPBACK WHALE



CARVING



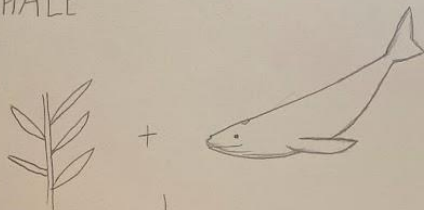
SEA WEED



KAURI TREE

RECOMBINATION

PAIKEA + SEAWEED / WHALE



PAIKEA MIMIC THE SEAWEED LEAVES. USING THIS SHAPE/IDEA A LAMP LIKE MOBILE

WHALE BLOW HOLE WATER PLASTIC

STICK ROTATES

LIGHT

CLEAR TINTED PLASTIC WHALES

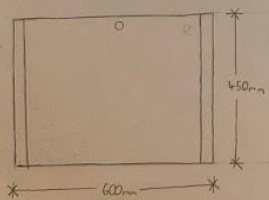
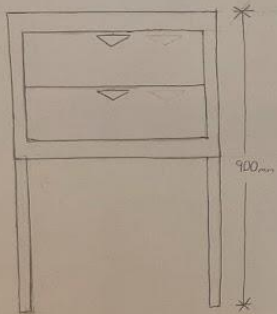
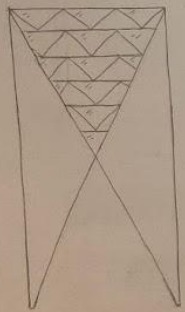
SEAWEED HIDING LIGHT

THE PLASTIC WHALES INTERACT WITH THE LIGHTS MAKING INTERESTING LIGHT AND SHADOW PATTERNS INSPIRED BY TRUBRIDGE

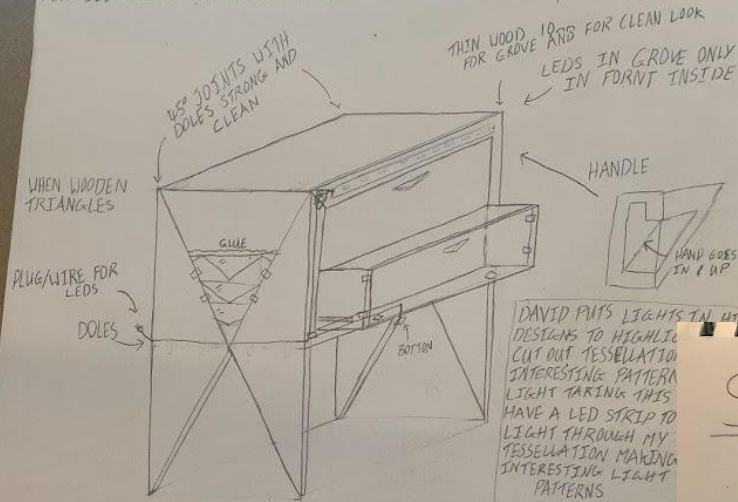


BREAKING DOWN

1:10



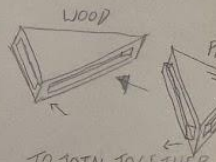
DAVID TRUBRIDGE USES TESSELLATION/PATTERNS THROUGH OUT ALL HIS DESIGNS IN THE FORM OF CUT OUTS. I HAVE TAKEN THIS ASPECT OF HIS DESIGN AND HAVE APPLIED THIS TO MY OWN THROUGH MY USE OF MY WHALE TESSELLATION AND SEE THROUGH PARTS OF MY DESIGN.



DAVID PUTS LIGHTS IN HIS DESIGNS TO HIGHLIGHT INTERESTING PATTERNS. LIGHT TAKING THIS HAVE A LED STRIP TO LIGHT THROUGH MY TESSELLATION MAKING INTERESTING LIGHT PATTERNS.

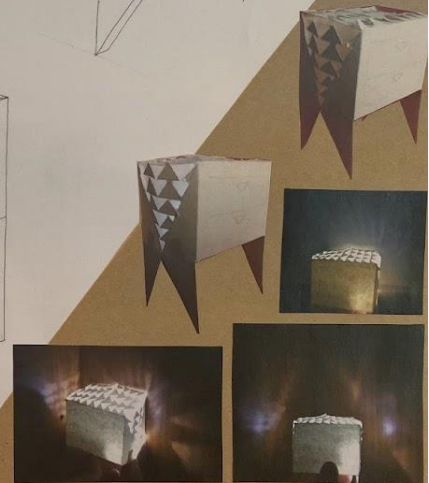
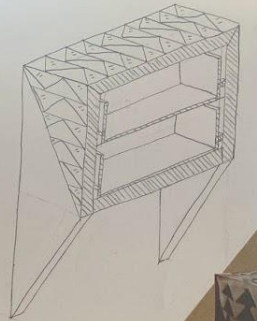
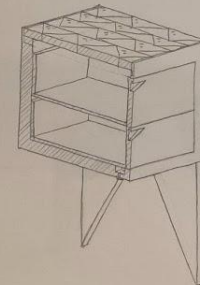
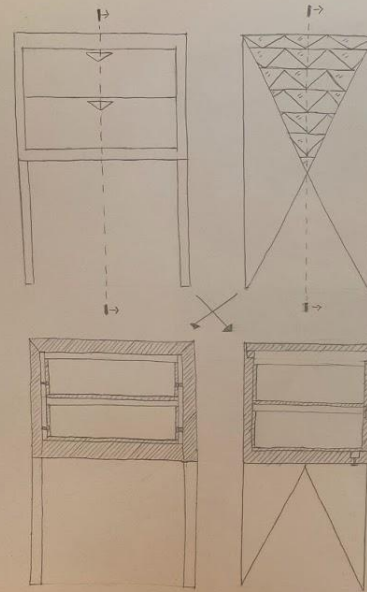


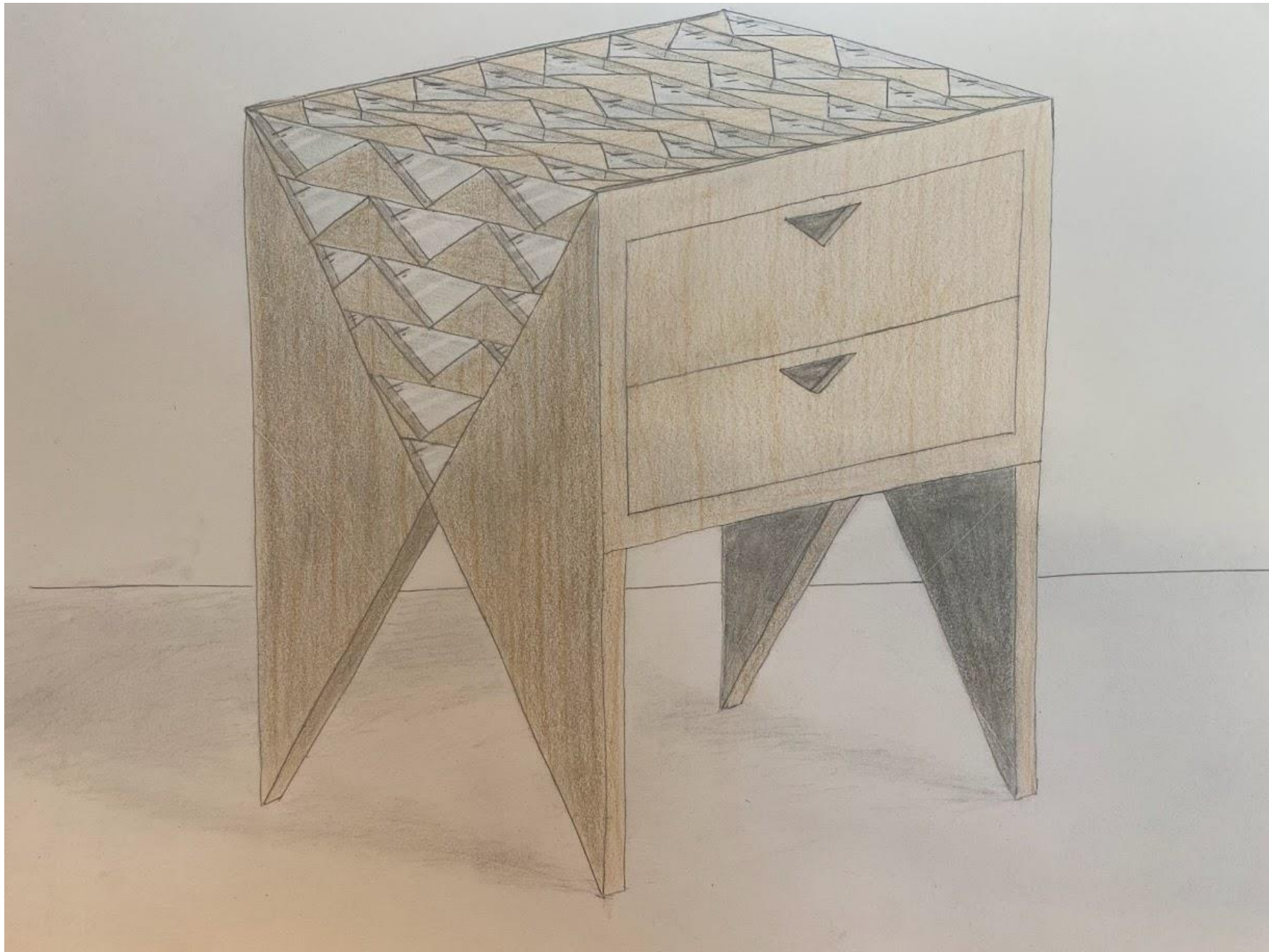
MOST JOINTS ARE DOLES THEY ARE USED BECAUSE DOLE JOINTS ARE STURDY MAKING THE BEDSIDE TABLE LONG LASTING. DOLE JOINT ARE ALSO VERY CLEAN LOOKING.

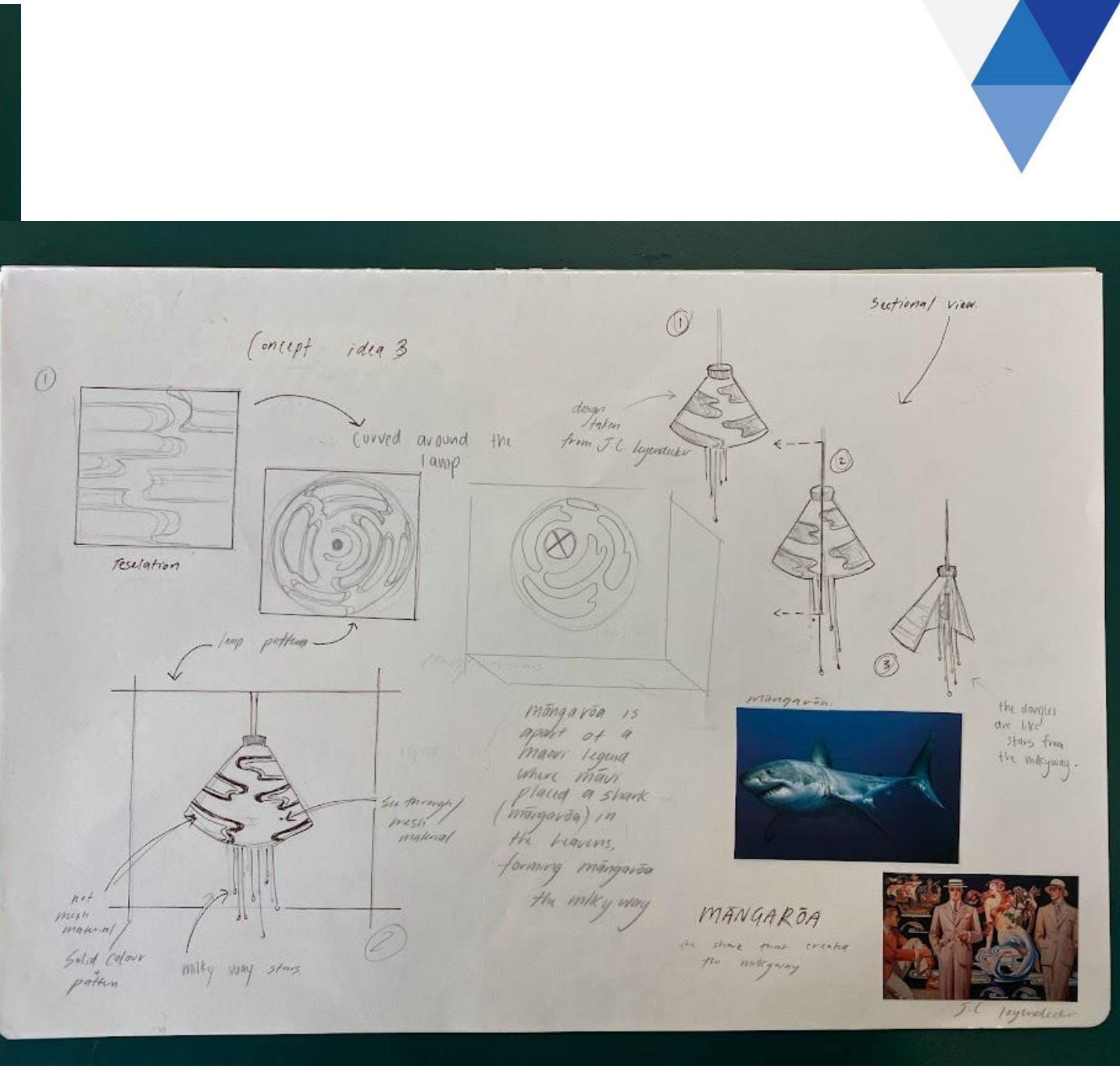
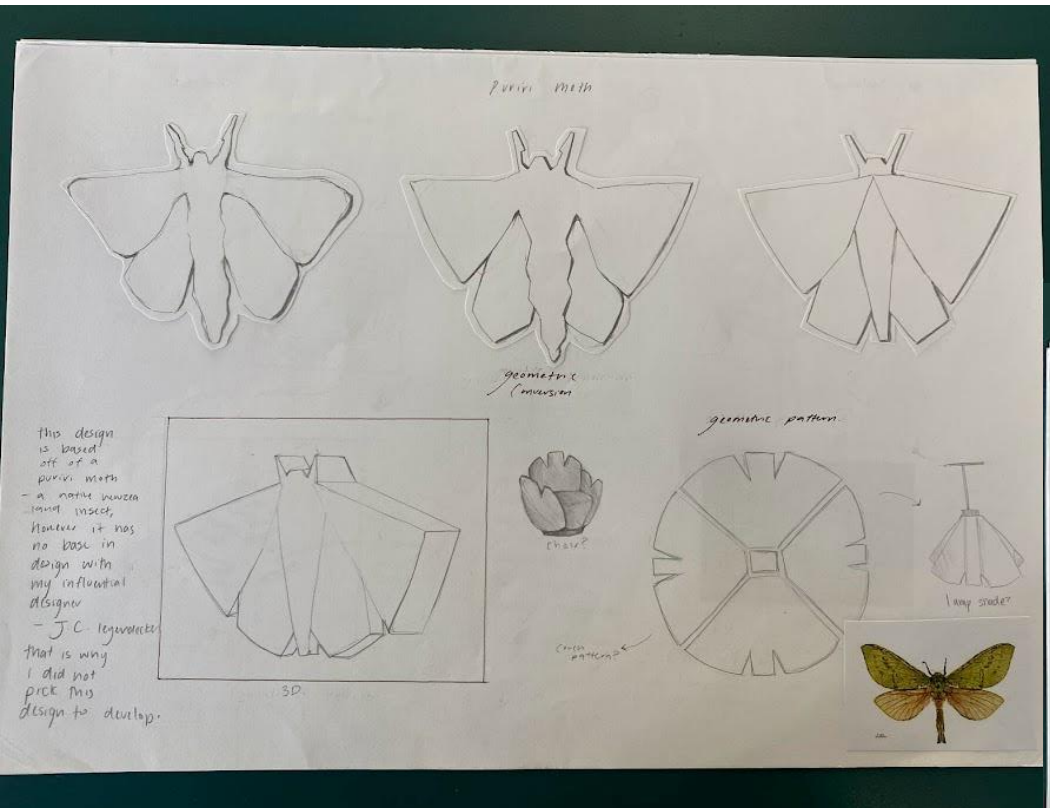


TO JOIN TOGETHER TRIANGLES WOOD HAS PLASTIC HAS TABS, BOTH TWO SIDES. GLUING TOGETHER WILL MAKE STUR BOND WHILE LOOKING CL

SECTIONAL







Localising your curriculum



Design Brief

- Specifications:
- You must use The pūrākau of Te Waipounamu as inspiration in your design
- You have 20 minutes
- You can work solo or in groups
- You can use any materials to explore design concepts and present your design idea (Yes, you need to present your design at the end!)



'Aoraki and his brothers: Rakiroa, Rārakiroa and Rakirua set out on their waka to search for their mother Papatūānuku.

The weather turned cold and stormy. Te Waka o Aoraki, Aoraki's waka hit a

reef and was wrecked. The brothers climbed on top of the broken waka. It was so cold the brothers froze and turned into stone.

Te Waka o Aoraki is Te Waipounamu. Aoraki and his brothers are mountains in the Southern Alps - Kā Tiritiri o Te Moana.





The Aotearoa House

To what extent is there evidence of highly effective, culturally responsive teaching practices for Māori learners? <https://vimeo.com/246505554>