

Mānawatia a Matariki me Puaka

Celebrating Matariki and Puaka



Matariki artwork supplied by Paula Rigby @2017

Learning Resource



Kupu Arataki - INTRODUCTION

Puanga-nui-ā-rangi is the first star of the New Māori Lunar Year.
He guides Matariki, his sister, who comes later.

Every winter the rising of the stars of **Puaka (Puanga)** and **Matariki** herald the end of the lunar year and the start of the next within the Māori world. Traditionally Māori viewed the rising of Matariki as the time to farewell those who have passed in the previous year, celebrate the arrival of the New Year and prepare for the coming year in the custom of the local people.

Within this resource is information and ideas about Puanga and Matariki to help your students identify, learn about and celebrate the New Māori Lunar Year.

The aim of this resource is to raise the students' awareness of Puanga and Matariki and the roles they played in traditional society. The rejuvenation of this knowledge is leading to not only a greater understanding of our natural world but more importantly helping us to reconnect to it.

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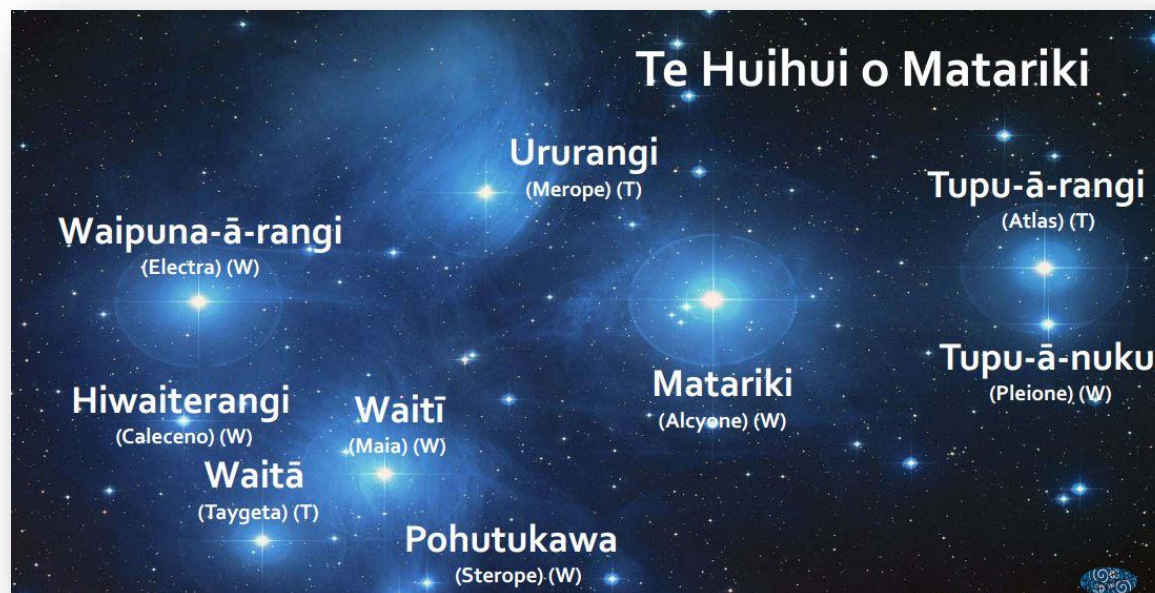
Ngā Whetū

The stars have always been a large part of Māori life. Planting, hunting, harvesting, gathering and navigation were all guided by the stars. Over the past twenty years there has been a rejuvenation in these practices. Māori have turned back to traditional practices guided by the stars.

The first sighting of Puaka (Kāi Tahu dialect for Puanga) on **Te Pātaka a Rakaihautū** was an indication of what the coming year would bring. Kāti Irakehu **tipuna** told of when Puaka rose from the ocean, he gave off unmistakable flashes. If the flashes are to the north and the star was low down and dim then the coming year would be a year of plenty. If the flashes were to the south and the star was bright and twinkling then it would be a bad year for crops. Matariki usually rises within three days of Puanga and its appearance confirms the **tohu** that Puanga showed. Both rise on the horizon on the same spot as the rising sun approximately an hour before the sun breaks the horizon.

The ceremony to welcome Matariki usually took place on a high vantage point. After arriving the whānau would prepare a small **hāngī** while they waited for Matariki to rise. The first sighting of Matariki was greeted with *karakia* and then the **Tohunga Kōkōrangī** would read the *tohu*. A fire would then be lit and those that had passed the previous year appropriately acknowledged. The conclusion of the ceremony would be the opening of the *hāngī* allowing the steam to rise up and give sustenance to those who had become stars. Prior to *karakia*, the whanau would formally farewell the old Lunar Year, said to conclude that begin the formal welcome of the New Matamua, Te Iwa o

then *karakia* would be part of the ceremony and acknowledgement and Māori Lunar Year. (Rangi Matariki presentation 2016)



LESSON 1: INTRODUCING THE MĀORI NEW YEAR

Kua haehae ngā hihī o Matariki

Always be grateful for the blessings you receive

*Matariki is a time of giving and receiving no matter how big or small, be grateful
(Rangi Matamua, Kura Reo ki Te Waipounamu, 2014)*

Background Information:

In recent years Te Mauria Whiritoi, led by Dr Rangi Matamua, has been undertaking research into “the sky as a cultural resource”. The traditions of the Māori New Year is part of this research.

Matariki (Pleiades) is a star cluster that appears during the winter months, usually between mid-May to early July. Each year its arrival is foretold three days earlier by the appearance of Puanga (Rigel).

Approximately 500 stars make up the constellation, but only seven are able to be seen clearly by the naked eye. Traditionally Māori could see up to eight stars. In recent years through the research Dr Matamua and his team have undertaken, the two ‘left-out’ stars have been re-introduced, through the kaupapa “Te Iwa o Matariki”.

Puanga & Matariki:

*Unlike the Western Calendar year, there are thirteen months in a lunar year. Māori measurement of time was based on nights rather than days hence the term ‘apōpō’ means after the night (tomorrow). The end and beginning of the Māori New Year is always marked in the cold months of the year. This was when the **hauhake** had been completed and the **whare wānanga** opened on Te Pātaka a Rakaihautū.*

*Traditionally, in some **rohe** in Te Ika ā Mauī, the Māori New Year commenced following the first new moon or full moon of the cold months, while in other rohe it commenced following the first new moon after the rise of Puanga and Matariki. With the revival of celebrations in the 21st Century the of the New Māori Lunar Year end and beginning of the New Māori Lunar Year coincides with the first new moon following the rise of Puanga and Matariki.*

*Matariki sits on the **tau ihu** of **Te Waka o Rangi** while Puanga sits on the top of the **taurapa**. As such when Te waka o Rangi rises up at the beginning of the New Māori Lunar Year it is Puanga on the top of the taurapa that rises first, then Matariki three days later.*

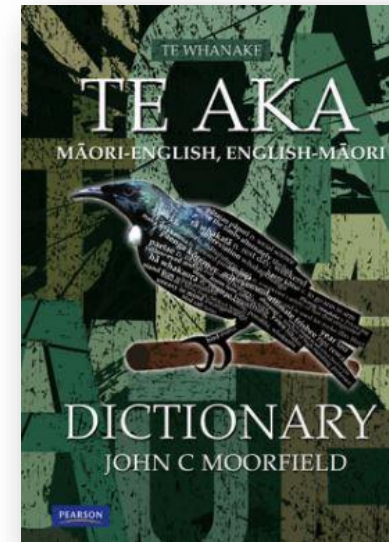
Matariki & overseas:

The star cluster known throughout the world. Greek mythology records them as the seven daughters of Atlas and Pleione who turned to doves and flew into the night sky. It was Zeus who immortalised them as stars forming the star cluster Pleiades. It is this story that has been the basis of most stories associated with the star cluster. There are a number of important temples that face towards Matariki.

The Matariki oral traditions are found throughout the Pacific with each **iwi** recording their own traditions and variations of the star clusters name. In Rarotonga the name is also Matariki; in Samoa it is Mataili'; in Hawaiian it is Makali'i; in Tongan it is Mataliki and in Japan it is Subaru.

Kupu Hou

Hauhake	<i>Harvest</i>
Whare Wānanga	<i>School of Higher Learning</i>
Puaka/Puanga	<i>Rigel</i>
Matariki	<i>Pleiades</i>
Rohe	<i>District / Region</i>
Tauihu	<i>Bow / prow</i>
Taurapa	<i>Stern post</i>
Ngā Whetū	<i>Stars</i>
Te Pātaka a Rakaihautū	<i>Banks Peninsula</i>
Tipuna	<i>Ancestor</i>
Tohu	<i>Omen / Sign</i>
Hāngī	<i>Earth Oven</i>
Tohunga Kōkōraki	<i>Expert Astronomer</i>
Iwi	<i>Tribe</i>
Whānau	<i>Family</i>
Whakapapa	<i>Genealogy</i>



Activities for students

Activities		
Listen	Y1-3	<p>Listen to Maisey Rika – Matariki live</p> <p>In groups identify and discuss all the reasons Maisey gives for celebrating Matariki</p> <p>https://www.youtube.com/watch?v=Ay_2NO7vj8w</p>
Watch	Y6-8	<p>Watch and listen to Dr Rangī Matamua – Ngā Tāmanuhiri Lecture, 06 August 2017</p> <p>https://www.youtube.com/watch?v=x3FQ-jyydF8</p> <p>Note what the names of the stars who are the caring stars?</p> <p>What are their roles?</p>
Read	Y6-8	<p>Read the introduction and first five chapters of “Matariki – The Star of the Year” by Rangī Matamua</p> <p>Key questions:</p> <ul style="list-style-type: none"> • What is Matariki? • Why did Māori observe Matariki? • How did Māori traditionally celebrate Matariki? • When and how should Matariki be celebrated?
Write	Y6-8	<p>Using the information gained from the videos and the book, write a story about how your whānau might celebrate Matariki</p>
create	Y3-5	<p>Research how stars were, and are, used for navigation:</p> <ul style="list-style-type: none"> • Watch “Te Waka Tapu voyage” https://www.sciencelearn.org.nz/resources/619-the-waka-tapu-voyage and “Te Aurere – Navigation” http://www.teaurere.org.nz/navigation.htm and “Te Aurere – Star Compass” http://www.teaurere.org.nz/star_compass.htm <ul style="list-style-type: none"> - Create a star compass. - Present and demonstrate it to your class

LESSON 2: MAHIKA KAI / MAHINGA KAI

Ngā kai a Matariki nāna i ao ake i runga
Matariki scoops up the food

By the time Matariki comes into the sky you must have finished the preserving of food

Background Information:

Puaka and Matariki are the stars that foretell the prosperity of the growing season of the coming year. All harvesting and preserving of the summer crops should be completed before they appear. The cold months were traditionally the time of the Whare Wānanga, the schools of learning. Understanding the stars, the environment and man's connection to it, ensured survival of the individual and their whānau.

Kai hau kai



Tuna on a whata at Wairewa
Photo courtesy Iaeen Cranwell

Traditionally each rohe was known for its specialised mahika kai. At Rapaki it is pioke, Ōnuku it is hoka, Wairewa it is tuna & hapuka and Koukourārata it is tuaki & kuku. Each hapū and whānau had their special places where they practised sustainable harvesting and cultivation. When whānau went to collect kaimoana they would ensure they collected enough for the kaumātua and the sick people of the Pā.

The practice of kai hau kai, a form of barter operated between each rohe. At particular times of the year the marae would come together for kai hau kai, the celebration of Puaka and Matariki was most likely one such time.

Mokihi or mogi are normally raupō watercrafts used to traverse the waterways. The use of mogi as a mode of formal transport concluded in 1956 with the opening of the Glenavy Bridge across the Waitaki. Mokihi were rough and ready raft like waka made normally from raupō but when that wasn't available korari were used. Mokihi were used to transport people and goods from one place to another.

Used on rivers or lakes they were used by Ngāi Tūāhuriri to hunt Whio and Pārerā on the Waimakariri and other rivers, by stringing a net between two mogi and slowly guiding the ducks to land where a hunting party was waiting for them. Because of their buoyancy,



Mokihi – Te Mauri in the Wharetohi at Te Matatini 2015
Photo courtesy Maatakiwi Wakefield

mogi would never remain capsized. If they were to flip over, they would naturally flip right side up. For this reason young children were tied to the mogi so they would remain safe should the mogi tip over during the journey.

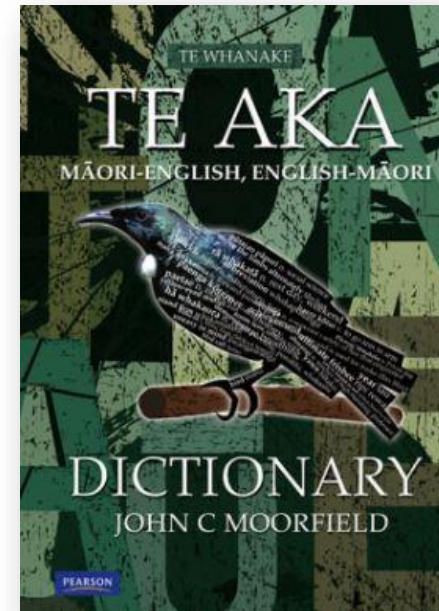
*Forms of mogi were made throughout the world. The Canterbury Museum holds an Egyptian mogi dated back to 700BC. It is believed the “reed basket” baby Moses was placed in was an Egyptian mogi. Mogi are still made today by first nations people of San Francisco and South America. The revival of **ruru mogi** or making of mogi was instigated by Tim Te Maiharoa of Moeraki in the late 1980’s at Puketeraki, North Otago and these water craft are still made today.*



Traditional South Island rock art depicting a mogi in use

Kupu Hou

Mahika kai	<i>Traditional place / resource</i>
Pioke	<i>Spiny dogfish / Lemon fish</i>
Hoka	<i>Red Cod</i>
Tuna	<i>Eel</i>
Hapuka	<i>Grouper</i>
Tuaki	<i>Cockle</i>
Kuku	<i>Mussel</i>
Hapū	<i>Sub-tribe</i>
Kai hau kai	<i>Food Festival</i>
Mokihi / mogi	<i>Raupō raft / watercraft</i>
Ruru mogi	<i>To make a mogi</i>
Raupō	<i>Bulrush reed</i>
Waitaki	<i>South Island river</i>
Waka	<i>Boat</i>
Korari	<i>Harakeke flower stalk</i>



Activities for students

Activities		
Listen	Y1-3	<p>Listen to Maisey Rika – Tangaroa Whakamautai</p> <p>In groups consider what the warning is that the whales are trying to give us – demonstrate this in a drawing or painting</p> <p>https://maiseyrika.bandcamp.com/track/tangaroa-whakamautai</p>
Watch	Y4-6	<p>Watch Ngāi Tahu Mahinga Kai episodes on mokihi, tuna and tuaki http://ngaitahu.iwi.nz/culture/mahinga-kai/</p> <p>Consider:</p> <ul style="list-style-type: none"> - What months are kanakana and tuna harvested? - What months are the best for making mokihi? - What ways do the whānau in the videos look after their environments?
Read	Activity 1 Y5-6	<p>Read “Nana’s Koha” by Tunney McFadden</p> <p>Key questions:</p> <ul style="list-style-type: none"> • What things do Raniera’s Nana identify as important to the ecology of the seashore? • What is pingao? • Why is it important to the seashore?
	Activity 2 Y7-8	<p>Read “Principles of Protection Wai Care in Action” p47 from “Working with Treaty Principles at School” by Susan Battye and Edith Chaney</p> <p>Key questions:</p> <ul style="list-style-type: none"> • What does Wai care do? • Why is their work so important? • How can you class / School do similar activities here in Christchurch?
Write	Activity 1 Y5-6	<p>From watching the videos and reading “Nana’s Koha”:</p> <ul style="list-style-type: none"> • write a plan that you and your class can use to help protect our environment
	Activity 2 Y7-8	<p>From reading “Principles of Protection Wai Care in Action”</p> <ul style="list-style-type: none"> • Complete activities from page 49 to 51
Tell	Y6-8	<p>Research how the stars (and planets) were used for telling the tides and present a report back to your class.</p>

LESSON 3: TAONGA PUORO

Ngā kai a Matariki nāna i ao ake i runga

Matariki scoops up the food

By the time Matariki comes into the sky you must have finished the preserving of food

Background Information:

Taonga puoro mimic the natural sounds around us. They have held important roles within traditional Māori life, assisting with **karakia**, capturing birds, announcing visitors. In more contemporary times they are used in **kapa haka**, **pōhiri**, **karakia** and ceremonies. **Pūtātara** and **pūrerehua** are two taonga puoro that are used in Matariki ceremonies.

Pūtātara



Pūtātara (shell trumpet) are used during Matariki celebrations normally to signal the beginning and end of the ceremony however this may differ from iwi to iwi, community to community.

Traditionally made from the shell of the **Tātara** (conch) with a carved wooden lip. In more recent years, because it is very rare, the **Tātara** shell has been replaced by its Pacific cousin. These trumpets are known as ‘**pūmoana**’.

Ko te reo a te Pūtātara – the voice of the pūtātara:

Legend has it that when **Tāwhaki** ascended to the heavens to collect the three baskets of knowledge,

he blew two pūtātara upon reaching the 12th Heaven. The names of the pūtātara were **Hāururangi** (Heaven Piercing Breath) and **Rangi-Whakaaraara** (Sentry Chant of Heaven). These are the voices of the pūtātara.

In the **Tairāwhiti** near Hicks Bay they tell the story of fishermen hearing the sound of a woman crying as if in mourning. Her sobs could be heard very clearly. When they pulled their nets into the waka they found a **Tātara** shell in the nets. They attributed the sound of the sobbing to the pūtātara and gave it the name **Hine-mokemoke** (lonely maiden).

These are the three voices of the pūtātara, **Hāururangi** – piercing whale like sounds, **Rangi-Whakaaraara** – sentry alert, **Hine-mokemoke** – melodic sob.

Pūrerehua

Pūrerehua are made from wood, bone and stone. They are an oval or diamond shape that are flat or bladelike and are swung at the end of a cord. Their voice is a low whirring sound that can be heard some distance. Like the pūtātara they are normally used in ceremonies, to accompany **karakia** and **waiata**.



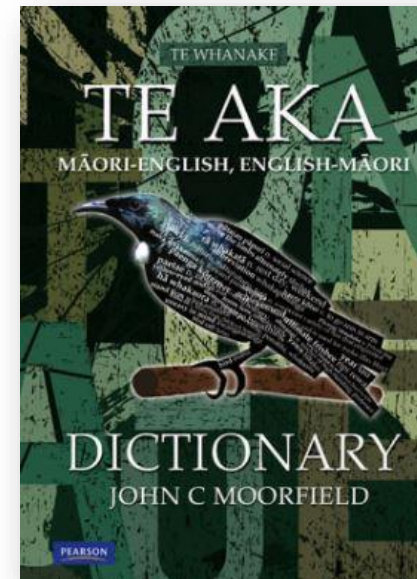
Ko te reo a te Pūrerehua – the voice of the pūrerehua:

The late Hirini Melbourne, expert in traditional Maori musical instruments notes in his book ‘Toiapiapi’, that pūrerehua were used in different ways by different iwi.

“In Ngāti Porou it was used for summoning rain, Amongst Taranaki people, several were played a times of tangihanga (funeral rites). In Waitaha, it was given the name ‘hamumu inagārara’ and was used for luring lizards. It is said that a large pūrerehua pounamu was played at dusk on Maungakiekie (One Tree hill) and such was its power it could be heard simultaneously in the Waitematā and Manukau harbours.

Kupu Hou

- Taonga Puoro** *Māori musical instruments*
- Karakia** *Ritual chant / a form of prayer*
- Waiata** *Song*
- Kapa haka** *Māori concert group*
- Pōhiri** *Welcome ceremony*
- Tātara** *Subspecies of a very large sea snail whose shell is used as a conch or shell trumpet*
- Pūmoana** *Conch shell trumpet*
- Tāwhaki** *A Māori ancestor*
- Hāururangi** *Heaven Piercing Breath*
- Rangi-Whakaaraara** *Sentry Chant of Heaven*
- Hine-mokemoke** *Lonely Maiden*
- Tairāwhiti** *East Coast*
- Waitaha** *Canterbury*
- Hamumu inagārara** *A Waitaha name for a pūrerehua*
- Maungakiekie** *One Tree Hill*



Activities for students:

Activities		
Listen	Y1-2	<p>Listen to Hirini Melbourne – Haumanu</p> <p>In groups consider when taonga puoro can be used, draw a taonga puoro and decorate it.</p> <p>https://www.youtube.com/watch?v=IXFyHj7EUnE</p>
Watch	Y3-4	<p>Watch:</p> <p>Horomona Horo- pūtātara https://www.youtube.com/watch?v=got_iLKSIBY and</p> <p>Horomona Horo- purerehua https://www.youtube.com/watch?v=zw2AiR6HXZA</p> <p>Consider:</p> <ul style="list-style-type: none"> - What sounds are being produced? - How Horomona is producing them?
Read	Y5-8	<p>Read “Toiapiapi” by Hirini Melbourne</p> <p>Key questions:</p> <ul style="list-style-type: none"> • What things can we make taonga puoro from? • Why are the white sands of Pārengarenga so important?
Write	Y5-8	<p>From watching the videos and reading “Toiapiapi”</p> <ul style="list-style-type: none"> • Write a list of taonga puoro you and your class could make or collect and then learn to play
Tell	Y5-8	<p>Research more about pūrerehua or pūtātara and then design your own</p>

LESSON 4: KAHU WHETŪ

Matariki kanohi iti

Attention to detail

By the time Matariki comes into the sky you must have finished the preserving of food

Background Information:

There are many different kākahu. Some are finely woven and decorated in feathers, while others

Te Ikamatua a Takaroa

*Perhaps the most famous of all is the kākahu that covers **Rakinui**. It is known by many names and there are many stories relating to the kākahu and how it came to rest on Rakinui. This story comes from Kāi Tahu **Tohunga Matiaha Tiramōrehu**.*

*It is said that Te Ikamatua a Takaroa is an exceptionally beautiful kākahu. It was Tāne that gifted it to his **Hākoro** following the separation parents. According to Tiramōrehu, it was at the request of Raki that Tāne, assisted by his younger siblings, put their Hākoro to sleep and then asked Paia (another younger sibling) to say the karakia to lift Raki up to Rehua in the heavens. When all was finished Raki lay alone and naked. Tāne felt great compassion for his Hākoro and so went in search of something beautiful to adorn him with.*

Tāne travelled a long time and to many places until he finally came to the house of Hineateao. It was here that he saw shining above the summit of Mahukiteraki, the children of Te Paetai, of Ira and of Tokomeha which make up Te Ikamatua a Takaroa. According to Tiramōrehu, Tāne desired these greatly to adore his Hākoro. Following the instructions of Hineateao, he arrived at Mahukiteraki only to find one of his young brothers, Wehnuiamamao, had arrived before him capturing the stars for himself.

Tāne upon explaining his desire to use Te Ikamatua a Takaroa as a kahu for their Hākoro, Wehnuiamamao gifted the kahu whetū to him. Tāne returned to the place where Raki lay naked and threw the kahu whetū up over Raki and began to position them. But according to Tiramōrehu Tāne did not throw all the stars up to Raki. He kept five stars which he positioned in specific places, these are Puaka and his younger brother Takurua who are signs for the time of mahinga kai; Weroiteaumāria the summer star; Weroiteninihi, and Weroitekokoto



the stars of winter. The last three stars are also navigational stars. To this day Te Ikamatua a Takaroa still adores Raki and the five stars still act as *tohu* for our people Kāi Tahu.

Tōpuni / Kahu Kuri



Dog-skin cloaks were among the most treasured of all the *kākahu* and *korowai*. Within Kāi Tahu they were reserved for the most senior members of the tribe – normally a male. To wear someone else's was considered a great insult and would result in death or war. This was the case when Murihaka a woman of lower rank tried on the Tōpuni of Te Maiharanui. Such was the insult that it instigated and inter-tribal war known as the Kai Huaka (Huanga) – the battle of eating relations.

Tōpuni remain a sacred item among Kāi Tahu. Where once they identified *rangatira*, they are now used as a form of protection to identify sacred sites.

Kaitaka /Parawai



Kaitaka, also known as Parawai to the Whanganui River people, are finely woven *korowai* with only *tāniko* borders as decoration. They were normally worn under Tōpuni, Kahu Kiwi and Korowai. Made from prepared *muka* known as *whītau*, the weave is close together giving the appearance of being stitched. At the beginning of this century Maniapoto and Uekaha senior weaver Te Aue Davis wove a Kaitaka for Wiremu Solomon of Takahanga, Kaikōura. It took over a year and thousands of *whenu* and *aho* to create this beautiful Kaitaka. It was a labour of love and although sadly Wiremu Solomon passed before the kaitaka was completed, Te Aue finished the Kaitaka, presenting it to his *whānau* upon completion.

Kahu Huruhuru

Feather cloaks are considered prized possessions by *whānau*, *hapū* and *iwi*. Traditionally adorned with the feathers of native birds, these were soon replaced by the feathers of introduced species and materials brought by the early settlers. Wool and peacock feathers proved to be popular and appear on many *kākahu* woven during the contact period with settlers. Over the years many introduced materials have been substituted for traditional materials. Mop cloth for *whītau* and *muka*, all types of feathers for native feathers, chemical dyes for traditional dyes, sewing for *whatu*. In recent years to ensure the preservation of this tradition, many weavers have reverted back to traditional resources and methods in the production of *kākahu* and *Korowai*.



Kāi Tahu Kaumātua, Kūkupa Tirikatene
wearing his Father's Kahu kiwi
Photo Te Papa Tongarere

Pākā / Tihetihe / Hieke



*Rain capes were made from freshly prepared harakeke and other natural plant resources available. Although Māori tended not to travel in the rain, they did use the capes on a daily basis when out collecting mahika kai in case they were caught in a shower. In **Waitaha** they tended to be made from shredded harakeke. Reverend James Stack noted in his journal in the late 1850's that the local Māori resembled little haystacks when seated wearing their rain capes. Traditionally Māori would squat to sit, the rain cape would drape around them leaving only their heads sticking out. From a distance they appeared to be small haystacks.*

Kupu Hou

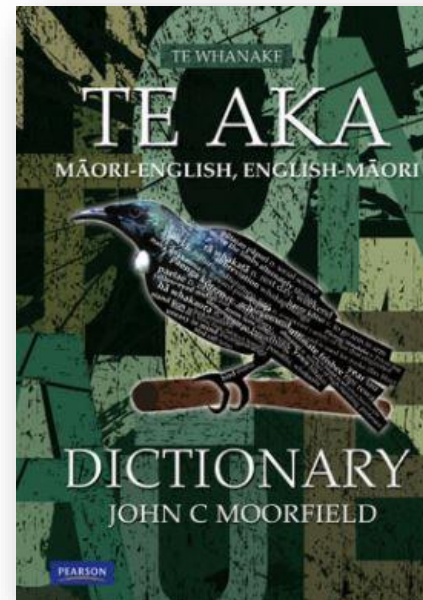
Rakinui *Ranginui – Sky Father*

Tohunga *Expert*

Tāniko *Māori embroidery using fingers*

Muka *Unprepared harakeke fibre*

Whītau *Prepared harakeke fibre*



Activities for Students:

Activities		
Listen	Y1-4	<p>Listen to <i>Haumanu</i> by Maisey Rika featuring Tama Waipara</p> <p>In groups discuss the meaning of the lyrics (either in Māori or English), Draw a picture to demonstrate your understanding</p> <p>https://maiseyrika.bandcamp.com/track/haumanu-ft-tama-waipara</p>
Watch	Y5-8	<p>Watch the following YouTube clips on kākahu and korowai</p> <ul style="list-style-type: none"> - A Cape of Stars (Tales from Te Papa) https://www.youtube.com/watch?v=XkPrB7H6w9s - Kahu Ora - Traditional korowai exhibition at Te Papa https://www.youtube.com/watch?v=jXa5AvsYnfs - Identifying Feathers in Kākahu https://www.youtube.com/watch?v=belqYq2An4k <p>Consider:</p> <ul style="list-style-type: none"> • The comparisons between Kākahu / Korowai and fine Western garments • How Kākahu and korowai are made • What resources you would need to make a kākahu ; when and where you would gather them
Read	Y5-8	<p>Read “Tōpuni of Ngāi Tahu” by Te Papa Atawhai – Department of Conservation</p> <p>http://www.doc.govt.nz/Documents/about-doc/concessions-and-permits/conservation-revealed/topuni-of-ngai-tahu-lowres.pdf</p> <p>Key questions:</p> <ul style="list-style-type: none"> • What is a Tōpuni and how are they used today? • What is significant about the places that have Tōpuni on them?

Write

Y5-8

From watching the above clips:

- *Write a story about a kākahu. Think about who will read your story, ensuring they have enough detail to understand what you are telling them. Your story can be a storybook, a newspaper story or even a comic strip.*
- *Some things you could include in your story:*
 - *why it was made and for who*
 - *where it is used*
 - *what patterns have you used,*
 - *what materials were used*

Tell

In groups or individually, design and make a kākahu that tells a story. It can be a true story or one you make up. You can either draw your kākahu OR make one using craft and natural resources you source. Upon completion present back to your class.

LESSON 5: TUKUTUKU

Ka mahi ngā kanohi tīkonga a Matariki
The ever alert and protruding eyes of Matariki
Said of a person who is alert and wakeful particularly at night.

Background Information:

The appearance of Puaka and Matariki foretell the time of the **Whare Wānaka/Wānanga** or schools of higher learning. While most weaving was conducted throughout the year, the time of Matariki was a time when the focus turned to more specialised weaving. **Tukutuku** was a weaving discipline that could be undertaken all year. Traditionally it was undertaken when a **Whare Tipuna** was constructed. In more recent times **tukutuku** is used to decorate modern buildings from Universities and Schools to Government and Corporate buildings.

Orokohanga

Tukutuku came to **Aotearoa** and **Te Waipounamu** from the Pacific as binding techniques used to build **waka** and **whare**. Many of these bindings are still used today to build tradition **waka** and **whare**. The picture to the right shows some of the decorative bindings used in Samoan **fale**.

Similar bindings are used to make basic panels that create separate areas within the **fale**. These traditional room separation panels became the basis of what was to later become what we know today as Māori **tukutuku** panels.



Lashings of the Fale Pasifika,
Auckland University

Te Kunenga



As in the Pacific, **tukutuku** evolved over time beginning first as basic wall bindings, then becoming highly skilled decorative patterning. Weavers began using single or double cross stitches to produce patterns based on their environment and oral traditions. Traditionally **tukutuku** stood between **poupou**. The patterns created on each panel were used to enhance and/or support the story relating to the **poupou**. In some whare the practice was to use **whāriki** on the walls in place of tukutuku reserving tukutuku for only the Whare Tipuna and other such important buildings. This adaption is still practiced today and can be seen in wharenui such as Ihenga, Tangatarua Marae, Mokoia.

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(<https://creativecommons.org/licenses/by-sa/2.0>)],
via Wikimedia Commons

As Western Society influences began to appear in tukutuku patterns. Figures of people including Pākehā began to appear in patterns along with words and Western symbols like ships, religious imagery and iconography. At the end of the 19th and beginning of the 20th Centuries tukutuku was replaced by paintings in many Whare built by Ringatū. Like the tukutuku they replace, these paintings enhance and/or support the story relating to the poupou they stand beside.

As time has passed tukutuku have evolved from basic wall panels to highly sort after art pieces.

Rauemi

Traditional resources used for making tukutuku are **kākaho toetoe**, **harakeke**, **kiekie** and **arauhe**. With the introduction of Western technology resources such as raffia, peg board, wooden doweling and wooden half round slats began to be used in tukutuku. With the introduction of stricter fire regulations and the fact that raffia was not as durable as natural resources its use was discouraged within Marae buildings.



Bob Jhanke, Ata: A Third Reflection Exhibition, Te Pātaka Art + Museum, Porirua City
<https://www.pataka.org.nz/bob-jahnke-ata/>

Over time experimentation has seen materials such as glass, wire, plastic and light rods being used on artistic interpretations of tukutuku. An example of this is the work of Bob Jhanke, where he uses light rods to mimic traditional tukutuku.



Toetoe



Kiekie growing near a river

In recent years Māori weavers have begun to revive the traditional practice of tukutuku using natural resources. Tūranga, the Library in Christchurch City, proudly displays a series of mix medium tukutuku panels, consisting of toetoe, kiekie, pingao and painted half round dowel.



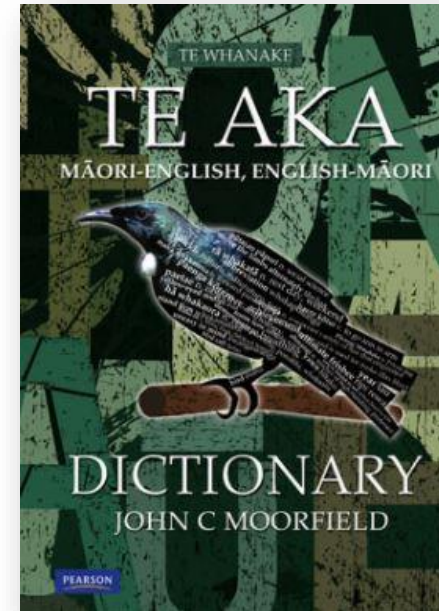
The panels were produced in 2001 for the Māori Resource space at the old Central Library in a community funded project facilitated by members of Ngā Puna Waihanga Waitaha Tai Poutini. Over 900 hours work were undertaken by more than 180 volunteers to complete the work. Each panel is based on a traditional pattern.

To learn, more please go to:

<http://christchurchcitylibraries.com/Maori/Puawaitanga/Tukutuku/>

Kupu Hou

- Whare Wānaka / Wānanga** *Higher Schools of Learning.*
- Tukutuku** *A series of stitches used to produce patterned lattice panels.*
- Whare Tipuna** *Ancestral House.*
- Orokohanga** *Origins*
- Aotearoa** *North Island*
- Te Waipounamu** *South Island*
- Waka** *Canoe*
- Whare** *House – Māori*
- Fale** *House – Samoan*
- Kunenga** *evolution*
- Poupou** *Carved posts*
- Rauemi** *Resources*
- Kākaho toetoe** *Stalks of a native rush plants*
- Harakeke** *A form of New Zealand flax*
- Kiekie** *A native vine plant*
- Pingao** *A native sedge grass*
- Rarauhe** *Bracken*



Activities for students

Activities		
Listen	Y1-3	<p>Listen to “weaving tukutuku” by Kelly Johnston</p> <p>In groups think about other places you can use tukutuku – draw or paint your own tukutuku panel</p> <p>http://instructionalseries.tki.org.nz/Instructional-Series/Junior-Journal/Junior-Journal-55-Level-2-2017/Weaving-Tukutuku</p>
Watch	Y4-6	<p>Download the NZ Maths work sheet and work through the tasks http://nzmaths.co.nz/sites/default/files/TukutukuPatterns.pdf</p> <p>Consider:</p> <ul style="list-style-type: none"> - What other patterns can you make? - What other uses are there for the tukutuku stitch?
Read	Activity 1 Y5-6	<p>Read “Pūawaitanga o te Ringa – Fruits of our busy hands” on the Christchurch City Libraries website</p> <p>http://christchurchcitylibraries.com/Maori/Puawaitanga/Tukutuku/</p> <p>Key questions:</p> <ul style="list-style-type: none"> • What cross stitch patterns have they used? • What is the significance of Tūmatahuki ? • What materials can you use to make Tukutuku?
	Activity 2 Y7-8	<p>Design and make an individual A4 tukutuku panel</p> <p>Key questions:</p> <ul style="list-style-type: none"> • What materials will you use and why? • How will you construct it? • Why have you chosen this pattern?
Design	Activity 1 Y5-6	<p>From reading “Pūawaitanga o te Ringa”:</p> <ul style="list-style-type: none"> • Design a class tukutuku panel
	Activity 2 Y7-8	<p>From reading “Pūawaitanga o te Ringa”:</p> <ul style="list-style-type: none"> • Complete a class tukutuku panel
Tell	Y6-8	<p>Research the origins of tukutuku and present a report back to your class.</p>

LESSON 6: MANU TUKUTUKU

Te ope o te rua Matariki

The company from the cavern of Matariki

A company of extraordinary people, leaders and experts who have passed on
(Rangi Mātāmua, Matariki – the star of the year, 2017)

Background Information:

Manu Tukutuku is the generic name for Māori kites. There are many variations of manu tukutuku which have been recorded throughout time. They are found throughout the Pacific and were used as signals as well as just for fun. More recently that have become decorations or art pieces.

It is said that Tāne and Rongomātāne made the first manu tukutuku and it was Tāwhirimātea that gave the name - Manu: because it soars like a bird and tukutuku: because it is constructed using tukutuku lashings.

Manu Tukutuku

There are over 17 different styles and types of manu tukutuku recorded. They are most commonly made from **toitoe**, **raupō** and **harakeke**. But some are made from **kareao**, **harakeke**, **aute** and **raupō**.

Manu tukutuku were seen as vehicle to take messages to the heavens and were used at the rising of Matariki to take the wishes and aspirations of the people to Hiwa-i-te-rangi.

Taratahi:



The most common of manu tukutuku, it is made from toetoe, raupō, harakeke and sometimes decorated with feathers or other natural resources.

The basis of a manu taratahi is a basic triangle and the raupō is trimmed two ways, as pictured or as a straight even edge.

Manu Aute:



More commonly known as the 'bird man' made from toetoe, harakeke and aute. Manu aute were used for ceremonial purposes and used to signal significant events.

It is said that manu aute were flown along the **Tāirawhiti** from **Whangara** to **Te Matau-a-Māui** to signal to **Tahupōtiki** that his older brother had died. He returned for the **takiauē** following which he married the **pouaru** Hemo-i-te-Raki and thus the tribe of Kāi Tahu / Ngāi Tahu began.

Pākaukau:



Another stylised form of a 'bird man' kite but made from kareao, raupo and harakeke. It is not as decorated as the manu aute but still has the distinctive bird / man features.

Roharoha:

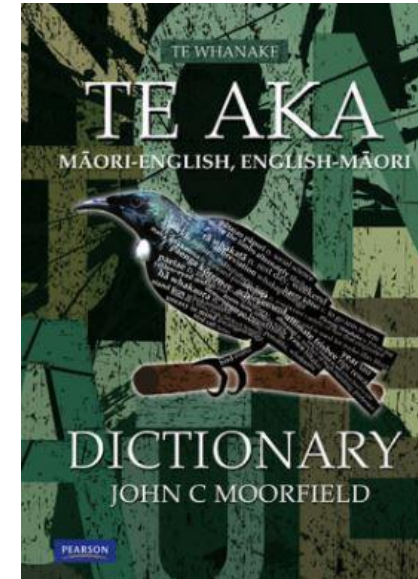


A less common version of the 'bird man' kite, the roharoha is a highly woven piece. Normally it would have tightly whāriki woven coverings across the main body of the kite.

The one pictured is more decorative than functional and is symbolic rather than functional.

Kupu Hou

Manu tukutuku	<i>General name for Māori kites</i>
Toitoi	<i>Native plants with long, grassy leaves with a fine edge and saw-like teeth. Flowers are white, feathery, arching plumes. Grow on sand dunes, on rocks and cliff faces, along streams and swamp edges</i>
Raupō	<i>Bulrush</i>
Harakeke	<i>New Zealand Flax</i>
Kareao	<i>Supplejack</i>
Aute	<i>Mulberry paper similar to tapa cloth</i>
Manu Aute	<i>A bird figurine kite using aute to cover the kite</i>
Tairāwhiti	<i>East Coast</i>
Whangara	<i>A settlement north-east of Gisborne</i>
Te Matau-a-Māui	<i>Hawkes Bay</i>
Tahupōtiki	<i>The eponymous ancestor of Kāi Tahu</i>
Takiauē	<i>Kāi Tahu word for funeral (Tangihanga)</i>
Pouaru	<i>Widow</i>
Pākaukau	<i>A variation of fa manu aute generally made from kareao, toetoe and raupō</i>
Roharoha	<i>To stretch, flutter (wings) flap</i>



Activities for students:

Activities		
Listen	Y1-2	Listen and watch Tales from Te Papa – keeping kites flying; https://www.youtube.com/watch?v=1VsWzwpXLfg In groups consider when manu tukutuku are used, draw a manu tukutuku and decorate it.
Watch	Y3-4	Watch: Tales from Te Papa – keeping kites flying; https://www.youtube.com/watch?v=1VsWzwpXLfg <ul style="list-style-type: none"> - Why are manu tukutuku so important? - What are manu tukutuku made from?
Read	Y5-8	Read “The Māori Kite’ by Bob Maysmor Key questions: <ul style="list-style-type: none"> • Explore what materials you could use to make manu tukutuku • What types of decorations and accessories can be added to your kite? (chapter 5)
Write	Y5-8	From watching the video - Tales from Te Papa – keeping kites flying; https://www.youtube.com/watch?v=1VsWzwpXLfg Write a list of manu tukutuku you and your class could make and fly <ul style="list-style-type: none"> • What other materials can you make your manu tukutuku from? • Write a short story about a manu tukutuku
Tell	Y5-8	Research more about Manu tukutuku, then design your own and present back to your class.

LESSON 7: OTHER ACTIVITIES

Ehara te hinengaro i te taha kia whakakīia ki ōna momo kai, ēngari kē he ahi me tūtakitaki kia muramura

The mind is not a gourd to be filled with water or food but a fire to be ignited

Your mind should be stimulated with things that will help it grow and develop

The following are other suggested activities your students may wish to explore:

ARTS - Visual

Share the ideas, feelings and stories communicated by their own and others objects and images.

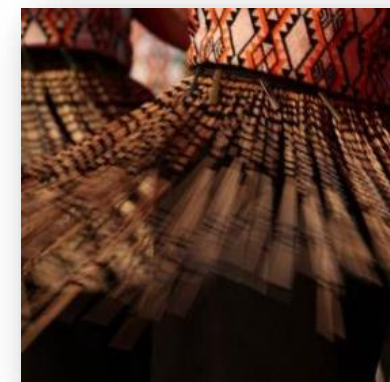
- Y1 Draw or paint a visual representation of Matariki that shows what the appearance of this constellation represents to both Māori and/or other cultures.
- Y2 Draw, paint or construct a visual representation of Matariki that shows what the appearance of this constellation represents to both Māori and other cultures
- Y3 Create a visual representation of traditional tasks or activities associated with Matariki that are occurring as Matariki rises. In small groups share your work and understanding of Matariki with each other.
- Y4 Create a painting, print or sculpture that shows what the appearance of this constellation represents to both Māori and other cultures. Peer share.

ARTS - Music

- Y5 Prepare, rehearse and present performances of music, using a range of performance skills and techniques.
- Y5 Write and present a musical piece which represents the change of season and rise of the constellation of Matariki.

ARTS - Performance

- Y6 Select and use choreographic devices, structures, processes and technology to develop and give form to dance ideas.
- Y6 Select traditional Kapahaka, or combine Kapahaka with modern dance forms, to retell a Matariki based story through dance.



- Y7 Explore how drama reflects our cultural diversity.
- Y7 Create a role play, tableau or play that highlights the different cultural interpretation of the appearance of Matariki,
OR
Reveals different cultural practices relating to either navigation / planting and harvesting practices.
- Y8 Script and perform a short film that communicates the growth and development of Matariki celebrations over time.

ENGLISH

Speaking, Writing and presenting

- Y1 Draw or paint a visual representation of Matariki that shows what the appearance of this constellation represents to both Māori and/or other cultures.
- Y1 Listen to a story about Matariki and then write a sentence to explain their understanding of what the story was about
- Y2 Listen to a story or piece of music about Matariki and then write a paragraph to explain their understanding of what it is or express feelings experienced whilst listening.
- Y3 Write a simple poem (acrostic, alliteration, haiku) about the appearance of Matariki in the sky and what this meant for Māori.
- Y3 Write a list of things that people could do to celebrate the appearance of Matariki.
- Y3 Write a reminder list of seasonal jobs that need to be completed by this time of year.
- Y4 Write a fictional diary entry that reveals a personal experience of Matariki celebrations or activities.
- Y4 Write a short story about Matariki.
- Y5 Write a speech on, or debate why, it is necessary to recognise the importance of Matariki traditions and practices.
- Y5 Develop a picture book or children's story which illustrates some of the traditions and practices around Matariki.
- Y6 Collect a range of Whakataukī (proverbs) around the subject of Matariki and give explanations of what they mean.
- Y6 Write and illustrate a children's picture book using a traditional Māori myth or legend around star lore or navigation as the story basis.
- Y7 Write a report on:
- Star lore and navigation
 - Traditional Matariki pastimes such as weaving.

Y8 Script and perform a short film that communicates the growth and development of Matariki celebrations over time.

DANCE

Y3 Prepare and share dance movements individually and in pairs, or groups.

Y3 Learn a waiata about Matariki that has actions and then perform as an individual, pair or group.

Y3 Create a dance to represent the rising of Matariki.

SCIENCE

Y3 Investigate the components of our solar system, developing an appreciation of the distances between them.

Y3 Map the position of key constellations, including Matariki, and include a key which gives information about the distances between the constellations, or create an appropriate scale and position the constellations accurately.

Y3 Create a lifecycle for a star that identifies the characteristics that a star has at each phase of its life.

Y4 Investigate the cycle of water.

Y5 Create a lifecycle of a drop of rainwater.

Y7 Explain the nature and lifecycles of different types of stars in terms of energy changes and time.

Y7 Research the constellation of Matariki and identify its current status in terms of star life cycles (include such information as star ages, distances from Earth and other constellations etc.)

SOCIAL STUDIES

Y3 Understand how cultural practices vary but reflect similar purposes.

Y3 Compare stories from around Aotearoa, Te Waipounamu and the wider Pacific region about Matariki. Describe the similarities and differences.

Y3 Draw a Venn diagram that shows the similarities and differences between celebrations that occur around the appearance of Matariki or Pleiades.

Y3 Compare international stories or traditions about the appearance of Matariki or Pleiades constellation.

Y4 Understand how people pass on and sustain culture and heritage for different reasons and that this has consequences for people.

Y4 Using a Venn diagram compare and contrast cultural practices that occur around the appearance of Matariki, for example, Completion of Food gathering / celebrations/ wānanga.

- Y4 Create a timeline noting the different planting and gathering activities for Māori during the Lunar month.
- Y5 Understand how cultural interactions impact on cultures and societies.
- Y5 Investigate whether non-Māori cultures have adopted traditions and practices surrounding Matariki and describe how this has been of benefit.
- Y6 Understand that natural and cultural environments have particular characteristics and how environments are shaped by processes that create spatial patterns.
- Y6 Create a map that spatially identifies which Pacific cultures have used the “Matariki*” star cluster as a basis for their own myths, legends or traditional practices. (*The star cluster may be referred to by a different name)
- Y6 In pairs, research countries in the Pacific that observe Matariki (or the Pleiades) e.g. Japan, Samoa, Hawai’i, Fiji and Aotearoa and add this information into Google maps.
- Y7 Understand how people’s perceptions of and interactions with natural and cultural environments differ and have changed over time.
- Y7 Explore how celebrations associated with Matariki in New Zealand have experienced changing levels of interest/popularity over time, giving reasons for possible trends.
- Y8 Understand how people’s perceptions of and interactions with natural and cultural environments differ, and have changed over time.
- Y8 Explore how celebrations associated with Matariki in New Zealand have experienced changing levels of interest/popularity over time. Give consideration to whether trends are a result of social or political forces.

RESOURCES:

CHRISTCHURCH CITY LIBRARIES

Me tīmata rawa mai koe i te take e eke ai koe ki te tihi o te maunga.

To reach the pinnacle of a mountain, you must start at its base.

By the time Matariki comes into the sky you must have finished the preserving of food

Ngā Rauemi Pukapuka / Books

The following are a selection from the Matariki booklist on our website prepared by Jemma Wiki, Pou-kohikohinga Māori (Māori Resource Librarian).

Children's Fiction – Te Reo Māori

- *Tirama, Tirama Whetū Riki E* by Renee Chin rāua ko Piripi Walker
- *Ko Flit te Tīrairaka me te Mahere Matariki Nā Kat Quin* rāua ko Pānia Papa
- *Te Huihui o Matariki* by Toni Rolleston-Cummins

Children's Fiction

- *Matariki Around the World* by Rangi Mātāmua and Miri
- *The Stolen Stars of Matariki* by Miriama Kamo
- *Tāwhirimātea – a song for Matariki* by June Pitman-Hayes
- *The Little Kiwi's Matariki* by Nikki Slade-Robinson

Children's Non-Fiction – Te Reo Māori

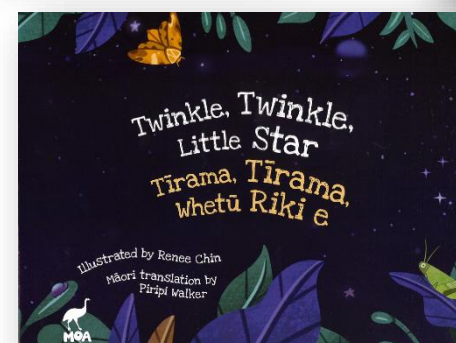
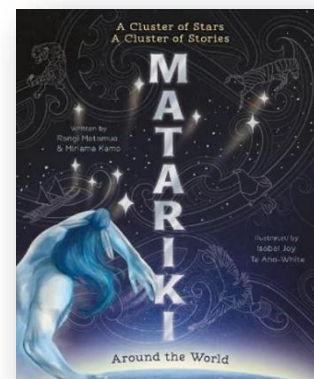
- *Hine Takurua*
- *He aha te hua o Matariki* by Peti Nohotima

Children's Non-Fiction

- *Celebrating Matariki* by Libby Hakaraia

Non-Fiction

- *Matariki: The Star of the Year* by Rangi Matamua
- *Te Kāhui o Matariki – contemporary Māori Art for Matariki* by Libby Hakaraia
- *The Astronomical Knowledge of the Māori genuine and empirical* by Elsdon Best
- *Puanga: Star of the Māori New Year* by Sam Rerekura



Waitā:	<i>The singing dolphin – Te aihe i waiata by Mere Whanga / I waho i te moana by Yvonne Morrison</i>
Waitī:	<i>Tuna rāua ko Hiriwa by Ripeka Takotowai Goddard / Up the river by Gillian Candler</i>
Waipuna-ā-rangi:	<i>Taka ki rō wai – he kōrero pūrākau mō tētahi hoiho by Keri Kaa</i>
Tupuānuku:	<i>Ruru’s Hangi by Nikki Slade Robinson</i>
Tupuārangi:	<i>He Tui kei rō Tīpeta / There’s a Tui in our Teapot by Dawn McMillan</i>
Ururangi:	<i>Tāwhirimātea – a song for Matariki by June Pitma-Hayes</i>
Pōhutukawa:	<i>Hūhū Koroheke (old Hūhū) by Kyle Mewburn</i>
Hiwa-i-te-Rangi:	<i>The stolen stars of Matariki by Miriama Kamo</i>
Matariki:	<i>The Little Kiwi’s Matariki by Nikki Slade Robinson</i>

Ngā Rauemi Ipurangi / Internet Resources:

Te iwa o Matariki:	https://www.twoa.ac.nz/Pages/Te-Iwa-o-Matariki?sc_lang=en
Matariki – he kōrero onamata:	http://teaohou.natlib.govt.nz/journals/teaohou/issue/Mao61TeA/c6.html
Matariki Activity:	https://www.twoa.ac.nz/landing/Te-Iwa-o-Matariki-colouring-and-activity-book
Matariki – more than a sign:	https://www.whakapapafridays.co.nz/single-post/2016/06/03/Matariki-More-than-a-sign-of-the-M%C4%81ori-new-year
The Matariki Collection:	https://www.nzonscreen.com/collection/the-matariki-collection
Pleiades in Folklore & Literature:	http://en.wikipedia.org/wiki/Pleiades_in_folklore_and_literature
WATCH: The story of Matatiki:	https://www.youtube.com/watch?v=VGv6ED9U3t4
WAIATA: He waiata Matariki:	https://www.youtube.com/watch?v=syMAtXXzfPw
KAPAHAKA: Tū te Manawa Mauria	https://www.youtube.com/watch?v=-OC56xPLYd8

Te Kātao a Matariki: The Water Stars of Matariki

Fresh water	https://kcc.org.nz/te-iwa-o-matariki-the-nine-stars-of-matariki-promotion/
Seawater:	https://www.sciencelearn.org.nz/resources/3125-waita-ocean-and-marine-conditions
Matariki and Māori Astronomy	https://www.mcguinnessinstitute.org/foresightnz/matariki-and-maori-astronomy-with-dr-rangi-matamua/

